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An Exclusive Signal: *Rinse FM* and UK Club Music in the Digital Age

By: Simen Kolstad Lindblad

Supervisor: Jessica Gustafsson  
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Abstract
This master’s thesis presents a study on the mediated negotiation between radio broadcasting and digital media. During the last decade, digitalisation has become unanimous with changing media structures, and has fundamentally altered the way radio is mediated by broadcasters and perceived by listeners. This study delves deeper into specialist music radio, more specifically, the London-based UK club music station Rinse FM. The study investigates how developments in digital media have influenced the way Rinse FM is reached and utilised by listeners, and how its implementation of digital media has affected its position as a cultural intermediary within the UK club music community. The investigation was carried out though a survey, and subsequent interviews, with members of Dubstepforum; an online forum, host to a substantial quantity of UK club music listeners. The research provides interesting results on listeners’ contemporary experience of Rinse FM, and outlines pivotal functions of specialist music radio in a digital age of free-flowing music content. The results explore participants’ digital listening habits in relation to Rinse FM; as well as the role of Rinse FM as cultural intermediary and community institution, depicted through the mediated experiences of Dubstepforum members. The study concludes with reflections upon specialist music radio’s continued development, and cultural position in the digital media environment.

Keywords: radio broadcasting, digital media, UK club music, Rinse FM, specialist music, audience research, webcasting, podcasting, community
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Out to Rinse FM, and everyone creating and supporting underground music.
Big up!
# Table of contents

1. **Introduction**  
   1.1. Aim and research questions  
   1.2. Theoretical framework  
   1.3. Methodology  
   1.4. Limitations  
   1.5. Thesis layout

2. **Background**
   2.1. The sound of UK club music
   2.2. The UK club music scene
   2.3. *Rinse FM*: from pirate radio to FM broadcaster and webcaster

3. **Literature review**
   3.1. The historical endurance of radio broadcasting
   3.2. Radio and digitalisation
   3.3. Music in the digital age
   3.4. Music on the radio: mainstream vs. specialised
   3.5. UK club music radio as cultural intermediary: specialist music identity
   3.6. *Rinse FM* as community broadcaster

4. **Methods and materials**
   4.1. Operationalization
      4.1.1. Survey research
      4.1.2. In-depth interviews
   4.2. Validity and reliability

5. **Results and analysis**
   5.1. Participant population: age and geographical location
   5.2. Sounds of the underground: the contemporary experience of UK club music
   5.3. Initial exposure to *Rinse FM*
   5.4. The contemporary reach of *Rinse FM*: participants’ listening habits
   5.5. The defining qualities of *Rinse FM*: a cultural intermediary in the digital age
   5.6. “Shouts to everyone locked”: digital interaction and community building

6. **Discussion and conclusion**

7. **References**
   7.1. Literature sources
7.2. Online sources 63

8. **Appendix** 65

8.1. Essential listening 65
8.2. Survey questionnaire 66
8.3. Interview guide 74
8.4. Survey results charts 76
8.5. Interview transcripts [Info.] 100
1. Introduction

Admittedly, I am somewhat of a media traditionalist. Still very much in love with the touch of analogue media equipment and the feel of traditional media, my most precious belongings are my record player, and my record collection. At the same time, a media purist I am not; obsessed with obtaining a perfectly organised iTunes library, streaming music and films on the Internet, and consulting my Facebook page on a daily basis. The developing dialogue between traditional- and digital media, which define my own and nearly everybody else’s daily media usage, forms the overarching research interest of this master thesis.

Another field of interest guiding the research is my personal affection for invigorating electronic music - UK club music, to be more specific. The United Kingdom has maintained a flourishing club music scene since the late 1980s (Reynolds 1998). UK club music cannot be solely confined to one specific sound or genre; it is “(…) rather a multitude of parallel genres existing on a very diverse club scene” (Lundgren 2008: 77), all originating from the UK. Essentially, UK club music may be understood as a lineage of electronic music styles oriented around common musical characteristics; sharing a specific audience. Produced with the club experience in mind, it is removed from mainstream music consumption and industry marketing, as well as commercial radio exposure. However, rudimentary descriptions only hint at the specific characteristics of UK club music. Therefore, following the introduction, a background (2.) section on UK club music and its contiguous music scene has been provided.

Not necessarily fixed upon any particular city, UK club music has nonetheless mainly radiated from the streets of London. UK club music has been linked to London the way other significant music scenes has been identified by specific cities, such as Nashville and country music, or Detroit and techno (Lundgren 2008: 76). UK club music has captured listeners’ ears, hearts, and dancing feet through a range of cultural institutions: underground club venues; towering warehouses; festivals; records shops, or grainy pirate radio signals. While “the club” constitute a primary institutional setting, the following study will take a closer look at the latter institution; investigating the influence of London based radio station Rinse FM - a signpost within the contemporary UK club music scene. Rinse FM was founded as a London based pirate station in 1994 (Hancox 2010). Over the years, the station has championed all styles of UK club music; finally being awarded a community FM broadcasting license in 2010 (Michaels 2010).
Investigating the cultural influence of Rinse FM on the entire UK club music scene would amount to a comprehensive research process out of reach to this study. Therefore, this is no investigation into club culture as a whole (see Redhead, Wynne & O’Connor 1997; Reynolds 1998; Thornton 1995). This study is directed towards the relationship between Rinse FM and a specific research population: the UK club music audience. However, the concept of audience is broad, necessitating a narrowed focus. This study will investigate members of the largest online forum dedicated primarily to UK club music: Dubstepforum.

While the forum title indicates a specific genre association, the forum is open to discussion on all forms of club music and similar subjects. The originating focus, however, lies with UK club music. Discussion topics are dedicated to every aspect of the scene: from music news, releases, labels, and musicians; to music production, club events, and radio shows. Consequently, the members of Dubstepforum constitute the most substantially concentrated community of UK club music listeners - a representative group of the specified research population.

1.1. Aim and research questions
In the overall context of media research, this thesis seeks to investigate how digital media is influencing the practice and cultural reach of traditional media, in this case represented by specialist radio broadcasting. More specifically: the aim of this thesis paper is to investigate how digitalisation has affected the contemporary reach of Rinse FM; and, how digital media has affected Dubstepforum members’ relationship with Rinse FM as a cultural institution actively maintaining the music identity of UK club music. The research aim will be approached through the following research questions:

- How is Rinse FM reached and experienced by the participating Dubstepforum members?
- What are the most important features of Rinse FM to the participants?
- How has digital media influenced participants’ experience of Rinse FM’s as a cultural intermediary integral to the maintenance and development of UK club music, and the UK club music community?

1 https://www.dubstepforum.com/forum/
2 For further discussion on specialist music, see literature review 3.4.
How has Rinse FM’s leap to digital media platforms influenced the participants’ interaction with the station, and their experience of a shared UK club music community?

1.2. Theoretical framework
Digitalisation has sparked wide debate within the academic branch of radio studies. By certain scholars depicted as a certified end to the diminishing radio broadcasting of the past (Anderson 2012; Kusek & Leonhard 2005), while understood as an opportunity for the continued development of radio into new areas of mediated experience by others (Gazi, Starkey & Jedrzejewski 2011; Tacchi 2000). Progressing development is seen to rely on broadcaster’s ability to transfer the specific media qualities of radio to a new framework of digital interactivity and connectedness (Gazi, Starkey & Jedrzejewski 2011).

As with the radio, music has entered a fundamentally altering co-existence with digital media. Likewise, scholarly perspectives on music and digitalisation are fluctuating (Ayers 2006; Jones 2000; Kusek & Leonhard 2005; Wikström 2009). Free-flowing music content, increasingly available through an array of mobile media channels, has been a focal point of conversation. While some subscribe to the notion of music decontextualized from its original form, intertwined into the fabric of everyday life by digitalisation (Kusek & Leonhard 2005), others understand digital technology to expand, but not altogether redefine the way music may be reached and enjoyed (Wikström 2009).

As a defining feature of radio, music shape the way broadcasters approach programme content and the character of their schedules (Berland 1990; Hendy 2000). Divided into distinct categories, music is utilised for different means. UK club music may be identified as what has been come to known as “specialist music” (Atton 2012; Hendy 2000; Wall & Dubber 2009): music genres based on singular stylistic features; fixed on a specific community of fans interacting with a certain section of the music industry. Situated outside of mainstream music consumption and marketing, specialist music revolves around its own distinct infrastructure. Radio broadcasting is an integral component of said infrastructure. Rinse FM is a prime radio outlet within the specialist infrastructure of UK club music. Rinse FM may be identified as a “cultural intermediary” (Hendy 2000: 748): fronting a music programming that actively develops the specialist musical identity of UK club music; simultaneously maintaining collective memories of UK club music culture (Hoeven 2012).

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2 For further discussion on specialist music, see literature review 3.4.
Furthermore, digital platforms has made it possible for all UK club music listeners to engage with *Rinse FM* and the collective identity of the UK club music scene (2012: 930).

### 1.3. Methodology

Methodologically, this study may be identified as an exercise in *audience research*, as outlined by Kim Schröder et al. in *Researching Audiences* (2003). Schröder et al. argue: “People develop their cultural identities and communicative repertoires throughout life in a variety of intersecting socializing institutions such as the family, the school, clubs and associations, and, last but not least, peer groups” (2003: 5). Investigating the UK club music audience through the members of *Dubstepforum* constitute an examination of a peer group which is actively developing a shared cultural identity through music. The investigation will be approached through a multi-methodological combination of quantitative survey research and qualitative in-depth interviews - referred to by Schröder et al. as a “pluralist approach” (2003: 4).

### 1.4. Limitations

As mentioned earlier, this study is preoccupied with investigating *Rinse FM*, as it is a significant cultural institution within the UK club music scene. Other cultural aspects of the UK club music scene such as vinyl records, clubs, and DJ-sets, are mentioned throughout, but will not be investigated for their specific cultural influence. These cultural aspects and institutions will merely be employed as a counterpoint to discuss the influence of *Rinse FM* within the UK club music scene.

An additional limitation important to recognise is the focus on the perspective of the audience – the cultural participants. While the audience hold unquestionable significance to the impact of digital media on *Rinse FM* and the UK club music scene as a whole, this study will not represent the perspective of the cultural actors; in this case, the producers of *Rinse FM*, and the artists and DJs contributing to the station’s music programming. Consequently, this study do not investigate how digital media has affected the cultural actors involved with shaping the contemporary content of *Rinse FM*. In addition, and as mentioned earlier, this study will only investigate a specific section of the audience - the members of *Dubstepforum*. In this sense, the investigation overlooks audience members who might be actively participating in the UK club music scene without being registered on *Dubstepforum*. The hope is for this study to provide ground for further investigation of such aspects, in turn facilitating
a deeper understanding of how digitalisation has affected the cultural workings of *Rinse FM*, and its audience relations.

1.5. Thesis layout

Following this introductory chapter, as mentioned earlier, is a background chapter. The background chapter opens with a brief historical review of UK club music; describing its cultural origins, specific music characteristics, and stylistic developments from the late 1980s up to the present day. Then follows an outline of the UK club music scene, before a brief presentation of *Rinse FM* is provided. Chapter 3 is a literature review, setting off with overall perspectives on the historical endurance of radio broadcasting in the face of new technological developments, before placing this into context with radio’s current adjustment to digitalisation and digital media developments. The following sections address the contemporary role of music on the radio, the distinctions between mainstream and specialist music programming, and the workings of community radio.

Chapter 4 introduces- and reflects upon the methodological framework of the study, with focus on discussing the strengths of quantitative and qualitative pluralism. Methods (survey and in-depth interviews) and materials are presented, and the operationalization of the methods is described in detail. The chapter ends with a brief discussion on validity and reliability, in relation to the chosen method combination and materials. Then follows presentation- and analysis of results in chapter 5. The results from the survey and following in-depth interviews are organised into seven thematic sub-headings corresponding to the research questions of the study. Survey results, displayed as both textual information and statistical graphs, are mixed with selected interview quotes throughout. This is done to provide a more diverse and engaging presentation, as well as to let quotes illuminate statistical survey results, and vice versa.

The last chapter is devoted to discussion and conclusions. The chapter tries to discuss the findings in an overall context of contemporary media developments, as well as contemplating on weaknesses in the results and the study as a whole, and how such weaknesses may be tackled by future research. The study is concluded by summing up the research process, what has been learned about *Rinse FM*’s position in the digital media realm, and the contemporary situation for specialist music radio.

The backend of this paper consists of a complete list of literary- and online references, as well as an appendix.
2. Background

2.1. The sound of UK club music
To fully understand the research topic, a more detailed description of UK club music and its specific characteristics are in order. This will not constitute a complete aesthetic representation of club music and its many stylistic variations as a whole; however, it might clarify how UK club music is distinguished from other similar music terms. Written word may never fully represent the specific quality of music; an essential listening (appendix 9.1.) section is therefore provided, displaying selected illustrative examples of the different UK club music styles described.

In its most elementary essence, UK club music refers to electronic music produced within the United Kingdom. More specifically, the sound of UK club music may be characterised by its strong emphasis on sub bass frequencies, minimal arrangements, and driving percussive rhythms. The music is often produced to achieve optimal effect in a club context, experienced through a sound system capable of distributing a broad range of auditory frequencies.

Rather than signifying a fixed genre, UK club music refers to a continuous movement of progressing musical styles, all sharing “the club” as an institutional home (Thornton 1995: 71). Simon Reynolds has referred to this movement as the “hardcore-continuum” (Reynolds 2009). While Reynolds’ conception holds no central significance to this study, a brief outline of the historical developments within UK club music may expand our understanding of the music, and the surrounding scene.

UK club music can be traced back to the late 1980s, when raves became widespread cultural phenomena (Reynolds 1998). Acid house, a version of the house and techno music that developed in American cities in the early 1980s (Spring, in Bennett & Peterson 2004: 49), was the music of choice to British ravers, and initiated the culture of club music (appendix 8.1.). Acid house was almost exclusively played at raves: large warehouse parties crowded with dancing youth (Reynolds 1998). Rave music faded out in the early 1990s, only to be replaced by jungle (1998: 295).

Jungle sounded different from the acid house that preceded it (appendix 8.1.). House and techno music is based mainly on a steady 4x4 drumbeat, complemented by psychedelic sounds and effects. Jungle, on the other hand, was based on speed-up breakbeats: “(…) the percussion-only section of a funk or disco track” (1998: 297), chopped up and looped to form new music. An interesting aspect of jungle music was its significant relation to vinyl records
and pirate radio. Producers and DJ’s often pressed new and unreleased tracks to a metal acetate, only sustaining a maximum of about 40 plays, called *dubplates* (1998: 312). For certain tracks, *dubplates* were the only source of exposure; exclusively played by the producers themselves at club sets or on pirate radio stations, unavailable for commercial consumption.

Moving forward, jungle gave way to new musical styles. *UK garage* (*appendix 8.1.*) rose to popularity amongst British clubbers in the late 1990s- to early 2000s (1998: 557). UK garage accustomed the polyrhythmic breakbeat aesthetic of jungle music, but slowed it down and punctuated the beats with samples of American RnB singers (1998: 560). From the mid-to late 2000s, UK club music mainly became identified by two genres labelled *dubstep* and *grime*. *Dubstep* is a style of club music characterised by its blend of slow garage rhythms, deep sub bass, dark jungle atmospheres, and dub-effects³ (*appendix 8.1.*). *Grime* resembles hip-hop music; featuring British MCs⁴ rapping over electronic beats, often based on saturated garage rhythms (*appendix 8.1.*). As such, dubstep and grime reshaped preceding UK club music features into a new stylistic framework.

This brief historical outline clearly displays the changing nature of UK club music, and provides some indication of its specific style. The music continues to re-form; producers are currently creating music with traces of all previous stylistic traits, reworking them into new shapes (*appendix 8.1.*). In addition, *dubplates* and radio exclusivity are still vital factors to UK club music. A number of contemporary producers and record labels release their tracks exclusively to vinyl⁵, often in limited supply or on exclusive “white labels” before commercial release (Thronton 1995: 69). Some tracks remain *dubplates*, and are never publicly released at all; only to be played by UK based DJs and producers in clubs or on radio stations.

Previously UK centric genres such as dubstep and jungle have found a global audience, and have in many instances evolved into a mainstream variation completely removed in sound from the original. This is not to exclude musicians in other countries who may be creating music faithful to original sounds. However, given the current research field, UK club music will hereupon denote music of one, or several of the aforementioned styles, produced and distributed within the UK.

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³ “Dub” refers to dub-reggae; a style of reggae music centred on edited instrumental takes on existing recordings, with heavy use of echo and reverb effects (Barrow & Dalton 1997)

⁴ “Master of Ceremonies”; another word for rapper

⁵ See for example the London based record label *Swamp81* ([www.swamp81.com](http://www.swamp81.com))
2.2. The UK club music scene

Contextualised in a broader cultural framework, the research population under investigation constitute part of a specific music scene; here labelled as the UK club music scene. The concept of a scene indicates a complex set of cultural practice; designating “(...) the contexts in which clusters of producers, musicians, and fans collectively share their common musical tastes and collectively distinguish themselves from others” (Bennett & Peterson 2004: 1).

As previously mentioned, UK club music is mediated through a number of cultural institutions; all part of the UK club music scene. Originally, the UK club music scene resembled the notion of a local scene: “a scene as clustered around a specific geographic focus” (Bennett & Peterson 2004: 6), mainly London. However, it has come to include aspects of a translocal scene: “scattered local scenes drawn into regular communication around a distinctive form of music and lifestyle” (2004: 6); the music and its exposure through clubs, record sales, and radio being indicative of this. In addition, recent times has seen UK club music evolve into a virtual scene as well, where scene participants “(...) around the world come together in a single scene-making conversation via the Internet” (2004: 10), as is the case with Dubstepforum.

Some might describe the UK club music scene as a “subculture” (Bennett 1999; Gelder 2005). However, following the reasoning of Bennett and Peterson, this study avoids the notion of “subculture”, because “(...) it presumes that all of a participant’s actions are governed by subcultural standards, while the scene perspective does not make this presumption” (Bennett & Peterson 2004: 3). Consequently, UK club music may be of personal interest and hold affective value to many participants without having a definitive influence on identity formation. Therefore, the concept of scene seems more appropriate, being a more fluid term compatible with different forms of participation and experience. The UK club music scene is given the following definition: clusters of musicians producing UK club music; producers of radio and other media dedicated to this specific music; club promoters and DJs pushing the music; record retailers; and listeners who experience and share common musical preferences.

2.3. Rinse FM: from pirate radio to FM broadcaster and webcaster

Up until 1990, the only stations to offer club music on British airwaves were pirate radio stations (Thornton 1995: 146). The concept of pirate radio dates back to the 1960s (Lewis & Booth 1989: 84). In Britain, the term was first used to describe illegal offshore radio stations playing rock music (Hoeven 2012: 928). In the 1990s, the driving force behind pirate radio
were DJs and engineers with ties to the club scene (Barbrook 1990: 213), basing their illegal broadcasting on a shared affection for club music. By now, pirates had moved onshore, broadcasting illegally from inner-city apartment buildings in London. Their ethos, however, remained similar to the pirates of the 1960s: playing music excluded from the rigid schedules of public service- and commercial broadcasters (Lewis & Booth 1989).

The pirate radio ethos still lingers in the broadcasting practice of Rinse FM, depicted on its official website as a “stark contrast to the homogenized radio landscape… currently showcasing genres typically referred to as Dubstep, UK Funky and Grime while interacting with and influencing those scenes” (Rinse.fm 2014). Rinse FM has utilised its situation as a community institution to engage upcoming musicians and producers, actively developing new voices of UK club music through the Rinse Academy. Rinse Academy is a series of music sessions and classes available to aspiring producers of UK club music under the age of 21, often hosted by the station’s own DJs or other prominent figures from the UK club music scene (Rinse.fm 2014).

A majority of Rinse FM DJs are either music producers, label owners, club DJs, or people in other ways connected to the UK club music scene, as has been the case since its pirate conception. While the station does air conventional communicative programmes, including banter and information between music selections, most programmes are continuous mixes of music, resembling a club set, occasionally interrupted by short messages from the current DJ. Most programmes play a selection of different UK club music old and new. In addition, some programmes are genre specific, such as the daily “garage hour” and “The Grime Show”. Between programmes, short advertisements concerning club happenings or music releases are aired.

Today, Rinse FM shows are digitally available through the Rinse FM website6, live and in real-time. The website also includes playlists, radio schedules, shop, a video channel, news- and events sections, and a link to the Rinse record label. After a radio show has aired, it is uploaded in full as a podcast; available for listening and download through the website, and on iTunes. Since 2010, Rinse FM has been available as an application for iPod, iPad, and various smartphones.

6 http://rinse.fm/
3. Literature review

3.1. The historical endurance of radio broadcasting

Radio broadcasting has been a defining fabric of the media landscape since it was introduced to the world as the very first broadcast medium in the early 20th century (Crisell 1994; Lewis & Booth 1989; Pease & Dennis 1995). As the only purely auditory mass medium (Crisell 1994: 5), radio broadcasting has developed an intimate relationship with a worldwide audience.

However, over the years, radio broadcasting has come face to face with several groundbreaking innovations within media technology, currently embodied in the development of digital media. Simultaneously, these innovations have induced many scholars to ascribe a secondary status to radio (Berland 1990: 179; Tacchi 2000: 290), while others argue that radio broadcasting is in the process of changing into “a great medium of tomorrow” though its implementation of digital media technology (Gazi, Starkey & Jedrzejewski 2011).

The second perspective described above seems to be closest to the truth. In the face of a transformative media landscape, radio broadcasting has proven to be a resilient agent, following the stream of progress rather than being swept away by it. Significant features contributing to the continued perseverance of radio has always been its “emotionally evocative” nature (Tacchi 2000: 291), along with its inherent ability to adapt to the continual changes in media technology and practice (Rhoads, in Pease & Dennis 1995). For Gazi, Starkey & Jedrzejewski: “The strengths of radio as a medium… remain its mobility, easy access, its instant availability through real-time transmissions, the ability to integrate with local communities, the personal appeal of presenters and a variety of programming genres” (2011: 11).

Radio possesses a unique set of media characteristics, and is able to operate these features in tandem with competing media sources and developing technologies. However, “the digital revolution” (Dunaway 2000) is fundamentally altering the way radio is perceived and experienced. The question is whether or not the enduring strengths of radio can be adapted to this revolution in a beneficial way, and accomplish radio’s transformation into “a great medium of tomorrow”.

3.2. Radio and digitalisation

The transformative effects of digitalisation on radio broadcasting have been widely debated by scholars. The notion of radio broadcasting as a medium in demise has been portrayed as a
common conception within the academic community (Anderson 2012; Gazi, Starkey & Jedrzejewski 2011; Tacchi 2000). Indeed, David Kusek and Gerd Leonhard were quick to argue that radio broadcasting has been forever debased to “a vehicle for advertising” (2005: 26), and that people in general are “(…) turning “off” to the radio as we know it, and “on” to the Internet, the cell phone, and to wireless and interactive technologies” (2005: 27). John Nathan Anderson conforms to similar perspectives: “(…) the medium of terrestrial radio broadcasting has struggled mightily with its transition to a digital platform” (2012: 177), mainly regarding the often unsuccessful implementation of digital audio broadcasting (DAB) in countries around the world, reducing radio to a secondary media platform.

However, these perspectives do not enjoy general academic consensus. Jo Tacchi remains more optimistic than Anderson on the behalf of radio’s future; he predicts that radio will remain central in mediated everyday lives, albeit in new shapes governed by its interaction with digital media (2000). The outcome of this interaction relies on how radio is able to transfer its particular characteristics to the developing digital environment (Gazi, Starkey & Jedrzejewski 2011: 11). On a technological level, mobility and easy access have always been key qualities of radio broadcasting. Carmen Saiz depicts these features, evolved by the implementation of digital technology as “custom radio, almost individual, emancipated by the multiplicity of options and by the mechanisms for managing on-demand information” (in Gazi, Starkey & Jedrzejewski 2011: 67).

This process of emancipated distribution is currently driven forward by wireless connectivity (Bonet, Fernández-Quijada & Ribes 2011: 185), and audio-on-demand services such as podcasting and streaming; creating a situation where the linearity of radio time no longer govern the listening experience (Neumark 2006). A new listening culture liberated from “the constraints of time and space” (Kurkela & Uimonen, in Gazi, Starkey & Jedrzejewski 2011: 127), combining the mobility of traditional radio with an intimate sense of stereophonic space (Neumark 2006: 217).

However, as pointed out by Lars Lundgren (2008), podcasting and streaming services are not the only developments within digital radio distribution. Hybrid services: radio programmes distributed as both traditional broadcasts and digital webcasts streamed in real time, is a widespread practice (Lundgren 2008: 137). Hybrid radio services do not interfere with the linearity of radio time; however, the fact that listeners have access to programmes at any given time disregard the temporality of traditional radio broadcasting (2008: 139). Hybrid services provide listeners with greater freedom as to when they choose to listen; on the other hand, “(…) addressing the audience can no longer assume an audience sharing the same time
This implies a changing mode of production; broadcasters may have to produce more general and dissociative content to cater to an audience unrestricted of any distinctive listening features.

Listening to radio no longer implies static interaction with an analogue device at a specified timeslot; digital media has clearly influenced the way radio broadcasting is reached and experienced. However, more important to this study are the effects of digitalisation on radio content, more specifically: on specialised music content. While the scholars discussed above do have valid points when describing the altering effects of digitalisation on the technological reach of radio broadcasting, the effects of such developments on radio content is not discussed in the same capacity. The following section will approach music content in the digital age, and its relation to radio broadcasting.

3.3. Music in the digital age

As with the general consequences of digitalisation on radio broadcasting, music content in the digital age has been subject to a multitude of perspectives among scholars (Ayers 2006; Jones 2000). Kusek and Leonhard were early to welcome the transformation of music into a digital artefact with optimistic arms (2005). Visioning a future media landscape of the year 2015, they predicted a scenario where music is flowing through our daily lives like water (2005: 3), and where radio broadcasting no longer occupy a relevant position in the maintenance of music culture. Digital media, they argue, is the key to unlocking this future setting, where mobility and unlimited availability are the main factors of importance to music listeners. Mobility and availability have in fact become important aspects of contemporary music consumption as we are approaching the year 2015; digital streaming services such as Spotify and iTunes, as well as digital radio podcasts, have become available through an increasing amount of mobile devices (e.g. Apple’s iPhone). Patrik Wikström refers to this aspect as “connectivity”: one of the basic features of the new music industry (2009: 5).

Wikström attest to the notion of music existing as a “non-rival” good in the digital age (2009: 88); however, he objects to the water-metaphor put fort by Kusek and Leonhard (2009: 6). Eager to trample the power relations found in the traditional music industry, where avaricious music conglomerates strive for (…) a straight line into your wallet” (Kusek & Leonhard 2005: 13), their water-model ignore significant aspects of music expression and experience. Wikström argues: “Great art which moves people is created by unique individuals with exceptional talents and is definitely not chargeable by the minute or the megabyte” (2009: 6). While exceptional talents may not necessarily be an integral factor for valuable
musical expression, the notion of music as something more than an interactive commodity is important to recognize.

Connectivity is indeed central to contemporary mainstream consumption of musical content, and traditional consumer habits will never return overall (2009: 171); however, focusing purely on this “technological universalization” (Bonet, Fernández-Quijada & Ribes 2011: 180) overlooks significant aspects of music content. Kusek and Leonhard argue: “When artists stop thinking of themselves as providers of solid goods, then the doors will open for a much wider variety of music to flood into limitless and low-friction distribution channels” (2005: 15). While solid goods by no means is a requisite for a prosperous music scene, this type of reasoning disregards medium-specific cultural elements such as record collecting, an important aspect of music experience to many fans, especially within specialised scenes; collectively degrading music listening to a supplementary activity for all listeners.

It is true that connectivity and easy access have become more important than acquisition in relation to mainstream music culture. However, as demonstrated by Kusek and Leonhard, making sweeping statements on the behalf of music culture as a whole do not represent the full picture. Their techno-centric take on music do not amount to a legitimate description of contemporary music culture, failing to consider important aspects connected to specialised music scenes, a section of the music field just as vital and significant as mainstream consumption. The next section approaches the notion of specialised music, its relation to radio broadcasting, and the specific qualities making UK dance music radio interesting in this context.

3.4. Music on the radio: mainstream vs. specialised

In 1990, Jody Berland argued: “The assumption that music is the ideal programme content for radio rests on the equally convenient assumption that radio listeners are mainly not listening very closely and that this is the 'natural' condition for radio communication. Thus the flow of music offered by radio has become inseparable from the mental image of wallpaper which shadows the concept of 'secondary medium'” (1990: 180). Ten years later, David Hendy saw it differently: “As an insistent and ubiquitous marketplace for music, radio remains a central force in shaping popular music tastes” (2000: 743).

As previously noted, Kusek and Leonhard did not meet this sentiment with concurrence. Leaning more towards the sentiment of Berland, they declared radio broadcasting obsolete as a medium of importance to mainstream music culture (2005). However, modern mainstream music culture has a counterpart, commonly referred to as
specialised music (Atton 2012; Hendy 2000; Wall & Dubber 2009), involved in its own relationship with radio broadcasting.

Hendy divides music into two distinct categories: mainstream and specialist; with considerable structural barriers consisting between the opposing radio markets (2000). Mainstream music is seen to uphold general daytime schedules on commercial radio stations: “(…) with its very specific requirement to maximize audiences – a requirement that has tended to reinforce patterns of unadventurous musical programming” (2000: 743). In addition, the term “mainstream music” may be understood to indicate a capitalist connection to the major music corporations; professionally produced to secure economic profit, and marketed toward a broad audience. Specialist music, on the other hand, is generally assigned to evening programming, creating a platform for “eclectic and demanding genres” (2000: 746); representing minority tastes found unfavourable by the mainstream audience.

Tim Wall and Andrew Dubber display how the distinction between mainstream and specialist music also governs public service broadcasting, reflected in industry statements such as “ratings by day; reputation by night” (2009: 28). Focusing on the UK, articulations of this sort have become common when legitimating the practice of public service channels such as the BBC; “(…) justifying their practical steps to balance programming aimed to attract sizable audiences with a public service commitment” (2009: 28). Specialist music signifies a varied radio schedule, implemented by broadcasters to reach important niche provisions of the audience population.

From a musical perspective, specialist music is “(…) not in simple terms musicologically different from ‘mainstream’ music, but a cultural space created through the interaction of certain music fans, with the practices of sections of the music industry, and with music-making itself” (Wall & Dubber 2009: 30). Specialist music may therefore be understood as an umbrella term for different niche scenes; all based around a specific audience community; removed from profit-based mainstream music production and marketing, as well as daytime commercial radio broadcasting.

In addition, specialist music is often viewed to be purer, more innovative, or more demanding than mainstream music. Yet, specialist music is based around a particular infrastructure, just like other parts of the music industry; a infrastructure including “record companies, shops, live and record-based venues, publishing and radio stations” (2009: 32). Wall and Dubber argue that radio broadcasting has been a pivotal force in sustaining “(…) both the idea of specialist music, and the fan and music-making cultures associated with
specific specialist musics” (2009: 32); an important argument to consider when looking closer at UK club music and its relation to specialist music radio.

3.5. UK club music radio as cultural intermediary: specialist music identity

UK club music, with its specific music features and intrinsic contextual focus, may rightfully be characterised as specialist music. In addition, UK club music shares a special relationship with specialist radio. A lot of UK club music lives lengthy lives on radio stations or in clubs, before ever seeing a public release; a continuation of the dubplate practice initiated by jungle DJs in the 1990s.

In this sense, a UK club music station such as Rinse FM may be understood as a gatekeeper of the scene’s musical identity, regulating and actively determining the new sounds and styles gaining media attention. Hendy, drawing on scholars such as Negus and Bourdieu, employs the term “cultural intermediary” to describe this mediating practice (Hendy 2000: 748). He depicts a cultural intermediary as being culturally located at “(…) the fulcrum of a two-way flow of influence between artists and audience” (2000: 748). Rinse FM may be seen as the link between UK club music producers and other scene actors, and the audience experiencing the producers’ music for the first time through the radio. Hendy also distinguishes the intermediating practice of mainstream and specialist radio; arguing that commercial stations has neglected their role as cultural intermediaries by “(…) mediating in ways which reinforce predictability and familiarity at the cost of losing any responsiveness to new trends” (2000: 749). Hendy further suggests that specialist radio may “destabilize the circular process of homogenization” (2000: 749); Rinse FM is currently doing so by prioritising progressing sounds and styles within UK club music, not tied to a formulaic standard of institutionalised music programming.

Despite being a strong signifier of specialist radio, UK club music radio has not been given sufficient attention in academic discourse. However, Arno van der Hoeven depicts how the activities of pirate radio broadcasters in the Netherlands have reinforced musical heritage and cultural identity (2012). While not addressing UK club music in particular, his perspectives on pirate radio are applicable to UK club music radio, given its pirate radio origins and intermediating practice. Hoeven argues that pirate radio constructed “mediated spaces of belonging” (2012: 929) by maintaining collective memories of past and present cultural practice, informing the identity of a given scene or community.

By engaging with pirate radio, music communities may be bound together by shared narratives of musical experience: a specific music identity (2012). Digital media has increased
the possibilities for capturing this identity; Hoeven argue: “Technologies such as internet radio streams facilitate an ongoing interaction with the narrative of pirate radio and thus provide a means to engage with musical memories and the diverse identities constituted by these recollections” (2012: 939-940). Applied to Rinse FM, the station maintains collective memories of the UK club music- and pirate radio heritage; actively reinforcing the identity of the UK club music scene through its music programming.

3.6. Rinse FM as community broadcaster

The term “community radio” may be understood as a division of “local radio” (Lewis & Booth 1989: 90). Historically, the initial campaign for community radio in Britain was fronted as “(…) a response to the failure of local radio” (1989: 105), which was deemed unsuccessful in advocating the interests and features of local communities and underrepresented social groups. Lewis and Booth argued: “Community radio stations have learned that listeners, even to alternative radio, can no longer be taken for granted” (1989: 122).

Rather than being an agent for the maintenance of social-cultural communities, UK club radio stations may be seen as an active force in the development of a specific, underrepresented music community. Regarding pirate radio, Sarah Thornton argues: “To a large degree, the stations did indeed cater to those culturally disenfranchised by age and race” (Thornton 1995: 147). This notion is appropriated in the broadcast ethos of Rinse FM. On its website, Rinse FM advocate the need to “(…) champion the diverse needs of young London and those passionate about youth-orientated music culture” (Rinse.fm 2014).

Further, it is stated: “Rinse’s fiercely grass-roots broadcasting ethos engages massively under-represented communities, especially 15-24 year olds” (2014). The station is developing the UK club music community by reinforcing a shared music identity bound to the heritage of pirate radio, and through its commitment to disenfranchised communities; making the UK club music available to target groups un-favoured by mainstream broadcasting. In this sense, Rinse FM approaches the original community radio ethos from a specialist music perspective; reforming the existing broadcasting structures of mainstream music programming by actively reinforcing the shared music identity of the UK club music community.
4. Methods and materials

The increasing complexity and interactive nature of modern media audiences creates a social situation in which “(...) only an approach based on methodological pluralism, with a toolbox including a variety of methods, will be able to grasp the multi-faceted nature of media audiences” (Schröder et al. 2003: 4); an approach also referred to as method “triangulation” (Denzin 1978). This study aims to attain “between-method triangulation” (1978: 302): using different research methods to study the same object. “Between-method triangulation” is beneficial, given that “(...) the flaws of one method are often the strengths of another; and by combining methods, observers can achieve the best of each while overcoming their unique deficiencies” (1978: 302).

The methodological coalescence of survey research and in-depth interviews in the investigation of the UK club music audience is a clear example of this. Quantitative survey research is useful given its inherent ability for generalisation within a given research population (Schröder et al. 2003: 180). Highly empirical, a survey provides the means for mapping out “stable patterns of interaction” (Denzin 1978: 303), experience, and perception within a given audience sample - representative of a larger population (Schröder et al. 2003: 206). As quantitative observation, a survey “employs numerical indicators to count the relative size or frequency of something” (2003: 29) and is especially useful when studying the “factual aspects of communicative behaviour” (2003: 31).

In this case, investigating the members of Dubstepforum through a quantitative survey allows for mapping the frequency and tendencies of their use- and experience of Rinse FM; displaying patterns generalizable to the UK club music audience at large. In short, a survey may display how Dubstepforum members listen to- and interact with Rinse FM.

However, solely using a survey to investigate the members of Dubstepforum “(...) involves trade-offs between greater ‘standardization’ and flexibility of interviews” (2003: 207). The generalizable patterns attainable through a survey do not provide any further explanation as to why such patterns occur, or the reasoning behind the respondents’ answers. The flexibility of an in-depth interview, enabling informants to elaborate upon answers, discuss, and follow train-of-thoughts, provide a stronger “depth of information” (2003: 30), and a broader understanding of the research subject.

An in-depth interview constitutes an instrument for exploring “(...) issues that involve more complex cultural meanings, such as the ambivalent negotiations of the meanings of various forms of media output” (2003: 31). In-depth interviews are therefore well suited to
investigate informants’ experience of Rinse FM on various digital platforms, and how this has affected its relation to the UK club music audience in general. Informants will be able to explain why they approach Rinse FM in a certain way, and elaborate on their subjective feelings regarding the digitalisation of Rinse FM and UK club music in general. Essentially, survey research will provide an understanding of how, while in-depth interviews will elaborate on why, in relation to the research questions.

4.1. Operationalization

4.1.1. Survey research
The survey consists of a questionnaire distributed to Dubstepforum (for full questionnaire, see appendix 8.2.). The questionnaire is distributed to Dubstepforum through the web-based survey resource SurveyMonkey. A web-based survey of this sort is referred to as an “indirectly administered format” (Schröder et al. 2003: 246); based on written questions that rely on respondents’ self-completion. An advantage of this survey format is its ability to acquire extensive information regarding broad topics, such as radio listening habits (2003: 246). On the other hand, a disadvantage of this format is the feasible possibility for low response rates, insufficient answers, and unsuccessful open-ended questions (2003: 246).

These disadvantages were taken into consideration in the process of designing the questionnaire. Only one open-ended question is included, at the very end of the questionnaire; the remaining questions are closed-ended, consisting of fixed answer categories (2003: 253). The closed-ended questions are designed to evoke as much interest from the respondents as possible; only two general questions regarding personal aspects are included, the rest addresses UK club music and Rinse FM. Several questions contain the possibility for multiple-choice, providing the respondents with greater freedom when selecting their answers.

The questionnaire includes 27 questions in total; the initial two being general questions regarding age and location, while the next five are questions regarding UK club music and digital media. The following questions concerns radio broadcasting and Rinse FM, directly targeting the research questions; followed by four evocative statements regarding Rinse FM, to which respondents measure their level of agreement on a scale from 1 to 5; so called “Likert scales” (2003: 259). The last question of inquiry concerns the following in-
depth interviews, asking for interest in participating. In case of interest, space is left for informants to leave their respective e-mail addresses for further information and contact. Q27 is an open-ended comments section.

To counteract the possibility of low response rates, it is crucial to win the interest of respondents. Schröder et al. argue: “Winning agreement to participate involves personal persuasion and establishing trust for the study’s objectives and the interviewer” (2003: 247). Accordingly, the questionnaire includes an initial introduction of the researcher, institution, and the topic- and purpose of the study. To increase chances of attaining a good response rate, incentives are offered to the respondents. The final part of the introduction states that respondents will have the opportunity to win a gift-voucher of 10£ at Boomkat, an online music store specialising in UK club music and other electronic music genres. Four survey respondents, selected at random, will each receive a gift-voucher after the survey is finished, given they leave their respective e-mail addresses in the comments section. In addition, four respondents willing to participate in in-depth interviews will receive Boomkat gift-vouchers.

Before distributing the questionnaire, one last aspect requires consideration: designing the survey sample (2003: 188). Schröder et al. argue: “Sampling assumes that we know how to select a representative group of individuals for the specified population” (2003: 189). They stress the fact that successful generalisation require a randomly selected sample, “(…) not biased by the criteria of selection” (2003: 189). The target population of this study is the UK club music audience. As stated in the introduction, Dubstepforum is the largest concentrated community of UK club music listeners - a representative group of individual audience members.

On Thursday, March 6th, Dubstepforum had a total population of more than 68 000 registered members. The sheer volume of members necessitates a smaller sample. However, selecting a sample of members from an online forum give rise to certain considerations. At first, a systematic random sample was considered for the task. A systematic random sample “allows each person listed an equal chance to be selected” (2003: 189) by using a fixed interval in picking names from a fixed list (2003: 190). However, given the amount of members on the list, a systematic random sample on Dubstepforum would become too extensive and unorganised for a small-scale academic study.

After thorough reflection, and consulting with the forum administrators, distributing the survey directly to the forum was deemed to be the most advantageous approach. An online

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8 [www.boomkat.com](http://www.boomkat.com)
forum is an ever changing demographic, with new members joining, and others deleting, their account at any given time. Additionally, there is no certain way of knowing the number of members actively participating in discussions. Many members may have stopped visiting the forum even though their account is still active, or may only visit the forum on rare occasion. Posting the survey directly to the forum exposes it to the active users. It also makes it visible to unregistered visitors, or members just checking in on the go. Many members may be unaware of their personal messages, or may never bother to check them; posting the survey to the forum discussion puts it directly in their primary line of sight.

The survey questionnaire was distributed to Dubstepforum on Thursday, March 6th. It was posted as a discussion topic in three of the largest discussion categories: General Discussion, Music (Tunes and Releases), and Mixes. The topic included the survey introduction, together with a link to the questionnaire. Throughout the survey period, the topic was updated three times to ensure its visibility on the forum wall. The updates were comments posted by the researcher: including information on the survey timeframe, urging people to participate, and thanking respondents for their interest and participation.

The survey was concluded on Tuesday March 18th; the results were collected and exported from SurveyMonkey the same day. In total, 94 surveys were filled in. Following the survey collection, two separate e-mail lists were compiled: one general e-mail list for respondents participating to win gift-vouchers, and one e-mail list of respondents interested in participating in in-depth interviews. 46 respondents had left their e-mail addresses in the comments section; they were compiled in the general list. The gift-voucher winners were selected by picking four numbers between 1 and 46 at random from this list. Subsequently, the winners were contacted by e-mail for verification, before receiving their 10£ gift-vouchers.

A couple of different approaches were debated concerning the organization and analysis of the survey answers. Initially, the IBM SPSS statistics program was considered. However, SurveyMonkey also offer options for organization and analysis of the survey results. SPSS do offer a wider range of analyses options than SurveyMonkey, including cross-tabulations and multivariate analyses for more advanced statistics; however, complex statistics are not needed to discuss the research questions. The survey analyses provided by SurveyMonkey were therefore deemed sufficient for this study. However, SPSS was utilised to analyse the initial survey categories of age and location, as SurveyMonkey provide no statistics for open questions. Note that certain result percentages add up to more than 100% in total, as some questions includes an option for multiple-choice.
4.1.2. In-depth interviews

In-depth interviews are chosen over group interviews to avoid the “consensus-forming negotiations that usually characterize group discussions” (Schröder et al. 2003: 110). While the members of Dubstepforum do inhabit a specific group dynamic, their individual experience of Rinse FM is more important to this study than the discursive character of online forum discussion. The in-depth interviews are semi-structured, meaning they are not bound to a fixed interview framework, free to follow the flow of conversation and explore new subject matter that might occur along the way. However, an interview guide was designed to secure the direction of the discussion, making sure the conversation addresses the research agenda (2003: 156).

The interview guide is chiefly based upon the findings and patters observed during the prior survey research; the survey observations inform the topics of the interview guide, facilitating a more substantial investigation of the same research problem (for full interview guide, see appendix 8.3.). The main topics of discussion included in the interview guide are related to the general use of- and feelings towards Rinse FM; the impact of digital media on informants’ approach toward Rinse FM; the digitalisation of UK club music; and, how this has affected Rinse FM.

The interview guide is designed as a discursive framework, consisting of leading discussion topics, with different sub-questions to facilitate further inquiry if this is needed (2003: 157). However, planning a semi-structured interview makes it difficult to design sub-questions, since the researcher is unable to anticipate the informant’s comments on an issue in advance (2003: 157). Sub-questions are therefore meant to help the interviewer shed light on different aspects of a topic, while other sub-questions might emerge out of the conversation itself. The aim is to set up the interview as “(…) a speech event for the mediation of the media experience, but leaving ample room for informants to express their lifeworld-derived meanings and attitudes in their own discursive terms” (2003: 51).

Given the geographical dispersion of online forum members, interviews are conducted via Skype, a web-based instant messaging system. Given respondents’ uncertain location- and personal schedules, Skype was chosen on account of its inherent temporal- and spatial flexibility. On the other hand, using Skype as interview platform may cause certain difficulties when approaching interviews as natural speech events. The web-based character of Skype
entails possible problems related to the Internet. The online-connection quality may be weaker with the interviewer or the informant, obscuring the free-flow of the conversation. In addition, the mediated quality of Skype might cloud the image of an informal and personal interaction between interviewer and informant, given the limited display of body language and other facets of everyday conversation.

Possible obstacles aside; Skype is a helpful tool for reaching a varied interview sample. The quality of its services is sufficiently strong to facilitate a coherent and comfortable conversation, given that the interviewer is knowledgeable of the program and aware of potential challenges. Skype allows informants to participate from home, creating an intimate meeting between researcher and informant; minimising the (...) normative controls easily mobilized in an unknown speech event” (2003: 150).

Selecting informants for the in-depth interviews was achieved through “purposive sampling”: a non-random selection of informants who possesses specific characteristics (2003: 159). In this case, informants’ interest in UK club music and familiarity with Rinse FM are the leading characteristics. Schröder et al. argue: “(...) the goal to aim for is qualitative rather than statistical diversity” (2003: 159). Aiming for a deeper understanding of how UK club music listeners experience Rinse FM today, the selection of informants is based on their ability to meaningfully discuss the research topic and expand upon the survey observations. Schröder et al. argue: “the more narrowly one defines one’s target group, the closer one may get to some kind of representativeness for the group in question” (2003: 160). The relevant target group are UK club music listeners. By approaching possible informants through the survey posted on Dubstepforum, the sample holds representativeness to the target group, since familiarity with the music scene in question is a prerequisite for forum activity.

Through the survey, 47 respondents stated interest in participating in further interviews. The informant sample was set to 6 informants, given the limited timeframe and scope of the study. Interview informants were chosen using a systematic random sample, based on an “n select” (2003: 189). An “n select” allows researchers to randomly select informants from a list. Schröder et al. explain: “Count the number in the sample frame, and divide it by the sample size you want to obtain. This number (n) allows you to use a fixed interval in selecting names from the list” (2003: 189-190). In this case: 47 divided by 6 - a number (n) of 8 (rounded off from 7,8). Consequently, starting with a random number between 1 and 6, every 8th e-mail address in the list was chosen. Selected informants were contacted to set up the interview at a convenient time within the following weeks.
Initially, several of the contacted informants did not respond to the e-mail regarding the interview. Given the project’s limited timeframe, and the need to obtain the desired informant sample, the systematic random sample was repeated several times within the course of the subsequent weeks. However, as only four informants had been attained in mid-April, the remaining informants on the list were contacted by e-mail. This meant eschewing the systematic random sample that had been employed up to this point. However, since the remaining informants were contacted all at once, the sample remained random, and informants’ chances of being selected for participation remained equal.

In the end, the pre-set sample size of 6 in-depth interview informants was attained. All informants had access to Skype. Interview lengths ranged from 25-40 minutes, each interview had varying lengths within this temporal span. Following the interviews, the winners of Boomkat gift-vouchers were selected through a simple random sample: an assistant with no prior connection to the research process selected four numbers; the corresponding informants were contacted by e-mail to receive their price for participating.

The interviews were recorded directly from the built-in microphone of the researcher’s computer using audio-editing software, as well as externally on an iPod Touch. There were small instances of interference throughout the recordings, rendering certain words and parts of sentences unintelligible. However, as this only occurred on a handful outspread occasions, it had no effect upon the general content of the transcripts. Interviews were transcribed directly after being conducted. The complete set of interview transcripts amounts to a total of 54 written pages (all transcripts are available on request; see appendix 8.5.).

Following transcription, the interview material was organised to complement the survey observations. Six thematic headings based on the research questions, and the survey topics, were outlined:

- Contemporary experience of UK club music
- UK club music exposure
- Rinse FM listening habits
- Initial exposure to Rinse FM
- Defining qualities of Rinse FM
- Digital interaction and community building on Rinse FM
The same six headings, together with an initial heading about the participant population, are employed to organise the results- and analysis chapter. Subsequently, the interview transcripts were studied, and quotes were selected for their relevance in explaining, illustrating, or elaborating the topics of a thematic heading. Each thematic heading was given its own separate Word-document, and the selected quotes were organised into the corresponding thematic documents. Throughout the following analysis, the selected quotes are utilised to depict informants’ experiences in their own words, further elaborating the survey findings, and providing a stronger framework of methodological pluralism to the findings.

4.2. Validity and reliability

The survey sample is a random non-probability sample based on “self-selection” (Schröder et al. 2003: 265). Schröder et al. argue that self-selection samples are the least reliable sample variant: “That some people are more interested and willing to cooperate in your study does not make them at all representative of the universe as a whole” (2003: 265-266). However, as previously stated, this study does not aim for findings representative of the UK club music audience as a whole; the research investigates the section of the audience contained within Dubstepforum. The survey therefore holds validity to the audience sample under investigation.

Calculating a feasible margin of error is somewhat problematic when conducting a survey on an online forum, given that an exact sample frame is lacking. However, Dubstepforum observe how many individual views a specific discussion thread has acquired. This number gives an indicator as to how many people have seen the survey, and may therefore be regarded as the active survey population. However, as people may view the same thread a number of times, this number cannot be regarded as a fixed population; it is merely an indicator of the survey exposure.

As the survey was closed for further participation, the three discussion topics concerning the survey had a total view-count of 1251. Considering the researcher’s active monitoring of the survey discussion topics, the total view-count was rounded down to 1235 - leaving the researcher out of the equation. A total of 94 individuals had responded to the survey through Dubstepforum - a response rate of 7.6%.
5. Results and analysis

5.1. Participant population: age and geographical location

As host to a substantial quantity of the UK club music audience, Dubstepforum constitute an integral audience sample. While one should be cautious about drawing generalisations to the entire UK club music audience from the members of Dubstepforum alone, initial survey observations display interesting characteristics regarding a vital section of the UK club music audience. Initial observations highlighted characteristics regarding survey respondents’ age and geographical location (appendix 8.4: Q1 & Q2). Respondents’ age spans from 14- to 49 years; however, most respondents can be found in ages 19 to 25 (76.6%). The two most recurring age figures are 20- and 21 years (17% and 16%, respectively), indicating that most active fans on Dubstepforum are people in their early twenties.

Geographically, participants display wider dispersion. Survey respondents are globally fragmented, the two main continents represented is Europe and North America; one single respondent, located in Osaka, represents Asia. While a wide variety of different cities are represented, the largest number of clustered respondents is found in London, England (16%). Several other British cities and urban centres are represented; the second greatest quantity of respondents is located in Bristol (6.4%). In addition, the interview informants also display a varied set of geographical characteristics. Five informants were European; one was located in Britain, the remaining four were located in central Europe. One informant was located in the United States.

While Britain is strongly represented, the results depict a globally dispersed community of listeners. The global exposure of UK club music may be delegated to the development of digital media. While UK club music certainly had the opportunity to find a global audience as a translocal scene through various platforms, such as record sales; radio syndication; DJ gigs; and print media, the features of a virtual scene has fundamentally increased its global reach. These issues will be discussed in the following section; analysing the contemporary experience of UK club music among the participants. While a discussion of general listening habits does not relate directly to Rinse FM, it is still an important aspect to investigate. Given its inherent depiction of how the UK club music audience approach music formats- and platforms, it may provide an indication as to how Rinse FM fits into listeners’ contemporary experience of the UK club music scene.
5.2. Sounds of the underground: the contemporary experience of UK club music

The notion of “underground” culture has not yet been addressed by this study, as it holds no defining value to the current research aims. However, as put forth by one of the survey respondents, the concept of the underground setting makes for a good introduction to the initial segment of the analysis. Describing the ideal listening situation for UK club music, the said respondent wrote: “In an underground setting - as opposed to the "club or festival", where the main goal is to get you to spend money, mainly on alcohol, the underground setting is 100% about the sound system and the music” (respondent #36).

The said respondent displays a prevailing attitude towards UK club music: the music is ideally experienced in a club setting. 93% of the survey respondents stated that the club setting provides the ideal experience of UK club music (see below figure; also appendix 8.4: Q5).

While the aforementioned respondent separates the underground setting from the traditional club setting, there are no fixed distinctions between the two. The underground club may therefore be understood as the ideal club setting, where UK club music is the focal point of
attention on both a participatory- and organisational level; a place where the audience can experience UK club music in its full auditory capacity.

Respondents’ preference for hearing UK club music in an actual club might not appear too exceptional, given the fact that the music is essentially geared towards club play and produced with the club experience in mind. However, the notion of the underground club does shed light on an interesting aspect of the UK club music scene: the continued adherence to physical presence- and formats. In addition to the club setting, 64.5% of the respondents ideally prefers to listen to UK club music on physical formats, such as vinyl or CDs. Several of the interview informants collect UK club music on vinyl. One informant based his choice of vinyl on its ability to convey “the music in its full form” (In-depth interview #3) when played on a good sound system.

The auditory experience described by the informant above may be related to the notion of the underground club setting as the music’s natural habitat; the only way to fully appreciate UK club music is to hear it played on vinyl on a good sound system. However, while participants express an idealised preference towards experiencing UK club music on physical formats and in a setting of unique musical interaction, their actual listening habits display a more complex set of mediated approaches.

In reality, respondents listen to UK club music through a wide range of music platforms and formats. While 93% stated that they ideally listen to UK club music in a club, only 53.1% state that they mostly experience the music in a club setting. 56.4% stated that they mostly listen to UK club music on physical formats. Respondents’ listening habits display a significantly wider use of digital music platforms- and formats. 55.3% utilise the Internet to enjoy UK club music, through Youtube or other audio sharing sites such as Soundcloud. Other websites, blogs, and online forums constitute main listening platforms for 18.1% of the respondents, while 43.6% utilise iTunes or other digital music libraries (see below figure; also appendix 8.4: Q4).
Interesting to notice is that digital streaming services such as Spotify is greatly underrepresented; only 1.1% of all respondents stream UK club music. In addition, only one of the interview informants mentioned streaming. To the said informant, Spotify constitutes a main platform for music listening. He argued that Spotify provides an opportunity for music discovery; on the other hand, it has also affected his relationship to other music formats:

Inf.5: (…) I have Spotify premium account… And actually since I got a Spotify… you know, a lot of people say that when they have a Spotify… when they have a premium account they tend to buy more music because they know more artists, they know more music, so they just buy more music. And to be honest, before using Spotify, which was launched in Poland like fourteen months ago… I just used to buy quite a lot of stuff. Right now it’s quite different. And to be honest I also download a lot of music, especially the music that is only on vinyl… if there’s a vinyl only release I pretty much always download it (In-depth interview #5).

Informant #5 use Spotify in tandem with other digital platforms, as a flexible mean of reaching UK club music that otherwise only would be attainable on physical formats, which seems to have decreased his use of physical formats in the process. While Informant #5 finds Spotify useful, its limited presence in the overall results might be connected to the limited
availability of Spotify worldwide. As described by Informant #5, Spotify has only been available in his country for little over a year; specialist music like UK club music is most likely still underrepresented, as the service has not yet established a repertoire of music outside mainstream popular genres, and major international artists and record labels. In addition, the fact that Spotify operates with a monthly subscription charge and advertisements is not likely to make it popular among the participants; who are able hear a wide selection of UK club music for free on other digital platforms.

These dispersed listening habits display how digital media has elevated the properties of UK club music as a translocal scene, into the global connectedness of a virtual scene. The global audience access the music through a variety of media platforms and music formats. While greater availability leads to increased exposure and interest, the cultural specifics of UK club music as a vinyl-based music form fully experienced in an underground club setting can create conflicting feelings with global listeners, who only has access to the music itself and not the complete cultural experience. Several informants, based outside of the UK, seemed to view digital platforms as substitutes for vinyl and clubbing, as they generally do not have access to club nights playing UK club music, nor the economical resources to acquire imported vinyl releases. As expressed by an informant: “(…) No, I’m not a vinyl collector. I would love to be, but vinyl is expensive as hell here” (In-depth interview #2).

In this sense, the presence of UK club music on digital formats has made it easier for a global audience to appreciate music that was once bound to local vinyl distribution, while at the same time leaving some listeners with an unfulfilled sense of loosing out on an integral part of the complete UK club music experience.

Consequently, the cultural roots of UK club music continues to be a guiding preference among its global audience, who ideally experience the music through physical interaction, but is most often delegated to the open, yet solitary, confines of the digital realm by geographical or personal restrictions. However, another way to tap into the cultural roots of UK club music is through radio broadcasting; a genuine cultural element of the UK club music scene. Participants approach radio broadcasting as an important source for experiencing UK club music: 48,9% of the respondents mainly listens to UK club music through radio broadcasting; an additional 31,9% identifying podcasts as their main platform for listening. While podcasts are not exclusively conjoined to radio broadcasters, the medium is structured on a radio framework and is utilised extensively by radio stations, including *Rinse FM*.

On the other hand, although the radio seems to be a significant platform UK club music listening amongst the respondents, it is no longer the defining gateway into UK club
music as it might have been in its earlier days of illegal pirate broadcasting. Only 7.5% of all respondents state that it was radio broadcasting that initially got them into UK club music, while 48.4% of the survey respondents became familiar with UK club music through the Internet (appendix 8.4: Q3). Commonplace social interactions, such as going to nightclubs or socialising with friends, were sources of exposure to 21.5%, and 19.3% respectively, of all respondents.

5.3. Initial exposure to Rinse FM

One hundred per cent of the survey respondents stated that they are familiar with Rinse FM (appendix 8.4: Q8). This result gives indication to Rinse FM’s position as one of the capital cultural institutions within the UK club music scene. As previously observed, the Internet figures as the main source of initial exposure to UK club music for a majority of the participants (see 5.2.). This is also the case with their initial introduction to Rinse FM. However, it seems to be its music profile, rather than its digital omnipresence, that induced the informants to become listeners. One informant first got acquainted with Rinse FM as he was starting to get interested in UK club music, and was introduced to the channel as a good place to experience it by a friend with similar music preferences (In-depth interview #1). The friend’s introduction suggests an initial encounter incited by Rinse FM’s musical reputation, rather than its technological reach.

Rinse FM is indeed increasingly present on digital media platforms; but, had it not been for the station’s significant reputation for relevance to UK club music, as spread by its interactive listeners, the above informant would not have acquired such an effective introduction to its programming. In other words, Rinse FM’s digital reach is supplemented by its musical reputation, as it is spread from old- to new listeners through both digital and traditional sites of social interaction. Another informant described how he first became familiar with Rinse FM by listening to a compilation of music played on the station, which in turn inspired him to spread the word about the station and its musical content to his friends:

Inf.2: Rinse FM released a free compilation of music… And, I think that was in 2009 or something. And that’s when I really started to get into, like UK Funky, garage, and so forth. And so, it was a Rinse compilation, and I’d heard about Rinse before because I had sets that were recorded from Rinse back in the day, old school grime sets…. And so I decided to give a listen. (…) And then… it kind of spread, because there were some shows that I listened to, and I tell my friends to listen to these shows. And then we start downloading podcasts that they have, and then we started putting them on CDs, and on MP3s, and listening to them on our car journeys and so forth (In-depth interview #2).
Informant #2 became a Rinse FM listener based on his attraction to the station’s music programming, before personally introducing it to his friends - a chain of events resembling the previous informant’s experience. Another informant (Informant #6) also became interested in the station based on its music profile, using it as a springboard into the UK club music scene; however, digital media in isolation, rather than social interaction, incited his initial encounter with the station’s profile and cultural merits. He explained how he initially utilised the Internet to find tracks from specific artists he was interested in; only to encounter radio mixes the artists’ had performed on Rinse FM, introducing him to the station and its cultural legacy (In-depth interview #6).

Informants’ experiences, as outlined above, suggest that radio is still an important instrument in sustaining “the idea of specialist music” (Wall & Dubber 2009: 32). While the inherent “connectivity” (Wikström 2009) of digital media has made it easier for first time listeners to become familiar with Rinse FM’s programming; the image of its music profile, communicated through online and offline sites of interaction, remains a pivotal selling point for new listeners. Had it not been for its continued dedication to UK club music, its visibility and attainability on digital media platforms might not have had the same effect upon new listeners, and might not have produced the same quantity of new listeners at all. Of course, such an assumption is impossible to confirm; however, the following sections might shed light on how Rinse FM has managed to maintain its singular relevance within UK club music to old- and new listeners alike.

5.4. The contemporary reach of Rinse FM: participants’ listening habits

In selecting their general radio type of choice, the respondents display a clear adherence to Rinse FM: 68,1% choose Rinse FM over other types of radio stations, with public service- and commercial broadcasters each maintaining a mere 2,1% of all responses (appendix 8.4: Q9). Other local- or community broadcasters received 9,6% of the responses; highlighted by additional comments left by different respondents, mentioning “underground net radios”; “online indie stations”; “other pirate stations in London”; and, “any type of Internet radio” to be their radio types of choice.

This notion is highlighted further by respondents’ choice of radio when it comes to experiencing UK club music specifically: 78,7% chooses Rinse FM over other types of radio stations for listening to UK club music (appendix 8.4: Q10). Other local- or community broadcasters receive 8,5% of the responses. This displays the prominence of specialist radio within the UK club music scene; giving validity to Wall and Dubber’s depiction of specialist
radio as a sustaining factor within specialist music infrastructure, and its surrounding fan- and music-making culture (2009: 32).

On the other hand, public service- and commercial broadcasters are clearly not favoured, and both receive 0% of all responses. While Wall and Dubber refer to industry statements such as “ratings by day; reputation by night” (2009: 28) as a way of maintaining a varied radio schedule balanced between mainstream- and specialist music, this result display that industry thinking of this sort has not generated any preference with the respondents. Respondents choose stations where their favourite music constitutes the central point of attention; not reduced to a niche component included for the sake of simulated variety.

Participants’ listening habits, on the other hand, are not as uniform as their general radio preferences. Digital developments have diversified the ways in which Rinse FM is reached and experienced; a majority of the survey respondents (76.3%) prefer to listen to the station through its podcasts (see below figure; also appendix 8.4: Q11).

The global diversification of Rinse FM listeners is driven forward by digital availability; the disintegration of fixed temporality inherent in a podcast has made Rinse FM available to
listeners earlier cut off by the temporal confines of time zones, as expressed by an informant based in the US:

Inf.4: (…) I love that Rinse... one of my favourite things that they do is that they archive everything, because a lot of the shows go on at just very inconvenient times, or it’s like… you know, if it’s a night show in England, it’s like the morning here and I’m… sometimes you know, I have class or I’m not in the mood to listen to like…(In-depth interview #4).

In addition, the temporal flexibility of radio podcasting provide listeners with advantages for exploring Rinse FM’s specialised programme schedule in their own pace. One informant utilise the podcasts to listen to specific shows that he enjoys more than others - shows he might not have the opportunity to experience in real-time:

Inf.6: (…) back when I first heard about it I thought like I should tune in through the live stream thing on the website. But I was like… I didn’t realise… like, nothing good came on until nine o’clock… Then you realise, you look up the schedule… you start to know who people are, and then you start downloading podcasts, cause’ they’re on at like eleven till’ one, and you’re not staying up for that just to listen to music on the radio. So you just download them (In-depth interview #6).

The second largest listening platform is Rinse FM’s live webcast (66,7%). This indicates that most respondents utilise a combination of webcasting and podcasting, a mediated combination resembling Lars Lundgren’s notion of hybrid service (2008: 137). However, according to Lundgren’s conceptualisation, hybrid services distribute radio content through traditional broadcasts and digital webcasts. Only 6,4% of all respondents state that they listen to Rinse FM on a regular FM receiver; while a mere 2,1% utilise digital receivers (DAB), indicating the unsuccessful implementation of digital broadcasting, as described by John Nathan Anderson (2012). Consequently, the respondents have modified the hybrid service combination: digital podcasting has replaced traditional broadcasting. On the other hand, respondents’ low use of radio receivers must also be understood in relation to the study population; the fact that Rinse FM’s analogue FM broadcast is not available outside the UK surely affects its implementation amongst global listeners.

Other websites and the Rinse FM application are chosen by 18,3%, and 10,7% respectively. The audio-sharing website Soundcloud is another popular platform, often utilised by Rinse FM, and affiliated artists and DJs, to upload podcasts. One informant found this digital combination advantageous; he no longer has to download and store podcasts on
his computer, he can rather access the podcasts directly from Soundcloud (In-depth interview #2). Another informant explained that he listens to shows uploaded to Youtube, as well as through the Rinse FM application as substitute for the webcast when he is away from his computer at home (In-depth interview #1).

This does, in turn, illuminate another dissimilarity to Lundgren’s hybrid service concept: the disregard of linear radio time. Lundgren’s hybrid service is bound to the linearity of radio time (2008: 139); the inclusion of podcasting, and additional usage of web-based platforms such as Soundcloud, removes this technological boundary - a pivotal feature of the digital transformation of radio listening habits (Neumark 2006). One informant based his preference for Rinse FM’s podcasts on the ability to inconsecutively access any given part of a show:

Inf.5: (…) well, when I listen to it I usually go for the podcasts. (…)  
Int.: Yeah. So what is it about the podcasts that’s appealing to you?  
Inf.5: It’s that you can really go for the part of the show, which you really like. Because for the shows I listen to right now, they are usually divided into some sections, or there’s a guest coming to the studio, and I can just skip to the part I really like (In-depth interview #5).

In this sense, Rinse FM as a digital hybrid service resembles the notion of radio as “custom… almost individual, emancipated by the multiplicity of options and by the mechanisms for managing on-demand information” (Saiz in Gazi, Starkey & Jedrzejewski 2011: 67). It is evident that the customisation provided by digital radio platforms has proved fruitful to the participants; the digital modification of radio content lets listeners access the desired content of Rinse FM shows according to their individual temporal requirements.

Respondents’ weekly listening schedule (on any platform, and in any temporal format) provides an additional indication of the customised listening habits provided by Rinse FM’s implementation of digital radio technology (see below figure; also appendix 8.4: Q12).
A minority of the respondents state that they listen to Rinse FM, on any platform, every day of the week (6.4%). 51.1% of all respondents state that they usually listen to the station 1 to 2 days a week. 17% tune in 3 to 5 days a week, while 25.5% state that they only listen to Rinse FM from time to time. This result may be viewed as an exemplification of the emancipated listening practices produced by the audience’s appropriation of Rinse FM as a digital hybrid service station.

Respondents’ emancipated listening habits are additionally illuminated by how often they choose to listen to Rinse FM live, in real-time (appendix 8.4: Q15). 61.3% of all respondents only occasionally listen to Rinse FM live (through either broadcast or webcast), while 22.6% tune in to the station live 1 to 2 days a week. To one of the informants, the live webcast offers a sense of immediacy and personal connection not found on pre-recorded platforms; however, time differences often makes it hard for him to catch the live webcast:

Inf.4: Yeah, I like listening live when… sometimes if I just don’t have anything to listen to I’ll put it on… and I like listening live when I can, just cause’… I like that immediacy, like the fact that whoever is DJ’ing and talking is playing stuff right now, thousands of miles away… but a lot of the time… it doesn’t end up that way. Just cause’… time… (In-depth interview #4)
A few respondents listen to Rinse FM live every day of the week, while 9.7% tune in to the live broadcast 3 to 5 days a week. It is reasonable to assume that these respondents are living in the London area, and have daily access to the live Rinse FM broadcast through their domestic radio outlets. This way, they are able to tune in to the station at home without accessing the Internet or downloading podcasts, creating a more fluid access to its live transmission. Respondents living outside of London do not have this option, and therefore display more dispersed listening habits, based on their personal negotiation of digital formats.

In other words, participants are rarely regular listeners in the traditional sense, frequently listening to specific Rinse FM shows as they are aired on the radio; they rather customise their listening schedules to experience specific shows at appropriate times. For example, listeners may listen to shows from every day of the week over the course of a single day; the linear course of a weekly schedule no longer serves as an indicative measurement of contemporary listening habits.

However, interestingly, most respondents are not indifferent towards the future of Rinse FM’s analogue broadcast. Even though most respondents use it in a minimal capacity, they do not feel that Rinse FM’s broadcast should be entirely replaced by webcasting and podcasting - the platforms they currently employ the most (see below figure; also appendix 8.4: Q22).

![Bar chart](chart.png)
54.7% strongly disagrees with the proposed suggestion that Rinse FM should leave its FM broadcast for good. This result might be seen as an indicator of Rinse FM’s significant legacy as an institutional home to UK club music, as it has been present as a broadcaster since the days of pirate radio. Even though most respondents do not listen to the FM broadcast, it is still a vital embodiment of UK club music, important for maintaining the cultural aesthetic of the music to global listeners.

Moving on, the impact of digitalisation is further suggested by how long respondents’ have been Rinse FM listeners; a majority have been listening to Rinse FM for 1 to 5 years (appendix 8.4: Q13), indicating that most respondents became listeners following the station’s leap to digital platforms. A minority of respondents have been Rinse FM listeners for 10 years or longer. Consequently, very few respondents have experienced the station in its pirate radio form, and do not have any personal point of reference for comparing Rinse FM’s contemporary digital hybrid practice to its local beginnings. However, this result must be understood in relation to the survey population: respondents’ are characterised by an overall young age, and have therefore been introduced to the station after its initial distribution on the Internet.

In regards to respondents’ listening environment, results are more uniform; 86.2% of all respondents mostly listen to Rinse FM at home (appendix 8.4: Q14). This may indicate a governing listening practice with focus on Rinse FM as a primary activity, undisturbed by surrounding factors. This is in line with the fact that participants customise their Rinse FM listening to include the most desired content: participants listen less frequent and more sporadically, but when they do listen to a selected Rinse FM show, it is their primary focus of attention. However, one should be careful with drawing explicit conclusions from this result, as listening habits are highly individual. While listening to Rinse FM might be a primary activity when listeners choose to access it, its digital flexibility makes it continuously compatible with other activities as well, as expressed by an informant: “(…) I used to listen to Rinse while I was doing homework, or just browsing the Internet. And… yeah, it was… it’s good pastime” (In-depth interview #2).

Additionally, the survey results show that, while home listening is the governing practice, respondents also listen to Rinse FM in other situations: on public transportation (30.8%); while driving (20.2%); at work (13.8%), or while socialising with friends (10.6%). Digital flexibility makes it possible for listeners to experience Rinse FM in all these situations during the course of a single day; as expressed by a survey respondent: “Where ever I am, I love to listen to Rinse FM mixes on my phone by using the soundcloud app”.

42
5.5. The defining qualities of Rinse FM: a cultural intermediary in the digital age

Respondents’ primary reasons for listening to Rinse FM are clearly related to the station’s repertoire of UK club music. The survey results indicate that the two main reasons why respondents listen to Rinse FM are: “To hear new and unreleased tunes” (83.9%), and “To listen to your favourite type of music” (66.7%). In addition, the similar category “To hear music you can not hear anywhere else”, received moderate recognition (38.7%). Informative functions related to cultural aspects of the UK club music scene received moderate- to low shares of responses: “To stay updated on record releases and other music related news” was chosen by 20.4% of all respondents; while “To stay updated on club happenings or events” received a minor response rate of 3.2% (see below figure; also appendix 8.4: Q16).

Respondents do not seem to choose Rinse FM as a source of passive secondary media exposure; more trivial listening categories received a minor share of responses. “To relax and be entertained” was chosen by 7.5%, while a mere 3.2% chose “To have some background
noise while you do something else”. These results may be seen to solidify Hendy’s discarding of Berland’s early portrayal of radio as a naturally non-affective music medium (1990), as well as his further description: “As an insistent and ubiquitous marketplace for music, radio remains a central force in shaping popular music tastes” (Hendy 2000: 743).

While the earlier analysis of respondents’ listening environment did show that instances of casual secondary listening do occur, it seems that *Rinse FM*’s music profile is still an important component of respondents’ radio preference. Indeed, earlier observations indicated that a majority of respondents’ generally choose *Rinse FM* over other types of radio broadcasters - if secondary listening had been a widespread practice, *Rinse FM* and other broadcasters would surely hold more equal preference amongst respondents. Programme content would not be of any wider importance if it only amounts to background noise. The station’s music profile is a defining factor of choice, as described by an informant:

**Inf.2:** (…) *Rinse FM* to me, I guess is… it is the birthplace of, I guess, UK music for me. Because that’s where grime started and all this, and I think it’s so cool that it started out as a pirate radio with very few people behind it and very few people listening to it. (…)

**Inf.2:** (…) I think the few years I’ve been listening to *Rinse FM* shaped my musical tastes, and it… *Rinse FM* has strongly influenced what I listen to today (In-depth interview #2).

In this case, *Rinse FM* functioned as a music tastemaker. Another informant delved deeper into why *Rinse FM*’s music programming has kept the station interesting and culturally significant, stating *Rinse FM*’s continued commitment to a programme profile rooted in UK club music as a distinguishing factor for his personal allegiance to the station, and its prominence within the UK club music scene at large:

**Inf.4:** Uhm… I think something that’s special about it is that it’s… for as long as its been operating, which I know is a long time… I don’t feel like it’s ever… I mean, it’s moved with the times, but I don’t feel like it’s ever, like… abandoned its… like, principles. Like, even getting big and getting legal and stuff… it’s always just been, like, really committed to… (…)

(…) So I think the fact that *Rinse* is a radio station that you can, like… I mean, tune in to, but if you’re in London or whatever you can get into any car, or any boom box or whatever, and hear that music, like… that’s, like, really special, and it’s really cool they’ve able to develop that (In-depth interview #4).

Another informant credited *Rinse FM*’s defining character to its up-to-date selection of unreleased UK club music, making certain shows especially valuable to listeners interested in
hearing new UK club music that they can not hear anywhere else, nor personally acquire in any format:

Inf.5: (…) when it’s only unreleased things, and I know that the show is gonna’ be with the tracks I really like, then I think it’s really worth listening. Like, good example of it might be Dusk and Blackdown’s shows\(^\text{10}\). And I think the one from March… two-hour show with only two or three tunes that have been released before that. So that’s exactly what I’m talking about (In-depth interview #5).

Informant #4 developed this aspect further, crediting Rinse FM’s continued endurance as a culturally important broadcaster to its exclusive music content, describing the station as a tastemaker in the same way as Informant #2 formulated it earlier:

Inf.4: (…) I think honestly the thing that’s saving Rinse from that is the fact that you can hear stuff that you’re not going to hear anywhere else. So it forces you to listen to the radio. If I turn on… if I turn on the radio in the United States I’m just gonna’ hear, like, pop songs and I already hear those everywhere… But, I think specialisation like that is a very good way to keep the radio a thing that people listen to. (…) (…) It’ll always be that core audience who, like, wants to hear new tracks and what not. And I think there’ll always be a place for… cause’ it’s like the tastemaker, you know (In-depth interview #4).

This was validated by another informant, who described the broad music selection of certain DJs as a defining feature to his enjoyment of Rinse FM, and the main reason why he chooses certain shows over others. More specifically, he explained his interest in the Hessle Audio\(^\text{11}\) show to be grounded in the DJs selection of music; a combination of exclusive tracks and older music that is not widely known, creating a feeling of discovering new music together with the DJ (In-depth interview #3). Informant #2 had similar experiences with a different show, where the unknown and unique nature of certain tunes in rotation provides a defining quality to his experience of Rinse FM:

Inf.2: I didn’t listen to these artists that much, so whenever I, like, listened to Elijah and Skilliam’s Butterz show\(^\text{12}\) or something, it always had these tracks that they play every week. And for the love of God I had no idea what their names were. And so I tuned in just to listen to those tunes (In-depth interview #2).

\(^{10}\) Monthly show on Rinse FM (Rinse.fm 2014).
\(^{11}\) London based record label; hosting a weekly show on Rinse FM (rinse.fm 2014)
\(^{12}\) Weekly show on Rinse FM; also a London based record label (rinse.fm 2014)
These results point to notions of unique music selection and exclusivity as defining qualities of *Rinse FM*’s music programming, and primary factors for respondents’ music-centric reasons for listening; mirroring respondents preference for the exclusive quality of vinyl dubplates and DJ-selection inherent in the UK club music scene at large. In this sense, *Rinse FM* may rightfully be viewed as a cultural intermediary, as described by Hendy (2000: 748). As a cultural intermediary, *Rinse FM*’s programming, defined by exclusive music selection, is a major factor to its listeners’ progressing view on the cultural identity of UK club music. Additionally, as with respondents’ interaction with UK club music in general, the emancipated availability of digital platforms has created new ways of encountering this cultural intermediary, and for tapping into the exclusivity of its programming.

To one informant, the exclusiveness of certain *Rinse FM* shows plays an important role in keeping the radio from losing ground to digital media; while digital media at the same time provides new possibilities for attaining exclusive music on an array of different platforms:

**Inf.5:** (…) Elijah and Skilliam, they put all their stuff on Soundcloud, so I usually go for that one. Cause’ for example… right, some of the tracks are tagged in the comments, so if there’s something new or unreleased, I can just skip to the part, which I really like… I think that right now, when you have such an access to the Internet to download the tunes or listen through streaming services, the radio show has to be… the majority of it has to be unreleased, or at least less known or vinyl only. So it really gets… I mean, it really… it’s gonna’ be… it’s not gonna’ be boring for whoever’s listening to it (In-depth interview #5).

Another informant contrasted *Rinse FM*’s situation today with its historical context, arguing that it no longer holds exclusive rights to the exposure of new UK club music, but that it still holds personal significance to him:

**Inf.3:** (…) like in the nineties it was like the main source of finding new music. Well, not… well, it wasn’t the only source, but it was the main source to hear new tracks being played. And nowadays you can just find tracks everywhere, on Soundcloud, Facebook, different blogs, so… I wouldn’t say it’s necessary to listen to radio anymore. But it’s still… I’m still glad that there are still radio stations and shows broadcasting new, exiting music. It’s still a good way to find out about new things (In-depth interview #3).

The situation outlined by Informant #3 resembles respondents’ use of digital media as a pivotal source of information about the music being played on *Rinse FM* (appendix 8.4: Q19). Out of all the respondents, 72.3% state that they actively seek out information about the music played by *Rinse FM* on online forums. 41.5% seeks out music information through
social media. Additionally, 38.3% use websites and blogs to find information about music played on Rinse FM. As exclusive UK club music is a main feature of importance to respondents’ experience of the station, these results imply that they utilise the near unlimited factual disposition of digital media to acquire information about the exclusive tunes they initially hear on Rinse FM. Traditional forms of interaction are no longer used for information about Rinse FM’s exclusive music in the same capacity. 19.1% seeks out music information by talking to friends; while 8.5% contact radio- or club DJs for information, and 6.4% go to their local record stores for music information.

The possibilities for customisation of radio content and information about its music programming inherent in respondents’ use of Rinse FM as a digital hybrid service has emancipated the content of its shows and the access to exclusive music. However, an informant suggested that the exclusive content provided by the stations DJs and music selectors need the mediated framework of Rinse FM as a radio broadcaster to be successfully attained by listeners:

Inf.3: (…) I wasn’t around before digital media was so available, I couldn’t really tell any difference from the first time experience, but I do think that maybe… it’s even more… more important to have stations like Rinse that have good selectors, because music is available everywhere all the time, but you do have to dig deep to find the real, like, the really good stuff. Maybe it’s good to have, like, the DJs on Rinse for example, guide you into the right direction. (…)

Inf.3: Because it can get a bit overwhelming seeing thousands of tracks on lots of websites every day. What one want to listen to, what is good, and what isn’t (In-depth interview #3).

In this sense, the customisable landscape of digital media may only be a prosperous platform for exclusive UK club music after the content has been obtained from a reliable external source, in this case a specialised radio broadcaster. On the other hand, the possibility of attaining Rinse FM’s exclusive music content through digital sources has created an interesting situation of reproductive exclusivity. In essence, reproductive exclusivity points to exclusive content broken free from its originating platform and redistributed through digital media platforms; for example, exclusive music played by a DJ on Rinse FM, recorded by a listener and redistributed on Youtube for everyone to access.

The notion of reproductive exclusivity became a hot topic of discussion during the interviews. Informants embodied a broad range of attitudes toward this situation - a situation that has been widely debated on Dubstepforum for some time; often referred to as “radio-
ripping”\textsuperscript{13}. Informants described both positive and negative feelings toward finding brand new UK club tunes on Youtube or other websites, short time after the tunes’ first play on specific Rinse FM shows. One informant felt that Youtube radio-rips has erased the thrilling aspect of anonymity, experienced by hearing unknown UK club music played by Rinse FM DJs, as well as the impact of new record releases:

\textbf{Inf.2:} I guess the anonymity of these tunes was one of the reasons I think… was one of the reasons why people do get exited about music in the first place. Cause’ you don’t know it… But whenever you hear a DJ or that particular artist playing you will know that this tune will pop in there somewhere, and I guess that kind of adds to the euphoria of listening to music live. (…) But I think, yeah, these are times when everything is up on Youtube. (…) (…) And it has kind of ruined it. I think it’s one of the reasons why music isn’t released as much anymore, or so, you have a track that’s been on Youtube. A clip… a minute clip, it’s been one and a half, two years, and then it gets released, but nobody cares about it anymore. And I think it’s kind of sad, to be honest (In-depth interview #2).

To Informant #2, DJs selection provides a framework of spontaneity and uniqueness to the music played; it is the privilege of being shown something that can only be heard then and there. This framework diminishes, as exclusive music is decontextualized from its original context and spread on the Internet. Informant #3 argued that this has rendered eventual record releases less exiting, as everyone has had open access to the tracks months prior to the actual release (In-depth interview #3).

This suggests that Rinse FM’s exclusive music selection, after being redistributed by digital media, has rendered physical UK club music releases less exclusive. However, respondents’ stance towards this type of sentiment is divided - illustrated by their level of agreement toward an evocative statement posed in the survey (see below figure; also appendix 8.4: Q23).

\textsuperscript{13} This statement is based on the researcher’s personal interaction with Dubstepforum prior to the current study
The respondents display a varied set of attitudes, and no definite consensus can be drawn from the “Likert-scale” result. There is a slightly stronger disagreement with the statement, indicating that many respondents still actively seek out UK club music releases, even though the tracks may be available to hear on Youtube before release. This corresponds to respondents’ preference for hearing UK club music on physical formats, as observed earlier, even though the result is too indefinite to fully legitimate this comparison.

On the other hand, other informants argued that the availability of a radio-rip also brings with it a healthy share of advantages. Several informants argued that digital media has established a significant platform for developing Rinse FM’s cultural intermediary traits, increasing its capacity for promoting progressing UK club music. One informant detailed how a certain track recently got popular after being uploaded to the web following its first play on Rinse FM:

Inf.4: (…) I think, definitely like Soundcloud and Youtube rips of stuff is… it’s a lot of what makes things big. I know when… the last thing that came out that that happened for was… someone played that Mssingno tune XE2. And I think, I forget… someone played that as a radio rip, I think it was on Rinse, and people just went crazy for three months, like “what is this”? And then, like… yeah, so that definitely happens in Soundcloud and Youtube and what not (In-depth interview #4).
Informant #5 elaborated further on the notion of digital media as a prosperous site for UK club music promotion. In contrast to some of the other informants, Informant #5 did not feel that Youtube radio-rips have decreased the significance of new record releases, nor the influence of Rinse FM. On the contrary, he believes that it has created a valuable pre-release promotion site for both producers and listeners, working as a secondary outlet for Rinse FM’s selection of exclusive material:

Inf.5: (…) for example, I can think of one track, that I really liked and I really waited for the release, was Strings Ho Refix by Wen on Keysound. Dropped this year, in the beginning. (…)  
Inf.5: And I just… I remember that I listened to it probably like thirty or forty times on Youtube. But when I heard it in some show, I just kind of got the same kind of… you know, I just felt it’s still fresh, it’s still good… and I think that actually, the people who are running the radio stations… they think in a similar way to me, because… pretty much all the uploaders, they left a note that if the record owner wants to get this video… delete it from Youtube, they can just write a message. And these tracks are still on Youtube. So that’s a good way of promoting them (In-depth interview #5).

In this sense, one could argue that a radio-rip works to promote the unreleased track in question, the producer, and Rinse FM simultaneously - solidifying the station’s reputation as a cultural intermediary providing exclusive UK club music. Informant #1, who also feels that a radio-rip provides a greater share of positive- than negative effects for listeners and Rinse FM, shares this notion and believes that the station receives new levels of exposure and promotion through having its exclusive content continuously visible on new platforms:

Inf.1: I think it’s quite good. (…)  
(…) That someone uploads it, yeah. Cause’ then you have the opportunity to always re-listen to it if you feel like it. You can’t play it out cause’ there’s mostly an MC talking over the track. So, yeah it’s also publicity. (…) (…) Cause’… for example someone in the US, if there’s a Rinse show… maybe they’re sleeping. So when he gets on the computer and checks his Facebook he can see that someone uploaded it. He can listen to it. Then he gets interested to listen to the whole show (In-depth interview #1).

Additionally, Informant #1 explained that the presence of DJs chatting over new tracks prevents the radio-rips from spreading beyond a life on the Internet. Informant #5 also brought up the audio quality of radio-rips: “I think that if a track is ripped from the original show it’s always in a very weak quality… here are very little people who would just download it and just be happy with that, that they have a track like this” (In-depth interview #5). In other words, the low audio quality of a radio-rip, and the presence of studio
interference, prevents it from becoming listeners’ main platform of choice. This assumption may be consolidated by previous results displaying respondents’ prevalent preference for physical music formats, and the intrinsic focus on auditory experience within UK club music as a whole.

One the other hand, one informant preferred certain radio-rips to the released versions, because they are rooted in a specific context. He described how he still listens to some of his favourite tracks as radio-rips even though they have been officially released, just because the presence of an MC or DJ creates a fulfilling sensation of hearing the tracks in the context where he initially heard them (In-depth interview #4). To Informant #4, implementing exclusive music into a radio mix hosted by authentic music actors provide a cultural context not present when listening UK club music through external music platforms. The reproductive nature of a radio-rip has made this cultural context accessible outside its original media framework.

5.6. “Shouts to everyone locked”: digital interaction and community building

It is evident from the preceding results that digital media has enhanced participants’ capacity to come into contact with Rinse FM and its specialised music content. Similarly, listeners may use digital media to interact with Rinse FM in a communal sense, creating a dialogue between the station and its audience, and important feature of the station’s community radio ethos. 76.3% of all respondents feel that listening to Rinse FM creates the sensation of being part of a music community; in this case, the UK club music community (appendix 8.4: Q17).

In addition, results display that digital media has strengthened respondents’ connection to the UK club music scene in general. 86.2% of all respondents feel that digital- and social media has increased their connection to the UK club music scene (appendix 8.4: Q7). This result does not exclusively represent a sense of community; as connection to the UK club music scene may include other aspects such as event information, music news, or other factual aspects of the scene. However, it does suggest that digital media has enhanced Rinse FM’s ability to actively maintain a connection between its listeners and the community.

A common interactive practice is the sending of “shout-outs”: DJs calling out the names of listeners who contact the station live on-air, blending personal greetings into the ongoing music mix. Other forms of listener interaction include music requests, personal messages to the station’s DJs, or questions and comments about the music being played. Digital media facilitate respondents’ use of such interactive tools in some capacity; however, not as widely as the previous result might indicate. 46.8% of all respondents interact with
Rinse FM through social media sites such as Facebook or Twitter (appendix 8.4: Q18). Telephone services, including text-messages and regular phone calls, are still utilised by 12.8%, indicating that analogue media interaction is not yet entirely abandoned. However, 47.9% of the respondents does not interact with Rinse FM in any aforementioned way whatsoever, suggesting that respondents’ digital community relationship with Rinse FM is not primarily based on personal interaction with the station.

Among the interview informants, the practice of sending shout-outs was met with varied enthusiasm. Some informants felt that on-air shout-outs contributes to a sense of place-and community, while others viewed it to be an unnecessary gimmick based to evoke images of a pirate culture that in reality has evolved beyond the confines of a close-knit community. One informant felt that the presence of Rinse FM and its DJs on social media contributes to a beneficial musical dialogue between the station and him as a UK club music fan, as well as bringing his local community of Rinse FM listeners closer to what is happening within the scene:

**Inf.2:** (...) Whenever I can send shout outs on Twitter, or Facebook, I try to send them. (...) Because I have friends who listen to Rinse... And I think it’s great... And, I mean, most artists, if you ask them about the tracks they played or the tracklist, they will give you the tracks, which is also nice. Because I think what’s good about most DJs at Rinse is that... those who are not hugely popular they’re really interactive in social media sites. So it makes it all feel like them and the listeners are just a great big family who are all gathered around for the love of music, and it just feels like a really comfortable place to share ideas, talk about it, and so forth (In-depth interview #2).

Another informant also felt that digital media provides a valuable channel for interacting with the station in real-time to listeners outside the UK, listeners who do not have the ability to contact the station through local communication channels. To the informant, this creates a shared community of listeners, and works to increase Rinse FM’s worldwide audience in the process (In-depth interview #2). Similarly, Informant #3 explained that he utilises social media to interact with the station by sending shout-outs, and asking for information about the music being played. He feels that being able to personally interact with the station’s DJs in real-time creates a sense of personal connection, beneficial to the notion of participating in an on-going music culture (In-depth interview #3).

To Informant #4, who lives in the US, the interactive aspects of Rinse FM provide it with a unique personal quality, distinguishing it from other radio types. He explained that he does not personally interact with the station by sending shout-outs; however, the fact that many Rinse FM shows includes the presence of an interactive DJ or MC is a key feature
contributing to his personal connection to the station, making him feel present in a music community that is culturally rooted in a city half way across the world:

**Inf.4:** (…) I also like the, like, the MC culture. The way people would talk over music, like that never happens on radio here, I think it’s new. (…) (…) I think it adds sort of a sense of… like, immediacy and community, for sure… it’s always nice when someone sharing your enthusiasm about something, you know. (…) I’m mean… especially with music. Like, I think radio… like, radio and DJ culture is such a cool thing… It’s just like that… like, little personal connection between you and someone in some studio somewhere (In-depth interview #4).

On the other hand, some informants did not believe that the possibility for digital interaction with *Rinse FM* contributes to a more unified or globally developed UK club music community; explaining that they generally do not feel the need to reach out to the station through any communicative format. Informant #5 does not find the presence of shout-outs, or other interactions between the radio studio and the audience, to add any communal qualities to the programming. He argues: “(…) they just do a lot of something I would call cheap marketing or something like that… I can’t find any sense in it” (In-depth interview #5). His use of the phrasing “cheap marketing” may be understood to carry a disinterest in content features that resembles mainstream radio broadcasting; in this case, interactive features that take focus away from the specialised music being played.

Likewise, Informant #6 do not feel connected by sending shout-outs to the studio. On the other hand, he explained that he uses digital- and social media to find information about the music or artists featured on the station’s shows:

**Inf.6:** (…) I’ve never sent them a message or sent a text in so they can shout my name out. I think, like… it’s funny hearing someone on the radio shout your name out, but it’s not really… it sort of ends there, it’s no real purpose to it. What I’ve done is… I’ve listened to people that they’ve put on, listened to the records they’ve put on, and then researched their work (In-depth interview #6).

In doing so, Informant #6 resembles the survey respondents, who utilise digital media for information about *Rinse FM*’s exclusive music more extensively than for communal interaction. In addition, Informant #5 felt that the station’s digital presence should be limited to information concerning *Rinse FM*’s schedule and upcoming shows; which, albeit not exclusively, is an important feature of respondents’ digital interaction with the station (see below figure; also **appendix 8.4: Q20**).
63,8% finds out about upcoming *Rinse FM* shows through social media. 37,2% use online forums to find upcoming shows, and 34% get their information from *Rinse FM*’s own website. Other websites and blogs are not as prominently used; only 7,4% of all respondents search external websites for information about upcoming *Rinse FM* shows.

These results indicate that digital- and social media figure as prime sources of information about forthcoming shows for a majority of the respondents; however, information spread through *Rinse FM*’s own programming reach some respondents as well. 23,4% find out about upcoming shows by listening to *Rinse FM*. Participants’ use of media channels pertaining to *Rinse FM* as primary sources of information, and presentation of new music, is a further indication of the station’s position as a consistent and authentic UK club music institution to the participants – its reach being elevated by its implementation of digital media.

This last statement may be further supported by respondents’ prevailing attitudes towards one of the final survey questions, measuring their level of agreement towards a statement regarding the contemporary importance of *Rinse FM* to the UK club music scene (see below figure; also **appendix 8.4: Q24**).
Rinse FM in the digital age

Q24 On a scale from 1 to 5, how much do you agree with the following statement: “Increased availability, interactivity, and exposure through digital media has made Rinse FM more important to the development of the UK club music scene”?

Answered: 94 Skipped: 0

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<th></th>
<th>Strongly disagree</th>
<th>Somewhat disagree</th>
<th>Neutral</th>
<th>Somewhat agree</th>
<th>Strongly agree</th>
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<td>7.45%</td>
<td>21.28%</td>
<td>45.74%</td>
<td>25.53%</td>
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It is evident that most respondents’ have found the digitalisation of Rinse FM to be favourable to the scene: in total, 71.3% of all respondents displays agreement with the statement above. As indicated by preceding results, digital media has opened up new channels for participants’ interaction with Rinse FM’s programming, suggesting that digitalisation has had positive effects on the global UK club music community.
6. Discussion and conclusion

*Rinse FM* has come a long way from transmitting the sound of freshly cut dubplates out of inner-city apartment blocks into the London air. In the years passed, both UK club music and *Rinse FM* has found a global audience of listeners addicted to the swing of garage, the energy of jungle, or the urban vibes of grime and dubstep. The same timespan has also introduced the world to digital music platforms and web-based radio technology, forever altering the way both UK club music and *Rinse FM* is attained and experienced.

Reading the work of Kusek and Leonhard (2005), or Anderson (2012), one might be led to believe that radio is closing in on its final hours. Indeed, by observing participants’ attitudes towards public service- and commercial radio broadcasting, it would seem as if traditional forms of mainstream radio will struggle when coming generations gain precedence over audience figures. However, as described by more optimistic scholars (Hendy 2000; Wall & Dubber 2009), specialist music radio may actually prosper where mainstream radio deteriorates, illuminated by participants’ contemporary relationship with *Rinse FM*.

Results show that the globally dispersed participant population inhabit a quite specific cultural relationship with both UK club music and *Rinse FM*. The participants display attitudes towards UK club music that must be understood in relation to the cultural lineage of this specialist music. UK club music may be seen as the music language of DJs; implying both club- and radio DJs. The music has gone through several stylistic changes in its progression from acid house to dubstep; all pushed forward by the activities of DJs, and the physical spaces of the club and specialist radio as central hubs. The participants’ are aware of this cultural legacy, and display a broad preference for experiencing its specific cultural traits; either through experiencing the full auditory weight of the music in a club, attaining vinyl records, or hearing DJs spin new records on the radio. These preferences counteract early academic predictions of music’s contemporary existence as a fully digitalised “non-rival” good (Kusek & Leonhard 2005; Wikström 2009).

On the other hand, results show that fewer participants actually get to take part of the physical club music experience. As the average participant is quite young, this can be related to the age restrictions of the clubs themselves. In addition, as the participant population is globally dispersed, geographical restrictions may be the cause. However, as a provider of hybrid service and podcasting, *Rinse FM* has made the sound of the UK available to listeners worldwide. While, on an average, more participants utilise digital media to hear UK club
music, it is feasible to imagine that the extent of their digital use would have been sufficiently smaller in scale had it not been for Rinse FM’s cultural intermediary practice.

While Rinse FM may not generally constitute a main source of UK club music listening to all participants, and the Internet’s free-flowing stream of information constitute participants’ main source of initial introduction to the music; it will here be suggested that the Internet and digital media in general would not be as prosperous to global UK club music listeners had it not been for Rinse FM’s position as cultural intermediary. As a cultural intermediary, Rinse FM is structuring its music programming to reinforce progressing UK club music by actively displaying exclusive tunes; removing itself from the institutionalised formalism and predictability of commercial intermediaries (Hendy 2000: 749). As illustrated by the results, participants find the most important function of Rinse FM to be its initial presentation and mediation of exclusive UK club music. This facilitates interesting interpretations of its relevance to UK club music’s digital existence.

In some respect, hearing exclusive UK club music on Rinse FM mirrors the sensation of experiencing a DJ playing brand new tunes in a club setting. Auditory quality aside, Rinse FM provides an opportunity of hearing UK club music that can only be heard then and there. Had Rinse FM not embodied this feature, websites such as Youtube, blogs, and online forums would not have had access to up-to-date UK club music in the same capacity. Rinse FM’s music programming has shaped participants’ outlook on web-based UK club music. The presence of Rinse FM radio-rips on websites and blogs, together with the temporal flexibility of podcasts uploaded to iTunes or Soundcloud, has saturated digital media with exclusive UK club music; creating a prosperous situation for global listeners without sufficient temporal or spatial access to the station, as well as promoting the cultural relevance of Rinse FM as a defining UK club music institution.

Furthermore, Rinse FM appears to maintain its positive relationship with the participants by digitally adapting the enduring strengths of radio, as outlined by Gazi, Starkey & Jedrzejewski: “(…) mobility, easy access… instant availability through real-time transmissions, the ability to integrate with local communities, the personal appeal of presenters and a variety of programming genres” (2011: 11). The initial features; mobility, easy access, and instant availability, have been greatly expanded by digital media, chiefly illustrated by participants’ broad use of radio podcasting, webcasting, and web-based radio outlets. A mediated combination earlier referred to as digital hybrid service.

As outlined by Lundgren (2008) hybrid services provide listeners with greater freedom as to when they choose to listen. Lundgren suggested that the flexible temporality of a hybrid
service, a feature that has been further elevated by the addition of podcasting, implies a changing mode of production, given that broadcasters can no longer address “(…) an audience sharing the same time” (2008: 139). Lundgren’s technological perspective corresponds to the notion of “custom radio… emancipated by the multiplicity of options” (Saiz, in Gazi, Starkey & Jedrzejewski 2011: 67), as the destined future of radio production.

The results indicate that this emancipation has affected the way in which participants listen to Rinse FM, evident in their customisation of content; shows are most often accessed according to participants’ personal schedules; through a variety of platforms, and in different circumstances, although home listening remains a governing practice. However, at this point it is important to acknowledge a shortcoming in the conducted research. In relation to participants’ digitalised listening habits, an interesting aspect was overlooked: the manner in which participants actually listen to Rinse FM shows on digital platforms. As the digital hybrid service earlier discussed dissolves both the temporality and linearity of radio time (Neumark 2006), the survey and following interviews could have investigated whether participants still listen to shows continuously; or if they rather listen to shows in separated segments, or simply skim through the shows for interesting music.

This aspect was in fact brought up by one of the informants (see 5.4: 48); however, more thoroughly inquired, this could possibly have lead to interesting attitudes towards Rinse FM’s contemporary mode of production. On the other hand, the station’s mode of production has been investigated in relation to its role as community institution, containing “the ability to integrate with local communities, the personal appeal of presenters and a variety of programming genres” (Gazi, Starkey & Jedrzejewski 2011: 11).

Rinse FM’s ability to integrate with local communities has developed to include translocal- and virtual (Bennett & Peterson 2004) sections of a given community, in this study represented by the virtual interaction of Dubstepforum members. The results indicate that Rinse FM provides a sense of adherence to the UK club music community for a majority of participants, and that this effect has been enhanced by the station’s implementation of digital media. However, the results also indicated that personal connectedness to the station and the UK club music community, in the form of shout-outs etc., is not a significant feature of communal experience to the participants.

On the contrary, the sense of a shared community seems to be established by Rinse FM itself. The personal appeal of presenters and variety of programming genres may, applied to Rinse FM, be understood to indicate the musical appeal of the station’s DJs, and the variety of UK club music being played. A possible way of looking at the importance of DJs is to
enter the role as listener; having your specialised music taste catered to by a selector with access to exclusive music must surely be a major selling point. One interview informant described how the endless possibilities of the Internet could become disorientating; catching a DJ on *Rinse FM* eliminates the need for searching through Youtube channels, blogs, online forums, or streaming sites for the latest re-uploaded dubplates.

In this sense, the communal features of *Rinse FM*’s programming may be compared to the communal features of a club experience. The station represents a cultural space where UK club music listeners can experience the music contextualised in a setting of shared cultural identity; more specifically, by DJs playing exclusive tunes in a primordial UK club music institution. Consequently, while the temporality of radio broadcasting indeed has been broken by digitalisation (Lundgren 2008), it is arguable that *Rinse FM* may still assume vital portions of its listeners “sharing the same time” (2008: 139), based on the enduring specialism of its programming.

This association may in turn help shed light on why so many participants wish for the endurance of *Rinse FM*’s analogue broadcast even though they do not utilise it: it remains a cultural signifier of the UK club music community. One might indeed suggest that *Rinse FM* is “emotionally evocative” (Tacchi 2000: 291) of collective memories of specialist radio practice within UK club music culture (Hoeven 2012). Even though most participants have not been present to experience the narratives of pirate radio practice, they are still aware of its historical importance to the music culture they interact with today. The Internet should also be credited for maintaining collective memories of UK club music practice, and *Rinse FM*’s place therein. On the Internet, the global audience is provided access to narratives of past cultural practice, through everything from articles to images and films, shaping their attitude towards the cultural significance and heritage of a cultural institution such as *Rinse FM*.

However, before concluding the study, a final discussion regarding the nature of the acquired results and subsequent analysis is required. As the participating members from *Dubstepforum* constitute a global audience sample, their observed listening habits must be distinguished from *Rinse FM* listeners based in the UK; who arguably constitute a major section of the station’s daily audience. As UK based listeners enjoy general access to the actual FM broadcast, as well as interacting with other scene members at weekly club nights extensively playing UK club music, they might not feel the need to interact with virtual community sites such as *Dubstepforum* in the same capacity as global listeners.
This suggests that telling experiences of physical interaction with the UK club music community and analogue listening habits are not attainable through a study of Dubstepforum members alone, and that Rinse FM’s digital existence may be somewhat of a global phenomenon. As a final participant input, one informant articulated this notion in an illuminating fashion:

Inf.5: (...) I think that if dubstep or grime was created somewhere else, in a different country… it would just stay as a local thing… just because of the language… you know, pretty much everyone knows English right now… If you just go on Dubstepforum for example, you just get so many people who live outside the UK, and I think they are just there because there are no local communities (In-depth interview #5).

The only way of asserting whether or not UK based Rinse FM listeners display lesser dependence on digital media, would be to expand the study; actively including a varied selection of different sections of the UK club music audience. As several of the current participants hailed from the UK, the results of such an expansion might not be intrinsically divergent. On the other hand, it might display a completely different side to Rinse FM’s contemporary state of media existence.

To conclude, investigating how members of Dubstepforum experience- and interact with Rinse FM has produced interesting implications regarding the station’s contemporary position in a rapidly diversifying media landscape. Rinse FM seems to be in the process of successfully adapting its pirate lineage to a new mediated framework; expanding its unique music profile to a global audience of listeners tapping into its exclusive programming through digital media platforms. While many Dubstepforum members never had the chance to experience the thrill of blindly searching through the dial of an analogue radio, suddenly coming across the sound of the latest dubplate being broadcasted from a nearby housing block, the open access of digital media makes it possible for them to experience a similar sensation when listening to DJs spin exclusive tracks on Rinse FM.

In this sense, digital media facilitates a broader reach for Rinse FM’s practice as cultural intermediary; actively maintaining the progressing sound of UK club music, and opening up the community to a global audience. The study indicates that specialist music radio still holds an important function to specialist music cultures such as UK club music; a cultural presence that is complemented- rather than diminished, by the emancipating possibilities of digital media.
7. References

7.1. Literature sources

• Lewis, Peter M. & Booth, Jerry (1989) The Invisible Medium: Public, Commercial and Community Radio, Macmillian Education


7.2. Online sources


8. Appendix

8.1. Essential listening

- **Acid house:** Phuture (1987) *Acid Tracks*, Trax Records (available at [http://www.youtube.com/watch?v=OKbLI8EufNo](http://www.youtube.com/watch?v=OKbLI8EufNo))
- **Jungle:** Rude Bwoy Monty (1994) *Out In Da Streets*, Frontline Records (available at [http://www.youtube.com/watch?v=UXTV1RGN-tg](http://www.youtube.com/watch?v=UXTV1RGN-tg))
- **UK garage:** Groove Chronicles (1998) *Stone Cold*, Groove Chronicles (available at [http://www.youtube.com/watch?v=CFG8XOW7-K0](http://www.youtube.com/watch?v=CFG8XOW7-K0))
- **Dubstep:** Digital Mystikz (2007) *Lean Forward*, DMZ (available at [http://www.youtube.com/watch?v=95VhNNA18Eg](http://www.youtube.com/watch?v=95VhNNA18Eg))
- **Contemporary:** Pangaea (2012) *Game*, Hessle Audio (available at [http://www.youtube.com/watch?v=QxP-dSk5i_8](http://www.youtube.com/watch?v=QxP-dSk5i_8)); Wen (2014) *Signal*, Keysound Recordings (available at [http://www.youtube.com/watch?v=37kiaH09GhU](http://www.youtube.com/watch?v=37kiaH09GhU))
8.2. Survey questionnaire

*Rinse FM in the digital age*

**Dear respondent!**

I am a master student in Media- and Communication Studies at Stockholm University (Department of Journalism and Mass Communication). I am currently writing my master thesis on *Rinse FM*, its relation to UK club music, and its transition into a digital radio broadcaster. I have applied the term “UK club music” to cover genres of club music originating within the UK (jungle, UK garage, grime, dubstep). My aim is to investigate the importance of *Rinse FM* to these music genres today; and whether or not the experience of *Rinse FM* has changed as a result of digitalisation and the development of digital media.

To do so, this survey is meant to map out the relationship between *Rinse FM* and UK club music listeners. Your cooperation and opinions are therefore very valuable to me and very important for my research. The following questionnaire contains **27 questions**, filling it out will only take max. **6-8 minutes**. Please mark the answer that matches you the best. If none of the answers matches you, the option “other” can be marked – and, if you want, be filled in with your answer. Some of the questions have multiple choices. At the end you will find space open for comments and suggestions regarding the research topic in general, or the survey.

Please leave your e-mail address in the comment section at the end of the survey to be able to win a gift-voucher of 10£ at *Boomkat* ([www.boomkat.com](http://www.boomkat.com)). I will select **four** respondents at random, who each will receive a gift-voucher. Also, if you wish to participate in an interview about this subject, please respond “yes” to Q26. **Four** interview participants, selected at random, will also receive a *Boomkat* gift-voucher of 10£.

**Thank you so much for your time and help!**
1. What is your age?

_____________________________________________________________________

2. At which location do you currently live?
   o Country __________________________________________________________
   o Town/city ________________________________________________________

3. Which of the following statements suits you the most?
   o I got into UK club music by listening to the radio
   o I got into UK club music through the Internet
   o I got into UK club music by going to raves or clubs
   o I got into UK club music by buying and listening to records
   o I got into UK club music by socialising with friends
   o Other ____________________________________________________________

4. How do you mostly listen to UK club music? (Please mark max. 3 answers)
   o In a club or festival setting (live DJ)
   o On radio stations (local radio, public service, commercial radio, community radio, pirate radio)
   o On Youtube, Soundcloud, other video/audio-sharing websites
   o On personal records (vinyl, CD, tapes)
   o Through podcasts
   o On personal iTunes- or other digital music library (digital releases, mp3, iPod, iPhone)
   o On Spotify, or other streaming platforms
   o On music websites, music blogs, online forums
   o Other ____________________________________________________________

5. How do you ideally prefer to listen to UK club music? (Please mark max. 3 answers)
   o In a club or festival setting (live DJ)
   o On radio stations (local radio, public service, commercial radio, community radio, pirate radio)
   o On Youtube, Soundcloud, other video/audio-sharing websites
6. How do you discover new UK club music? (Please mark max. 2 answers)
   o Through social media (Twitter, Facebook)
   o Through websites, online forums, online music stores, or blogs
   o Through local- and community radio stations (Rinse FM)
   o Through commercial- and public service radio broadcasters (BBC etc.)
   o Through friends
   o By going to clubs or music festivals
   o By going to local record stores
   o Other ________________________________

7. Has digital- and social media (Twitter, Facebook, online forums, websites etc.)
made you feel more or less connected to the UK club music scene?
   o It has made me feel more connected
   o It has made me feel less connected
   o It has made me feel neither more nor less connected
   o Unable to determine

8. Are you familiar with Rinse FM?
   o Yes
   o No

9. In general, which type of radio station do you prefer to listen to?
   o Public service broadcasters (BBC etc.)
   o Commercial radio broadcasters
   o Rinse FM
   o Other local- or community broadcasters
10. Which type of radio station do you prefer for listening to UK club music?
   - Public service broadcasters (BBC etc.)
   - Commercial radio broadcasters
   - Rinse FM
   - Other local- or community broadcasters
   - No preference
   - Other __________________________________________________________

11. How do you prefer to listen to Rinse FM? (Please mark max. 2 answers)
   - On a regular radio receiver (FM receiver, car radio etc.)
   - On a digital radio receiver (DAB radio)
   - Online: live streaming on the Rinse FM website
   - Online: Soundcloud, other websites
   - Rinse FM podcasts
   - On the Rinse FM app (for iPhone, iPad, android)
   - I don’t listen to Rinse FM
   - Other __________________________________________________________

12. How frequently (approx.) do you listen to Rinse FM, on any platform, during a regular week?
   - Every day of the week
   - 3 – 5 days a week
   - 1 – 2 days a week
   - Only from time to time (not frequently)
   - I don’t listen to Rinse FM
   - Unable to determine

13. How long (approx.) have you been a Rinse FM listener?
   - For 10 years or longer
   - For 5 to 10 years
   - For 1 to 5 years
14. Where do you mostly listen to Rinse FM? (Please mark max. 2 answers)
   - At home
   - At school
   - At the work place
   - In the car
   - At a friend’s place
   - On public transportation
   - I don’t listen to Rinse FM
   - Other ________________________________

15. How often do you listen to Rinse FM live (real-time FM broadcast or webcast)?
   - Every day of the week
   - 3 – 5 days a week
   - 1 – 2 days a week
   - Only from time to time (not frequently)
   - I never listen to Rinse FM live
   - I don’t listen to Rinse FM

16. Why do you listen to Rinse FM? (Please mark max. 2 answers)
   - To listen to your favourite type of music
   - To relax and be entertained
   - To stay updated on club happenings or events
   - To stay updated on record releases and other music related news
   - To hear new and unreleased tunes
   - To hear music you can not hear anywhere else
   - To have some background noise while you do something else
   - I don’t listen to Rinse FM
   - Other ________________________________

   ________________________________
17. Do you feel as if you are part of a music community when listening to *Rinse FM*?
   - Yes
   - No
   - Unable to determine
   - I don’t listen to *Rinse FM*

18. Do you reach out to *Rinse FM* with music requests, shout-outs, questions, comments, or other messages? (Please mark max. 2 answers)
   - I reach out to *Rinse* on Twitter or Facebook
   - I reach out to *Rinse* by e-mail
   - I reach out to *Rinse* by phone or text-message
   - I reach out to *Rinse* through web-commentaries
   - I reach out to *Rinse* with letters or fax
   - I don’t reach out to *Rinse*
   - Other _________________________________________________________

19. Do you actively seek out information about the music played by *Rinse FM*? (Please mark max. 2 answers)
   - I seek out music information on online forums
   - I seek out music information on websites and blogs
   - I seek out music information on social media (*Twitter, Facebook*)
   - I seek out music information by talking to friends
   - I seek out music information by going to record stores
   - I seek out music information by contacting radio- or club DJs
   - I don’t seek out music information

20. How do you find information about upcoming shows on *Rinse FM*? (Please mark max. 2 answers)
   - Through the *Rinse FM* website
   - Through online forums
   - Through other websites and blogs
   - By listening to *Rinse FM*
   - Through friends
   - Through social media (*Twitter, Facebook*)
o I don’t look for information about Rinse FM shows
o Other ________________________________

21. Do you have a nostalgic view on Rinse FM and UK club music?
   o Yes, the pirate radio years were the highpoint for UK club music
   o No, the Internet has created a better situation for Rinse FM and UK club music
   o Yes, Rinse FM and UK club music was far more exiting before it was available on digital platforms – the year 2002 was a simpler time
   o No, I feel the same towards Rinse FM and UK club music as I always have
   o Unable to determine

22. On a scale from 1 to 5, how much do you agree with the following statement:
   “Rinse FM should stop FM broadcasting and focus exclusively on webcasting and podcasting”?
   o 1 – strongly disagree
   o 2 – somewhat disagree
   o 3 – neutral
   o 4 – somewhat agree
   o 5 – strongly agree

23. On a scale from 1 to 5, how much do you agree with the following statement:
   “Recording new tracks off Rinse FM shows and posting them to Youtube or Soundcloud have made record releases less interesting”?
   o 1 – strongly disagree
   o 2 – somewhat disagree
   o 3 – neutral
   o 4 – somewhat agree
   o 5 – strongly agree

24. On a scale from 1 to 5, how much do you agree with the following statement:
   “Increased availability, interactivity, and exposure through digital media has made Rinse FM more important to the development of the UK club music scene”?
   o 1 – strongly disagree
   o 2 – somewhat disagree
25. On a scale from 1 to 5, how much do you agree with the following statement:
“The increasing digital possibilities for listening to UK club music has made Rinse FM less important to the development of the UK club music scene”?

- 1 – strongly disagree
- 2 – somewhat disagree
- 3 – neutral
- 4 – somewhat agree
- 5 – strongly agree

26. Would you be interested in participating in an interview concerning UK club music and Rinse FM? If yes, please leave your e-mail address below:

- Yes, I would like to participate in an interview

27. Your comments / suggestions / e-mail:

Thank you so much for taking part in my research!
8.3. Interview guide

(Initiate the interview with a personal introduction and a few minutes of small talk; get to
know the informant a little better, create a relaxed atmosphere. Ask where the informant is
calling from etc. Introduce the general topic of the research and explain how the interview
will contribute to the study.)

*Rinse FM in general*

What does *Rinse FM* mean to you?

How were you first introduced to *Rinse FM*? When did you start listening? – *Why?*

How often do you listen to *Rinse FM* during a regular week? – *How often do you listen live?*

How do you listen to *Rinse FM* (podcasts, analogue, web etc.)? – *Explain.* – *Why?*

Do you think *Rinse FM* stand out from other radio stations? – *How?*

Does *Rinse FM* offer something that other radio stations do not offer? – *What?*

What do you think of the programming on *Rinse FM?* – *Is it varied, specialised, both? How
important is music?*

*Rinse FM and digital platforms*

Initial thoughts? How has digital media affected your relationship to *Rinse FM?*

Do you use digital- or social media to interact with *Rinse FM* (song requests, shout-outs,
messages, music- and program information) – *How? Why? If so, do you feel as part of a
music scene when interacting with Rinse?*

Do you think the competition from digital music platforms has affected *Rinse’s music
programming?* – *How? Why?*

Do you think *Rinse FM* is a good source for new and unreleased UK club music? – *Explain.
Are digital platforms better?*

*The digitalisation of UK club music*

How did you get into UK club music? – *When?*

Many people feel that UK club music is best experienced in a club and on vinyl, do you
agree? – *If so, why? Why is vinyl better than digital music platforms (iTunes, Spotify etc.)?
Physical experience? Underground setting?*

How do you mostly listen to UK club music? – *Explain.*
Do you think the digitalisation of UK club music is a good or a bad thing? – Is it both? Why? Pros. and cons.?
Do you think digital- and social media has strengthened the UK club music scene? – If so, how? If not, why?

**Rinse FM and UK club music in the digital age**

How do you feel about new music being recorded off Rinse FM shows and uploaded to Youtube, blogs or other websites before it is released?
Radio broadcasting (pirate radio) has been an important aspect of the UK club music scene for a long time, do you think radio stations such as Rinse FM is equally important to UK club music today? – How? If not, why?
Do you have any thoughts regarding the future of Rinse FM and UK club music?

Do you have any last thoughts or comments? Is there anything you would like to elaborate on or talk more about?

(Before finishing, offer the informant a copy of the final thesis, and provide contact information for reaching the researcher with further questions. Give information about the selection of gift-voucher winners.)

**Thank you so much for participating!**
8.4. Survey results charts

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Q3 Which of the following statements suits you the most?

Answered: 93  Skipped: 1

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<td>I got into UK club music by listening to the radio</td>
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<td>I got into UK club music through the internet</td>
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<td>I got into UK club music by going to raves or clubs</td>
<td>21.51%</td>
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<td>I got into UK club music by buying and listening to records</td>
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<td>I got into UK club music by socialising with friends</td>
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<td>got given a mix by a friend, then started discovering it through internet</td>
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<td>2</td>
<td>I got int UK club music trough the internet eand by going to raves</td>
<td>3/6/2014 9:26 PM</td>
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<td>I went to a dutch Hip hop party, apparently is was a Grime/ Dubstep party with Terror Danjah as headliner, I was 16 and it was one of my first nights out. These days I'm still fully into it! You can say it shaped my life from that point on.</td>
<td>3/6/2014 9:24 PM</td>
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<td>4</td>
<td>a mixture of radio, going to raves and buying records</td>
<td>3/6/2014 8:48 PM</td>
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**Rinse FM in the digital age**

**Q4 How do you mostly listen to UK club music? (Please mark max. 3 answers)**

Answered: 94  Skipped: 0

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<td>In a club or festival setting (live DJ)</td>
<td>52.13%</td>
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<td>On radio stations (local radio, public service, commercial radio, community</td>
<td>48.94%</td>
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<td>radio, pirate radio)</td>
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<td>On Youtube, Soundcloud, other video/audio-sharing websites</td>
<td>55.32%</td>
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<td>On personal records (vinyl, CD, tapes)</td>
<td>56.38%</td>
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<td>Through podcasts</td>
<td>31.91%</td>
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<td>On personal iTunes or other digital music library (digital releases, mp3,</td>
<td>43.62%</td>
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<td>iPod, iPhone)</td>
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<td>On Spotify, or other streaming platforms</td>
<td>1.06%</td>
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<td>On music websites, music blogs, online forums</td>
<td>18.09%</td>
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<td>Other (please specify)</td>
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Total Respondents: 94
Rinse FM in the digital age

Q5 How do you ideally prefer to listen to UK club music? (Please mark max. 3 answers)

Answered: 93  Skipped: 1

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<td>In a club or festival setting (live DJ)</td>
<td>93.55% 87</td>
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<tr>
<td>On radio stations (local radio, public service, commercial radio, community radio, pirate radio)</td>
<td>46.24% 43</td>
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<td>On Youtube, Soundcloud, other video/audio-sharing websites</td>
<td>12.90% 12</td>
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<td>On personal records (vinyl, CD, tapes)</td>
<td>64.52% 60</td>
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<td>Through podcasts</td>
<td>15.05% 14</td>
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<td>On personal iTunes or other digital music library (digital releases, mp3, iPod, iPhone)</td>
<td>19.35% 18</td>
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<td>On Spotify, or other streaming platforms</td>
<td>2.15% 2</td>
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<td>On music websites, music blogs, online forums</td>
<td>5.38% 5</td>
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<td>3.23% 3</td>
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Total Respondents: 93

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### Rinse FM in the digital age

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<td>In an underground setting - as opposed to the &quot;club or festival&quot;, where the main goal is to get you to spend money, mainly on alcohol, the underground setting is 100% about the sound system and the music.</td>
<td>3/7/2014 12:09 AM</td>
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<td>3</td>
<td>Vinyls, specifically</td>
<td>3/6/2014 9:21 PM</td>
</tr>
</tbody>
</table>

### Q6 How do you discover new UK club music? (Please mark max. 2 answers)

Answered: 94  Skipped: 0

![Bar chart showing the most common ways to discover new UK club music](chart.png)

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through social media (Twitter, Facebook)</td>
<td>43.62%</td>
</tr>
<tr>
<td>Through websites, online forums, online music stores, or blogs</td>
<td>74.47%</td>
</tr>
<tr>
<td>Through local- and community radio stations (Rinse FM)</td>
<td>46.81%</td>
</tr>
<tr>
<td>Through commercial- and public service radio broadcasters (BBC etc.)</td>
<td>2.13%</td>
</tr>
<tr>
<td>Through friends</td>
<td>24.47%</td>
</tr>
<tr>
<td>By going to clubs or music festivals</td>
<td>18.09%</td>
</tr>
<tr>
<td>By going to local record stores</td>
<td>17.02%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>1.06%</td>
</tr>
</tbody>
</table>

Total Respondents: 94
Q7 Has digital- and social media (Twitter, Facebook, online forums, websites etc.) made you feel more or less connected to the UK club music scene?

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>It has made me feel more...</td>
<td>86.17%</td>
</tr>
<tr>
<td>It has made me feel less...</td>
<td>2.13%</td>
</tr>
<tr>
<td>It has made me feel neither...</td>
<td>9.57%</td>
</tr>
<tr>
<td>Unable to determine</td>
<td>2.13%</td>
</tr>
<tr>
<td>Total</td>
<td>94</td>
</tr>
</tbody>
</table>
**Q8 Are you familiar with Rinse FM?**

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th>Yes</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>

0% 20% 40% 60% 80% 100%

**Note:** the complete data statistics are lacking for Q8, due to the fact that the researcher forgot to export the full data for Q8 from SurveyMonkey before the upgraded price-plan expired, and the export function was removed.
Rinse FM in the digital age

Q9 In general, which type of radio station do you prefer to listen to?

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public service broadcasters (BBC etc.)</td>
<td>2.13%</td>
</tr>
<tr>
<td>Commercial radio broadcasters</td>
<td>2.13%</td>
</tr>
<tr>
<td>Rinse FM</td>
<td>68.09%</td>
</tr>
<tr>
<td>Other local- or community broadcasters</td>
<td>9.57%</td>
</tr>
<tr>
<td>No preference</td>
<td>12.77%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>5.32%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>94</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#</th>
<th>Other (please specify)</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>underground net radios (sub.fm, rood...)</td>
<td>3/18/2014 10:15 AM</td>
</tr>
<tr>
<td>2</td>
<td>NTS</td>
<td>3/9/2014 9:05 PM</td>
</tr>
<tr>
<td>3</td>
<td>Any type of internet radio.</td>
<td>3/7/2014 12:09 AM</td>
</tr>
<tr>
<td>4</td>
<td>other pirate stations in london, flex fm, flight fm, freek fm, kool london etc</td>
<td>3/6/2014 10:14 PM</td>
</tr>
<tr>
<td>5</td>
<td>online indie stations</td>
<td>3/6/2014 9:21 PM</td>
</tr>
</tbody>
</table>
Rinse FM in the digital age

Q10 Which type of radio station do you prefer for listening to UK club music?

Answered: 94  Skipped: 0

![Bar chart showing preferences for radio stations]

**Answer Choices**

<table>
<thead>
<tr>
<th></th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public service broadcasters (BBC etc.)</td>
<td>0% (0)</td>
</tr>
<tr>
<td>Commercial radio broadcasters</td>
<td>0% (0)</td>
</tr>
<tr>
<td>Rinse FM</td>
<td>78.72% (74)</td>
</tr>
<tr>
<td>Other local- or community broadcasters</td>
<td>8.51% (8)</td>
</tr>
<tr>
<td>No preference</td>
<td>6.38% (6)</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>6.38% (6)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>94</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#</th>
<th>Other (please specify)</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>same as above</td>
<td>3/18/2014 10:15 AM</td>
</tr>
<tr>
<td>2</td>
<td>sub fm</td>
<td>3/7/2014 10:12 AM</td>
</tr>
<tr>
<td>3</td>
<td>Sub.FM</td>
<td>3/7/2014 12:09 AM</td>
</tr>
<tr>
<td>4</td>
<td>pirate stations</td>
<td>3/6/2014 10:14 PM</td>
</tr>
<tr>
<td>5</td>
<td>rinse / sub.fm / dusk.fm / itch.fm / nts radio - anything with good beats n bass</td>
<td>3/6/2014 9:21 PM</td>
</tr>
<tr>
<td>6</td>
<td>Rinse and its &quot;pirate cousins&quot; like Kiss FM, Sub FM and so forth.</td>
<td>3/6/2014 8:48 PM</td>
</tr>
</tbody>
</table>
Rinse FM in the digital age

Q11 How do you prefer to listen to Rinse FM? (Please mark max. 2 answers)

Answered: 93   Skipped: 1

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>On a regular radio receiver (FM receiver, car radio etc.)</td>
<td>6.45%</td>
</tr>
<tr>
<td>On a digital radio receiver (DAB radio)</td>
<td>2.15%</td>
</tr>
<tr>
<td>Online: live streaming on the Rinse FM website</td>
<td>66.67%</td>
</tr>
<tr>
<td>Online: Soundcloud, other websites</td>
<td>18.28%</td>
</tr>
<tr>
<td>Rinse FM podcasts</td>
<td>76.34%</td>
</tr>
<tr>
<td>On the Rinse FM app (for iPhone, iPad, android)</td>
<td>10.75%</td>
</tr>
<tr>
<td>I don't listen to Rinse FM</td>
<td>0%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>2.15%</td>
</tr>
</tbody>
</table>

Total Respondents: 93
Rinse FM in the digital age

Q12 How frequently (approx.) do you listen to Rinse FM, on any platform, during a regular week?

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every day of the week</td>
<td>6.38%</td>
</tr>
<tr>
<td>3 – 5 days a week</td>
<td>17.02%</td>
</tr>
<tr>
<td>1 – 2 days a week</td>
<td>51.06%</td>
</tr>
<tr>
<td>Only from time to time (not frequently)</td>
<td>25.53%</td>
</tr>
<tr>
<td>I don't listen to Rinse FM</td>
<td>0%</td>
</tr>
<tr>
<td>Unable to determine</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>94</td>
</tr>
</tbody>
</table>
Note: the complete data statistics are lacking for Q13, due to the fact that the researcher forgot to export the full data for Q13 from SurveyMonkey before the upgraded price-plan expired, and the export function was removed.
Rinse FM in the digital age

Q14 Where do you mostly listen to Rinse FM? (Please mark max. 2 answers)

Answered: 94  Skipped: 0

Answer Choices | Responses |%
---|---|---
At home | 86.17% | 81
At school | 6.38% | 6
At the work place | 13.83% | 13
In the car | 20.21% | 19
At a friend’s place | 10.64% | 10
On public transportation | 30.85% | 29
I don’t listen to Rinse FM | 0% | 0
Other (please specify) | 6.38% | 6

Total Respondents: 94

<table>
<thead>
<tr>
<th>#</th>
<th>Other (please specify)</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>At uni, when I’m studying</td>
<td>3/17/2014 12:20 AM</td>
</tr>
<tr>
<td>2</td>
<td>Friends car</td>
<td>3/7/2014 6:18 PM</td>
</tr>
<tr>
<td>3</td>
<td>podcasts</td>
<td>3/6/2014 10:14 PM</td>
</tr>
<tr>
<td>4</td>
<td>Where ever I am, I love to listen to rinse fm mixes on my phone by using the soundcloud app</td>
<td>3/6/2014 9:24 PM</td>
</tr>
</tbody>
</table>

Continued on next page.
**Rinse FM in the digital age**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Everywhere</td>
<td>3/6/2014 9:21 PM</td>
</tr>
<tr>
<td>6</td>
<td>At the gym</td>
<td>3/6/2014 8:46 PM</td>
</tr>
</tbody>
</table>

---

**Q15 How often do you listen to Rinse FM live (real-time FM broadcast or webcast)?**

Answered: 93  Skipped: 1

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every day of the week</td>
<td>2.15%</td>
</tr>
<tr>
<td>3 – 5 days a week</td>
<td>9.68%</td>
</tr>
<tr>
<td>1 – 2 days a week</td>
<td>22.58%</td>
</tr>
<tr>
<td>Only from time to time (not frequently)</td>
<td>61.29%</td>
</tr>
<tr>
<td>I never listen to Rinse FM live</td>
<td>4.30%</td>
</tr>
<tr>
<td>I don’t listen to Rinse FM</td>
<td>0.00%</td>
</tr>
</tbody>
</table>

Total 93
Q16 Why do you listen to Rinse FM?  
(Please mark max. 2 answers)

Answered: 93  Skipped: 1

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>To listen to your favourite type of music</td>
<td>66.67%</td>
</tr>
<tr>
<td>To relax and be entertained</td>
<td>7.53%</td>
</tr>
<tr>
<td>To stay updated on club happenings or events</td>
<td>3.23%</td>
</tr>
<tr>
<td>To stay updated on record releases and other music related news</td>
<td>20.43%</td>
</tr>
<tr>
<td>To hear new and unreleased tunes</td>
<td>83.87%</td>
</tr>
<tr>
<td>To hear music you can not hear anywhere else</td>
<td>38.71%</td>
</tr>
<tr>
<td>To have some background noise while you do something else</td>
<td>3.23%</td>
</tr>
<tr>
<td>I don't listen to Rinse FM</td>
<td>0%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>1.08%</td>
</tr>
</tbody>
</table>

Total Respondents: 93

#  | Other (please specify)                                                                 | Date          |
---|----------------------------------------------------------------------------------------|---------------|
1  | To support the dubstep scene & its artists on rinse                                    | 3/7/2014 7:20 AM |
Q17 Do you feel as if you are part of a music community when listening to Rinse FM?

Answered: 93  Skipped: 1

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>76.34%</td>
</tr>
<tr>
<td>No</td>
<td>4.30%</td>
</tr>
<tr>
<td>Unable to determine</td>
<td>19.35%</td>
</tr>
<tr>
<td>I don’t listen to Rinse FM</td>
<td>0.00%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>93</strong></td>
</tr>
</tbody>
</table>
Rinse FM in the digital age

Q18 Do you reach out to Rinse FM with music requests, shout-outs, questions, comments, or other messages? (Please mark max. 2 answers)

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I reach out to Rinse on Twitter or Facebook</td>
<td>46.81%</td>
</tr>
<tr>
<td>I reach out to Rinse by e-mail</td>
<td>0%</td>
</tr>
<tr>
<td>I reach out to Rinse by phone or text-message</td>
<td>12.77%</td>
</tr>
<tr>
<td>I reach out to Rinse through web-commentaries</td>
<td>5.32%</td>
</tr>
<tr>
<td>I reach out to Rinse with letters or fax</td>
<td>0%</td>
</tr>
<tr>
<td>I don’t reach out to Rinse</td>
<td>47.87%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>1.06%</td>
</tr>
</tbody>
</table>

Total Respondents: 94
Q19 Do you actively seek out information about the music played by Rinse FM? (Please mark max. 2 answers)

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I seek out music information on online forums</td>
<td>72.34%</td>
</tr>
<tr>
<td>I seek out music information on websites and blogs</td>
<td>38.30%</td>
</tr>
<tr>
<td>I seek out music information on social media (Twitter, Facebook)</td>
<td>41.49%</td>
</tr>
<tr>
<td>I seek out music information by talking to friends</td>
<td>19.15%</td>
</tr>
<tr>
<td>I seek out music information by going to record stores</td>
<td>6.38%</td>
</tr>
<tr>
<td>I seek out music information by contacting radio- or club DJs</td>
<td>8.51%</td>
</tr>
<tr>
<td>I don’t seek out music information</td>
<td>3.19%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>1.06%</td>
</tr>
</tbody>
</table>

Total Respondents: 94
Rinse FM in the digital age

Q20 How do you find information about upcoming shows on Rinse FM? (Please mark max. 2 answers?)

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Through the Rinse FM website</td>
<td>34.04%</td>
</tr>
<tr>
<td>Through online forums</td>
<td>37.23%</td>
</tr>
<tr>
<td>Through other websites and blogs</td>
<td>7.45%</td>
</tr>
<tr>
<td>By listening to Rinse FM</td>
<td>23.40%</td>
</tr>
<tr>
<td>Through friends</td>
<td>11.70%</td>
</tr>
<tr>
<td>Through social media (Twitter, Facebook)</td>
<td>63.83%</td>
</tr>
<tr>
<td>I don't look for information about Rinse FM shows</td>
<td>6.38%</td>
</tr>
<tr>
<td>Other (please specify)</td>
<td>0%</td>
</tr>
</tbody>
</table>

Total Respondents: 94
Rinse FM in the digital age

Q21 Do you have a nostalgic view on Rinse FM and UK club music?
Answered: 93  Skipped: 1

<table>
<thead>
<tr>
<th>Answer Choices</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes, the pirate radio years were the highpoint for UK club music</td>
<td>19.35%</td>
</tr>
<tr>
<td>No, the Internet has created a better situation for Rinse FM and UK club music</td>
<td>19.35%</td>
</tr>
<tr>
<td>Yes, Rinse FM and UK club music was far more exiting before it was available on digital platforms - the year 2002 was a simpler time</td>
<td>2.15%</td>
</tr>
<tr>
<td>No, I feel the same towards Rinse FM and UK club music as I always have</td>
<td>22.58%</td>
</tr>
<tr>
<td>Unable to determine</td>
<td>36.56%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>93</strong></td>
</tr>
</tbody>
</table>
Rinse FM in the digital age

Q22 On a scale from 1 to 5, how much do you agree with the following statement: “Rinse FM should stop FM broadcasting and focus exclusively on webcasting and podcasting”?

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree</th>
<th>Somewhat disagree</th>
<th>Neutral</th>
<th>Somewhat agree</th>
<th>Strongly agree</th>
<th>Total</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>(no label)</td>
<td>54.26%</td>
<td>30.85%</td>
<td>11.70%</td>
<td>2.13%</td>
<td>1.06%</td>
<td>94</td>
<td>1.65</td>
</tr>
</tbody>
</table>

Rinse FM in the digital age

Q23 On a scale from 1 to 5, how much do you agree with the following statement: “Recording new tracks off Rinse FM shows and posting them to Youtube or Soundcloud have made record releases less interesting”?

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree</th>
<th>Somewhat disagree</th>
<th>Neutral</th>
<th>Somewhat agree</th>
<th>Strongly agree</th>
<th>Total</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>(no label)</td>
<td>21.28%</td>
<td>31.91%</td>
<td>20.21%</td>
<td>20.21%</td>
<td>6.38%</td>
<td>94</td>
<td>2.59</td>
</tr>
</tbody>
</table>
Rinse FM in the digital age

Q24 On a scale from 1 to 5, how much do you agree with the following statement: “Increased availability, interactivity, and exposure through digital media has made Rinse FM more important to the development of the UK club music scene”?

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree</th>
<th>Somewhat disagree</th>
<th>Neutral</th>
<th>Somewhat agree</th>
<th>Strongly agree</th>
<th>Total</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>(no label)</td>
<td>0%</td>
<td>7.45%</td>
<td>21.26%</td>
<td>45.74%</td>
<td>25.53%</td>
<td>94</td>
<td>3.89</td>
</tr>
</tbody>
</table>

Rinse FM in the digital age

Q25 On a scale from 1 to 5, how much do you agree with the following statement: “The increasing digital possibilities for listening to UK club music has made Rinse FM less important to the development of the UK club music scene”?

Answered: 94  Skipped: 0

<table>
<thead>
<tr>
<th></th>
<th>Strongly disagree</th>
<th>Somewhat disagree</th>
<th>Neutral</th>
<th>Somewhat agree</th>
<th>Strongly agree</th>
<th>Total</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>(no label)</td>
<td>13.83%</td>
<td>35.11%</td>
<td>17.02%</td>
<td>25.53%</td>
<td>8.51%</td>
<td>94</td>
<td>2.80</td>
</tr>
</tbody>
</table>
8.5. Interview transcripts [Info.]

The complete set of in-depth interview transcripts (54 written pages in total) are listed below:

- **In-depth interview #1**: Conducted via Skype, Friday March 21, 16:00 CET (9 pages).
- **In-depth interview #2**: Conducted via Skype, Tuesday March 25th, 17:00 CET (14 pages).
- **In-depth interview #3**: Conducted via Skype, Monday March 31, 17:00 CET (8 pages).
- **In-depth interview #4**: Conducted via Skype, Wednesday April 2nd, 21:30 CET (12 pages).
- **In-depth interview #5**: Conducted via Skype, Friday April 11th, 18:00 CET (9 pages).
- **In-depth interview #6**: Conducted via Skype, Monday April 14th, 17:00 CET (10 pages).

All interview transcripts are available on request. In addition, audio recordings of all interviews are available on request.