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The Role of Ownership in the Diffusion of an Access-Based Technology: An Exploratory Research

Master Thesis MSc Business Studies

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Abstract

Technological progress is radically transforming the scenario of exchange and consumption in today's market economy, with a shift from the traditional consumption based on ownership of the consumable to one based on access. This qualitative research explores the role of ownership in the participation in an access-based technology, taking the industry of recorded music as context. Specifically, I studied how ownership influences the participation in a music subscription service. As derived from past research and substantiated by the results of my semi-structured interviews, ownership seems to impede the use of a music subscription service, as consumers prefer consuming music in formats they can possess rather than through a model that grants them access. Moreover, self-definition, self-expression, self-communication, remembrance of the past and control emerged as the motives driving what I term people's "desire to own", that is consumers' psychological propensity to own the targets of their consumption. Limitations of this study and managerial implications are also discussed and propositions are formulated to provide a foundation for further research.

Table of Contents

1. Introduction	5
1.1 The Access Economy	5
1.2 The Psychological Meaning of Ownership	6
1.3 The Industry of Recorded Music	6
1.4 The Access vs Ownership Conflict: The Theoretical Gap	7
1.5 Research Questions	8
1.6 Type of Research	9
1.7 Theoretical and Managerial Advances	9
1.8 Structure of this Paper	10
2. Literature Review	11
2.1 The Psychology of Possession	11
2.2 The Mere Ownership Effect	11
2.3 Possession Attributes	12
2.4 The Desire to Own	12
2.5 Ownership and the Self	13
2.6 Possessions as Communication of the Self	14
2.7 Possessions as Continuity of the Self	15
2.8 Gender Differences	15
2.9 Propositions	17
3. Method	19
3.1 Context: The Music Subscription Model	19
3.2 Interviews and Participants	21
3.3 Procedures	21
4. Results	23
4.1 Paul: 26 years old employee	23
4.2 Laura: 25 years old student	24
4.3 Carl: 20 years old student	25
4.4 Michael: 19 years old student	26
4.5 Helen: 30 years old employee	27
4.6 John: 44 years old employee	29
4.7 Christine: 20 years old student	30
4.8 Kate: 36 years old employee	32

5. Discussion	34
5.1 The Role of Ownership	34
5.2 The Motives of Ownership	34
5.3 Contrasting Results	36
5.4 Other Issues	36
5.5 Managerial Implications	37
5.6 Limitations	38
5.7 Further Research	39
6. Conclusions	40
References	41
Appendices	
1. Questionnaire	46
2. Introduction	47
3. Transcriptions	48

1. Introduction

1.1 The Access Economy

The way people consume is changing radically and so is the whole concept of market economy. According to Rifkin (2000), the term market first appeared in the twelfth century and was used to refer to a physical space apart where buyers and sellers could engage in exchange. During the following centuries, the concept of market mainly lost its geographic connotation and was used to refer to the process of selling and buying in a more abstract manner (Agnew 1988). Today this concept of market, which has so far represented a fundamental configuration of human affairs, seems to have become obsolete and to have assumed a diminished role. Technological progress is completely changing the scenario of economic exchange and consumption. Telecommunication and software development is giving life to a new economic system where markets give way to networks, property rights are substituted by access rights and exchangeable goods become less important than human time and culture (Rifkin 2000).

The practice of the physical exchange of goods is too slow to survive in an era when everything is available at a mouse-click distance on a 24/7 basis. Together, the new information technologies reduce transaction costs considerably (Porter 2001). In the industry of recorded music, for example, companies such as Universal Music Group and Sony Music Entertainment can distribute their music worldwide in digital form, virtually eliminating the costs of manufacturing, packaging, transporting and inventorying while providing instantaneous supply. Rifkin (2000) refers to this era of fast network economy as the “Age of Access”, an era when “there are no sellers or buyers, but only providers and their users”.

In this scenario, property still exists but is not exchanged between sellers and buyers such as in traditional markets. Rather, the holders of property charge a fee for supplying a short-term use of it (e.g. through a lease or subscription arrangement) in a network relationship: access takes the place of ownership (Rifkin 2000). According to this view, companies no longer sell physical products such as films, CD’s or books but sell access to the experience of those products (watching a film, listening to music or reading a book) to their customers (Rifkin 2000). Supported by the new information technologies that allow a permanent around-the-clock access to networks, this phenomenon has been referred to as a transition to an “experience economy” (Pine and Gilmore 1998).

In this new economy, customers are always connected to the providers in order to perform an already-paid-for consumption of the experience supplied. However, ownership is a long established concept in all cultures to the point of being a strong measure of distinction among

individuals. As will be discussed later in this paper, possessions fulfill a number of psychological motives that can be conceptualized together into people's "desire to own". Therefore, can consumers really give up ownership of property in order to participate in an access-based technology? Does the desire to own affect consumers' participation in an access-based technology?

1.2 The Psychological Meaning of Ownership

A better understanding of the role that ownership plays for consumers seems to be necessary in the study of consumer behavior. In his work "Being and Nothingness", Sartre (1943/1969) argued that the only way to know who we are is to observe what we have because "what is mine is myself". Similarly, James (1890) claimed that a man's self is the sum of all that he can call his: if his things prosper he feels "triumphant", if they decay he feels "cast down". Simmel (1950) observed that material possessions represent an extension of the ego, to the point that an interference with possessions is perceived as a violation of the person. More recently, Beggan (1992) argued that whether an object is owned or not plays a critical role in the object evaluation of an individual.

According to Dittmar (1992), it is a common phenomenon that people come to psychologically experience a connection between their selves and their targets of possession. Tuan (1980) explains this by arguing that objects support and compensate for individuals' "fragile sense of self". Interestingly, the association of people and possessions has old historical roots, shown with the act of burying the dead with their possessions, a practice that dates to at least 60,000 years ago (Maringer 1960). The notion that we are what we have could be the most basic and powerful fact of consumer behaviour (Belk 1988). In this author's own words "objects have become a part of our familiar interior landscapes, have been the setting for numerous special as well as ordinary occurrences in our lives, and often have received the same amount of care and attention" (Belk 1988).

Understanding consumers' psychological meaning of ownership will help us predict the diffusion of an access-based technology. In other words, as possessions play a crucial role for individuals, when evaluating the diffusion of a technology based on access it is in first place necessary to understand whether consumers are willing to forgo "possessing". Recognizing what ownership means to consumers is a fundamental step in the study of the shift from a consumption based on possessing and one based on accessing. To my knowledge, this is the first study to address the meaning of ownership in the diffusion of an access-based technology.

1.3 The Industry of Recorded Music

In this research, the role of ownership in the diffusion of an access-based technology will be studied

in the arena of the recorded music industry where the discussion on access technologies is very current. This industry represents a perfect scenario for my study as, historically, the consumption of recorded music has consisted in the ownership of records. People bought their copies in order to listen to them and possessed them thereafter, often building collections that could have a “self-definition” power (Stewart 1984) or could provide a sense of “control” to their owners (Belk 1988). This way of consuming music has become a standard and music records turned out to be symbolic expressions of consumers’ “self-identity” (Dittmar 1992) and contemplative objects with which people developed strong possession ties (Pierce, Kostova et al. 2003).

The physical carrier of music has changed during the years becoming always more portable (e.g. from vinyl records to CD’s) and eventually losing its physical nature altogether with the rise of the MP3 format. Since the establishment of this new format, the industry of recorded music has been victim to the illegal downloading of its music with the industry as a whole suffering a 31% decline from 2004 to 2010 (IFPI 2011). Consumers simply prefer downloading their tracks for free in the form of illegal MP3’s rather than paying for legitimate ones. Despite the “liquid” nature of MP3’s, the fact that they can be acquired, stored (in hard-drives), collected and manipulated (Pierce, Kostova et al. 2003) makes us think that they can be subject to ownership feelings as well. However, a new model for the consumption of music has recently started to emerge: the music subscription model. The subscription model consists in the unlimited access to an online library of titles in streaming that is subject to usability restrictions according to the type and period of membership (Papies, Eggers et al. 2010). According to the International Federation of the Phonographic Industry (IFPI), the music subscription model has grown rapidly during 2010 with Spotify becoming the biggest streaming service provider (IFPI 2011).

Despite the unquestionable opportunities that such a service offers to the industry, there are several obstacles that the music subscription model will have to face on the path to its diffusion. One of these (and the one I intend to study in this paper) is consumers’ desire to own. The fact that users of a subscription model have access to music but cannot own it creates what I term an “access vs ownership conflict”. This could result in consumers preferring an “old-fashioned” consumption of music (i.e. owning their music in physical or liquid form). However, if the music subscription model is perceived as a more convenient alternative, they might not be able to justify their desire to own anymore and eventually forgo it.

1.4 The Access vs Ownership Conflict: The Theoretical Gap

The target of this study is to research whether ownership affects participation in a new technology that is access-based. Record companies are in search of a new business model that would

compensate for the losses on album sales and the industry as a whole is increasingly showing interest in the music subscription model. However, as will be discussed in detail in the literature review section, we do know that the actual ownership of objects has crucial importance to consumers. Music consumers have been used to owning music in the form of records since 1880, when Thomas Edison's phonograph cylinders, the earliest commercial medium for reproducing sound, began to be mass marketed to be played on gramophones (Frow and Sefl 1978). The music subscription model is receiving massive attention and investments in the industry but we currently do not know whether it will develop into a standard model for music consumption. As the consumption of music has its foundations in possessing, we clearly need to take ownership into account when evaluating the diffusion of the music subscription model.

In their research on ad-funded music downloads, Papies, Eggers et al. (2010) propose some theories that could affect consumers' choice. For example, the "theory of planned behavior" can help us understand future behavior also with regards to the adoption of innovations, where attitude, perceived behavioral control and subjective norms should play a key role (Ajzen 1991). Moreover, Rogers' (2003) research on the diffusion of innovations traced the characteristics that allow an innovation to be adopted and to become widely diffused, namely perceived degree of relative advantage, complexity, compatibility, triability and observability of the innovation. However, previous attempts to evaluate the diffusion of the music subscription model (and more generally the diffusion of an access-based technology) have overlooked the notion of ownership and the role that it may play in this context, despite the clear fact that consumers are being asked to shift from a centuries long practice to a novel one. Acknowledging ownership as a main determinant in the diffusion of an access-based technology, this study intends to fulfill this theoretical gap.

1.5 Research Questions

This research will treat the role of ownership in the diffusion of innovation. More specifically, I will treat the diffusion of an access-based technology in the context of the recorded music industry. The music subscription model is a technological innovation that disrupts the established way of consuming music. Record companies and service providers are investing heavily in this innovation but will it diffuse? Is the diffusion of an access-based technology partly determined by the ownership factor? In other words, do consumers prefer to possess rather than having access? Does the desire to own affect the diffusion of an access-based technology? Can consumers forgo their desire to own in order to participate in a new technology that is ownership-free?

1.6 Type of Research

This research will have a qualitative approach. First, I will synthesize the extant knowledge on the psychological meaning of ownership and delineate the domain of the psychological ownership construct. On the base of this, I will also develop research propositions providing a foundation for future research. Second, I will explore the role of ownership in the participation in an access-based technology taking the industry of recorded music as the setting for my study. Semi-structured interviews with consumers of recorded music will be conducted in order to gain a deeper understanding of the phenomenon. This qualitative approach seemed appropriate due to the possibility of gaining richer information and because it allows for a more in-depth exploration of the issue (Saunders, Lewis et al. 2009).

1.7 Theoretical and Managerial Advances

From a theoretical standpoint, this research will help us shed a light on the psychological meaning of ownership. Past research conducted in the psychological field will be applied to the field of consumer behavior and business. This will either extend the role of ownership or set boundaries for it. In other words, given the extensive research conducted by psychologists on psychological ownership, we will see if their findings are extendible to the business field, where such research has been limited. Moreover, we will be able to better understand whether consumers can forgo psychological ownership if ownership-free alternatives are offered. Adding the element of psychological ownership represents a remarkable step forward in the study of consumer behavior, especially in today's economy where commercial exchanges are increasingly becoming access-based rather than property-based. To date, the ownership factor has been excluded from any discussion on the diffusion of access technologies. Recognizing that "ownership matters" to consumers and understanding to what extent it affects their behavior will aid predictions on the developments of the Access Economy and its disruptive technologies.

With regards to the managerial implications, this research will shed a light on whether subscription represents a valid model for the music industry. The value of the recorded music industry has suffered a 31% decline from 2004 to 2010 (IFPI 2011). The findings of this research will be of great value to the operators of this industry, as they will show whether ownership represents a variable that acts on the efficacy and diffusion of the subscription model. Together, the same findings will lead to managerial implications that should help the industry operators in their strategic and marketing efforts. Several parties in the music industry will benefit from the results of this research. Record labels, music publishers, recording artists, digital music distributors, streaming service firms, songwriters and composers are all stakeholders in the music subscription

model. Findings that can help predict the viability and diffusion of this model as a revenue source will be of interest to them and will highlight strengths and weaknesses of the music subscription model but also implications for its further developments.

This increasing interest in the music subscription model calls for the analysis of its attractiveness from the consumers' perspective. The IFPI itself, with regards to the subscription model, claims that for the music industry "one of the key challenges remains migrating users on unlicensed services to legitimate digital services" (IFPI 2011). Therefore, research among consumers should be conducted in order to investigate whether the subscription model will represent a valuable tool for the industry of recorded music. To my knowledge, how psychological ownership affects the consumption of music has not been studied in previous research yet. Treating this subject to shed a light on the attractiveness of the music subscription model will also shed a light on how the notion of ownership affects the diffusion of an access-based technology.

1.8 Structure of this Paper

In the next section I will synthesize the relevant literature, I will define the domain of the psychological ownership construct and I will develop propositions for future research. Second, the method section will provide a description of the sample, materials and procedures adopted for my semi-structured interviews. Third, the results of my analysis will be presented. Then, I will discuss the significance of my results, their implications and the limitations of my study. Recommendations for further research will also be given. Finally, the conclusions section will summarize and highlight the contributions of this paper.

2. Literature Review

2.1 The Psychology of Possession

Past research has treated the notion of ownership largely and in a variety of contexts. Pierce, Kostova et al. (2003) provide a comprehensive overview on the theory of psychological ownership and define it as a “cognitive-affective state that characterizes the human condition”. Etzioni (1991) stated that ownership has a dual nature as it exists partly in the mind and partly in the object. Confirming the important role of ownership in society, Heider (1958) noted that attitudes of ownership are common among people. Moreover, Litwinski (1942) and Furby (1991) proposed the existence of a “psychology of possession” that attaches itself to objects. According to Furby (1991) the notion of “mine” occurs due to the instinct of controlling objects in order to be effectant. As can be expected, feelings of ownership have highly important behavioral effects (Pierce, Kostova et al. 2003). For example, the growth of possessions can produce a positive and elevating effect (Formanek 1991) and, perhaps more importantly, owned objects are more attractive and favored than those which are not owned (Beggan 1992; Nuttin 1987). In contrast, the loss of possessions results in a “shrinkage of our personality” (James 1890) and depression (Formanek 1991).

Ownership also helps define group membership through shared consumption symbols (Boorstin 1973). In fact, the same way objects can distinguish an individual from another, they can indicate group identity and membership, as in the case of groups formed on the basis of motorcycle style or musical knowledge (Belk 1988). Similarly, communities and nations are often recognized on the basis of monuments, music, books and other artifacts that provide people with a sense of community (Belk 1988).

2.2 The Mere Ownership Effect

As reported by Kirmani, Sood et al. (1999), direct experience with an object may also lead to greater familiarity, richer cognitive structures, stronger brand associations and stronger autobiographical memories. Therefore, physical possession may also generate greater involvement and liking for a brand, affecting consumers’ knowledge and preferences (Kirmani, Sood et al. 1999). As advanced by Heider (1958), Beggan (1992) demonstrated that people rate an object as more attractive when they own it than when they do not, a bias termed “mere ownership effect”. In other words, an object is rated more positively by an owner than a non-owner, merely because the object is owned. Some evidence for the mere ownership effect comes from the notion of the “endowment effect”, which consists of an increment in the value of an object when it becomes part of an individual’s endowment as a result of ownership (Kahneman and Tversky 1979).

Beggan (1992) also identified a person's desire to maintain a positive self-image as a factor that may explain the occurrence of the mere ownership effect. Together, when making judgments about their possessions, people manifest the same bias they manifest when they make judgments about themselves. The study conducted by Beggan (1992) suggests that evaluation of personal property may serve as a tool in people's strategies of self-enhancement. In other words, to see themselves in a favorable light, people will overvalue those objects associated with the self, namely, the owned objects (Beggan 1992). In Beggan's study (1992), self-enhancement effects were obtained about a trivial possession (i.e. a cold drink insulator). It can be argued that with possessions of greater symbolic or instrumental value, such self-enhancement effects could be larger (Dittmar, 1991; Kamptner, 1991).

2.3 Possession Attributes

With regards to the identification of the objects with which people form their possession ties, ownership seems to attach itself to a large range of physical-material targets (Dittmar 1989; Isaacs 1933) that can be action oriented (e.g. musical instruments) or more contemplative (e.g. photos and records) in nature (Pierce, Kostova et al. 2003). Attributes such as openness, attractiveness, accessibility and manipulability all play a role in making the target more or less subject to psychological ownership, but, at a minimum, the target must be visible, attractive and experienced by the individual (Pierce, Kostova et al. 2003). Objects with attributes that enable controlling and investing the self into them can more easily become subject to ownership feelings (Pierce, Kostova et al. 2003). Finally, as ownership can boost self-evaluations and self-esteem, personal values can also play a role in the assessment of ownership of an object. For example, individuals who are part of cultures that value intellect may pursue to attribute ownership over objects (e.g. books, paintings or records) that strengthen this attribute (Pierce, Kostova et al. 2003).

2.4 The Desire to Own

The overview on the notion of ownership that I have given so far highlights the theoretical relevance of this powerful concept and represents the starting point of this research. I will now go deeper and see which distinct psychological aspects that are intrinsic in possessing play a role in making ownership a main factor in consumer behavior.

Possessions satisfy a variety of human motives. They serve to define our identities, to express and manifest ourselves and to form a personal archive for reflecting on our histories and personal developments (Belk 1988). Similarly, following Pierce, Kostova et al. (2003), ownership helps people in three ways: by helping them define themselves, by expressing their self-identity to others

and by maintaining the continuity of the self across time. These various components that form the psychological meaning of ownership and that are meaningful to consumers substantiate what I term the “desire to own”. That is consumers’ psychological propension to own the targets of their consumption. As it allows to define, communicate and maintain self, ownership is of great value to consumers and is likely to influence their behavior. This is also manifested by established practices such as that of collecting.

Thus, owning serves a number of necessities for people (i.e. defining self, communicating self and maintaining self). Below I will discuss each of these in turn.

2.5 Ownership and the Self

Pierce, Kostova et al. (2003) propose that “the ultimate meaning of ownership is the fusing of the target of ownership with the self”. According to Belk (1988), objects in our possession can extend the self. In fact, depending on which is known best, people tend to infer the traits of a person from his/her possessions or the nature of the possessions from the person’s traits (Belk 1988). Moreover, Belk (1988) argues that relationships with objects are never two-way but always three-way (person-thing-person), as the more a person invests in the objects in possession, the more they become part of the self. According to Dittmar (1992) “to have” is to take an object into oneself. Therefore, a possession becomes part of the extended self (Pierce, Kostova et al. 2003).

More authors agree on the notion that possessions operate as symbolic expressions of the self and on the existence of a strong relationship among them and self-identity (e.g., Abelson and Prentice 1989; Dittmar 1992; Mead 1934; Porteous 1976). Individuals develop a feel of self-identity as they vision themselves from the perspective of how other individuals vision them, making self-awareness a result of reflection (Dittmar 1992; Mead 1934). With regards to the loss of possessions, Goffman (1961) provides evidence of the intentional reducing of self that takes place in institutions such as mental hospitals and prisons. Members of these institutions are systematically dispossessed of their personal belongings (e.g. clothes, money, names, etc.) and reissued basic ones for the sake of standardization, which results in a traumatic lessening of identity and sense of self (Goffman 1961). Moreover, these members typically see themselves as users of the new objects rather their owners, as their control is restricted by the institution that has imparted the new, shared identity (Goffman 1961). Similarly, La Branche (1973) observed that possessions that are considered as inconsistent with one’s self are readily disposed while a forced disposition causes sorrow.

Another noteworthy practice that substantiates the presence of a link between possessions and self is that of collecting. Today, collecting represents a noteworthy activity in our consumer society due to its increased affordability available to the general population (Mason 1981). According to

Belk (1988), who defines the cultivation of a collection as a “purposeful self-defining act”, people often assemble collections of non-necessities to achieve distinction and definition of the self. Rigby and Rigby (1949) note how a collection renders part of us the objects that compose it. Similarly, Stewart (1984) argues that the development of a collection for the creation of one’s self highlights the importance of “having” in order to achieve self-definition. The commitment and energy required in their development make collections a practice that is necessarily linked to one’s self rather than to more simple consumption matters (Belk 1988). Gaps in one’s collections are often seen as serious deficiencies that need remedy and their fulfillment creates feelings of self-enhancement and self-completion (Belk 1988).

Collections of objects such as photographs or record albums are expressive of one’s self but also represent a domain on which we can succeed in exercising that amount of control that we do not have in the real world (Belk 1988). Furby (1978) argued that the more control a person can exercise on an object, the more will this object become part of the self. Similarly, Lewis and Brook (1974) and Seligman (1975) argued that those objects that cannot be controlled cannot be part of an individual’s sense of self. Past research has also pointed out the differences between legal and psychological ownership. The first is recognized by society and protected by rules, the latter is recognized by the individual who has the sense of ownership (Pierce, Kostova et al. 2003). Psychological ownership can exist in the absence of legal ownership (Furby 1980). However, some people who legally own an object might not claim its possession as they do not find personal meaning in it and do not experience an object-self connection (McCracken 1986). With regards to money, Kopytoff (1986) argued that for some people it is too abstract and “commoditized” to become part of the extended self. Rather, money is a means to obtain more tangible and visible extensions of the self, which is then extended through having (Belk 1988).

Beggan (1991) demonstrated that possessions also have the ability to provide individuals with characteristics that they feel they lack. Possessions become part of the extended self as the individual interacts with them in search of self-knowledge, until pleasure is found and the meaning of those objects becomes internalized into the individual’s self-identity (McCracken 1986). Since people learn about themselves as a result of such interactions with objects, Dittmar (1992) came to the point of stating that “the person and object are one”.

2.6 Possessions as Communication of the Self

Aside from providing one’s own comfort in establishing a sense of self, possessions serve also to communicate such self to others and achieve recognition (Dittmar 1992). In other words, our possessions tell the others who we are. For the same reason, people tend to collect and display

objects (e.g. pictures, records, books, etc.) as symbolic expressions of their “self-identity” (Dittmar 1992). In displaying such objects we aim at communicating our personal values, qualities and attitudes (Levy 1959). The fact that possessions serve as expressions of one’s self is confirmed by the fact that people are commonly concerned with how other will assess them on the basis of certain possessions (Munson and Spivey 1980). In fact, according to Belk (1988), possessions allow individuals to get feedback from others. In a study conducted by Montemayor and Eisen (1977), teenagers who had to describe themselves cited possessions as part of who they were. Similarly, in a study conducted by Csikszentmihalyi and Rochberg-Halton (1981), subjects between 8 and 30 years old cited as favorite possessions those that reflect skills (e.g. athletic equipment) or object that they can control (e.g. stereo). Csikszentmihalyi and Rochberg-Halton (1981) also found that, when defining oneself, emphasis shifts from what one does to what one has.

2.7 Possessions as Continuity of the Self

Another reason for the importance of possessions is that they allow individuals to achieve a “continuity of the self”, as they provide a connection between themselves and their past (Cram and Paton 1993). For example, as people get older their past and memories, which are embedded in the objects they still possess, become important parts of their self-identity and prevent the erosion of their sense of self (Cram and Paton 1993). Often, the irrational retention of possessions (e.g. in the case of objects that are no longer useful and fall in disuse) is due to a fear of “annihilation of current histories” (La Branche 1973). That is, anchoring to material possessions reassures people that their present identities will not vanish (Belk 1988). Possessions represent a means of storing memories and feelings of the past, as in the case of souvenirs that make tangible something intangible such as a travel experience (Belk 1988). In this case, it can be argued that the need to have a tangible possession of our feelings is so strong that we must have a physical representation of the experience. Csikszentmihalyi and Rochberg-Halton (1981) found that individuals frequently use memories of people and occasions as the explanation for valuing certain objects, which is an example of how physical possessions link to past experiences. Moreover, according to Rigby and Rigby (1949), elderly people try to extend their lives beyond death by having their possessions “live on” through heirs or museums.

2.8 Gender Differences

Past research has demonstrated that men and women have a different way of relating to material possessions (Dittmar, Beattie et al. 1995). In fact, women seem to value more emotional and symbolic possessions while men prefer functional and utilitarian ones (Kamptner 1991;

Csikszentmihalyi and Rochberg-Halton 1981). Confirming this, Wallendorf and Arnould (1988) found that U.S. women are more likely to select handicrafts, antiques and representational items while men prefer more functional ones. Moreover, they found that women have a higher level of liking or attachment to objects than do men (Wallendorf and Arnould 1988). Also, in their research on possessions cherished by elderly people, Sherman and Newman (1977) found that men preferred consumer items while women preferred more emotional objects such as photographs.

According to Dittmar (1989), this difference can be explained as women have more emotional and relationship-oriented motives while men have a more functional, instrumental and activity-based focus. In fact, men more than women seem to self-identify with money (Dittmar 1989). On the base of this, in their study on impulse purchases, Dittmar, Beattie et al. (1995) justify this difference along the “instrumental vs. emotional/symbolic dimension”. The instrumental dimension’s focus is on object functional use (does it make the activity possible?) and attributes (financial worth, quality) and results in a “use-related enjoyment” (Dittmar, Beattie et al. 1995). On the other hand, the symbolic dimension’s focus is on the “expression of who somebody is”, on self-expression, personal identity (personal qualities, values, history), categorical and social identity (social standing, group membership) with emotion-related outcomes (Dittmar, Beattie et al. 1995). Therefore, there seems to be a distinction between men’s activity-centered focus and women’s self-expression emphasis, which is confirmed by the results of the study on impulsive purchases by Dittmar, Beattie et al. (1995). These results show that impulsive buying is indeed influenced by gender, along the female self-expression and emotional motives and the male instrumental ones (Dittmar, Beattie et al. 1995).

Given that, when it comes to possessions, men seem to be driven by instrumental and utilitarian concerns and women by self-expression and emotional ones, it is important to take gender differences into consideration in this research. Supporting this necessity, in his study on gender differences in the meaning of ownership, Rudmin (1994) notes how any study on ownership would be biased if both the male and female perspectives were not considered. Similarly, as noted by Rudmin (1994), critiques have already emerged in the past to evidence the gender-biased perspective of most theories and methods in the behavioral science field (Gilligan 1982; Belenky, Clinchy et al. 1986). As observed by Gilligan and Attanucci (1988), in order to avoid the problem of having to reformulate theories that suffer the absence of women’s perspective, it is important to release theory from gender-bias and pursue the observation of gender differences. Rudmin (1994), in his attempt to remedy to the absence of the female perspective from the discourse of ownership, found that women typically name possessions more than do men and also self-identify with them more frequently, with the exception of money. When it comes to the connection between

possessions and self as illustrated by Belk (1988), Rudmin (1994) also found that ownership tends to be more directly and positively related to the self for women than for men.

As past research has already demonstrated that men and women relate to ownership differently and that this difference results in distinct behavioral outcomes, there is enough evidence to expect a gender difference also in the role that ownership plays in the participation in an access-based technology. Together, the literature clearly calls for making a gender distinction on the meaning of ownership.

2.9 Propositions

To summarize, people have an innate tendency to own the targets of their consumption. Therefore, I would expect consumers' desire to own to represent an obstacle to their participation in an access-based technology, as this is ownership-free. This desire to own is due to the fact that possessions serve three human motives. First, they allow people to define a sense of self. Second, they act as some sort of tool for communicating an individual's self to the external world. Finally, they also act as a memory tool for maintaining the continuity of an individual's self and avoiding its erosion. Therefore, I would also expect the definition of self, the communication of self and the continuity of self that are embedded in ownership to be negatively related to the participation in an access-based technology. Moreover, according to previous research, gender differences play a main role in the meaning attributed to ownership. Therefore, I would expect gender to moderate the relationship between desire to own and participation in an access-based technology. Formally, I can derive the following propositions:

P1: Desire to own has a negative effect on participation in an access-based technology.

P2: Definition of the self is negatively related to participation in an access-based technology.

P3: Communication of the self is negatively related to participation in an access-based technology.

P4: Continuity of the self is negatively related to participation in an access-based technology.

P5: Gender moderates the negative relationship between desire to own and participation in an access-based technology.

In the next sections I will present the interviews conducted with music consumers to explore the

meaning of ownership and its motives, starting with the method applied for carrying them out.

3. Method

3.1 Context: The Music Subscription Model

Since the establishment of the MP3 as a standard format for the consumption of music, the industry of recorded music has been struggling with the development of an online business model that would compensate for the losses on albums sales. In fact, despite increasing digital sales through online media stores, such as iTunes and Amazon.com, most consumers still make use of illegal downloading to get their music. CD sales are suffering a constant decline that MP3 sales still do not compensate. As a result, although the value of the digital music market has enjoyed a 1000% increase from 2004 to 2010, the value of the recorded music industry as a whole has suffered a 31% decline in the same period (IFPI 2011).

As an alternative to illegal downloads, Papies, Eggers et al. (2010) distinguish three legal, online models currently being adopted by the owners of digital content in the recorded music industry: (1) the established digital sell through (DST) offering individual titles or bundles (e.g. full music albums) on a “download-to-own” basis. (2) unlimited access to an online library of titles but with usability restrictions according to the type and period of membership (i.e. subscription model). (3) free membership with usage restrictions as in the subscription model using advertising as a revenue source (i.e. ad-based model). However, limited research has been conducted with regards to these three business models, most of it focusing on piracy instead (Papies, Eggers et al. 2010).

Sinha and Mandel (2008) and Sinha et al. (2010) suggest that, in order to attract consumers who currently engage in illegal downloading, positive incentives such as attractive digital stores should be offered. However, these authors focus their analysis solely on the already established DST model. In their research on free ad-funded downloads, Papies, Eggers et al. (2010) indicate that the ad-based model can be a powerful tool to increase market size, recommending digital content providers to invest in it. This study is of particular relevance as it addresses the sustainability of a free service based on access from the consumers’ perspective. However, these authors have overlooked the role that ownership could play in consumers’ assessing of the various music consumption alternatives.

According to the IFPI, the music subscription model made major advances in 2010, thanks also to technological developments in the delivery of digital content and the rise of service providers such as Spotify (IFPI 2011). Spotify is currently the largest music streaming service in Europe, offering unlimited streaming of music either for free through the ad-based model or through the subscription model in return for a monthly fee of €4.99 for computer access or €9.99 for mobile access (Spotify 2011).

With regards to technological developments, the technology of “cloud storage” could play a key role in the further diffusion of the music subscription model. Cloud storage consists in an increasingly popular on-line service for the archiving and storage of files on multiple virtual servers (Bowers, Juels et al. 2009). On the base of this, some firms have already started to offer a so-called “cloud-based music service” that allows consumers to access a catalogue of music tracks from any device with an Internet connection (IFPI 2011). This, together with the technological developments in mobile devices, allows digital content providers and distributors to offer subscription-based fruition of music, where consumers have unlimited access (but no ownership) to a vast catalogue of music tracks in streaming from any location and in return for a flat fee (IFPI 2011). In Rifkin’s (2000) terms, music records cease to be property and become “paid-for experience”, making the subscription model a perfect example for the concept of access-based technology.

This tension between owning the music and having access to it results in what I term the “access vs ownership conflict”. Having to forgo ownership might discourage consumers from participating in the music subscription model, which is ownership-free. Instead, they might prefer to make use of the alternatives available including illegal downloading, which allows them to possess music (stored in their hard drives) as they are used to (Rifkin 2000). On the other hand, the access-based music subscription model might be perceived as convenient by consumers.

Among the possibly perceived benefits of the music subscription model, the fact that it represents a legitimate alternative to illegal downloading (which entails the risk of lawsuits and the threat of virulent files) could play in favor of convenience (Bhattacharjee et al. 2007; Papies, Eggers et al. 2010). Second, the condition of unlimited access to a vast music catalogue available on a 24/7 basis may be perceived as convenient too (Rifkin 2000). Third, in his study on reference prices, Winer (1986) suggests that consumers' price expectations are based on previous encounters with price information. Therefore, if consumers make price expectations based on the prices of DST online media stores, we could assume that they would find the subscription price of a provider such as Spotify more convenient and attractive. In fact, while a music subscription for unlimited streaming costs €4.99 for computer access or €9.99 for mobile access with Spotify, the price for the download of a unique bundle ranges between €5.99 and €12.99 with iTunes (iTunes Store 2011). Moreover, consumers who download music illegally because they cannot afford the prices of DST media stores might not be able to justify their practice anymore due to the availability of a cheaper alternative that is also legitimate, as this persistence could cause cognitive dissonance (Festinger 1957; Papies, Eggers et al. 2010).

3.2 Interviews and Participants

Individual semi-structured interviews were conducted to determine the importance of ownership and the meaning of its underlying processes for music consumers. For the selection of the sample I followed the logic of purposive sampling. In line with this sampling technique, I selected participants according to the criteria that were relevant to my research question (Saunders, Lewis et al. 2009). This type of sampling is adequate when the aim is to work with participants that are particularly informative (Neuman 2005). This choice allowed me to focus on illustrative cases and key themes for my research in order to gain the deepest and richest information possible. For this reason, I decided to select only individuals who regularly consume music. All the respondents had bought or downloaded, either legally or illegally, a piece of music in the past 2 months. I ensured that respondents varied in their music format preference, their purchase of music and the intensity of their music consumption. Moreover, as age can have an impact on consumption methods, I ensured variance in age of the sample group (Szmigin & Carrigan 2001). Sample size was determined on the basis of theoretical saturation, that is to the point when new data no longer brought additional information to my research question. The final size of the sample used for this research consisted of 8 individuals. Both genders were equally represented.

3.3 Procedures

The interviews were carried out individually to avoid the problem of respondents feeling uncomfortable to talk openly in a group and providing biased information. With the intention of reaching a more complete exploration of the subject, the choice of semi-structured interviews allowed me to ask key questions for my research but also permitted the respondents to bring the conversation into new directions. The motives of ownership that were found in the literature were also prompted during the conversations. Respondents were let speak freely and at a comfortable pace but probing questions were used to encourage the elaboration of an answer and to dig deeper into the meaning of an issue. Probing questions also allowed me to seek clarity when needed and paraphrasing was used to involve the respondents and to better understand their messages.

To make sure that all the relevant issues and themes were explored, a questionnaire was developed and used as a guide throughout the interviews. The questionnaire (Appendix 1) was partly formulated adapting the possessions rating scales used by Richins (1994) in his study on the meaning of possessions. The derived questions served to elicit information about ownership, its meaning and its driving motives with regards to one's favorite music and consumption modes. Items on the use of a music subscription model were also formulated. The questionnaire also included items on the utility and meaning of owning one's favorite artwork. The utilization of

artwork as a parallel context was useful as it allowed to move into the meaning of possession and its underlying issues with regards to music. Finally, the questionnaire also contained demographic items.

The interviews lasted about 1 hour and they took place in different locations where privacy and silence could be ensured. Each interview was anticipated by an introduction (Appendix 2) used to brief the respondent. Language was kept simple to ensure that each respondent could understand. The introduction explained the general purpose of the research, the time required to carry out the interview and what was expected by the respondent. Moreover, the respondent was informed that participation in the research was voluntary and that the interview could be interrupted at any time in case the respondent felt uncomfortable. Interruption by the respondent was also encouraged if something needed to be repeated or explained. Confidentiality was protected by using a fictitious name for each respondent in this paper. Given respondents' minimal risk entailed in this research, informed consent to participate was given orally. Oral consent was preferred also because the loss of confidentiality was the primary risk for the respondents and a signed consent form would have been an identifying piece of information. Each interview was audiotaped and notes of verbal and nonverbal reactions were taken throughout the conversation. The respondents were informed of this in the introduction. At the end of each session the interview was transcribed (Appendix 3) and the responses were reviewed in order to identify themes and common patterns. Finally, key data were analyzed and summarized.

4. Results

4.1 Paul: 26 years old employee

Paul holds a university master degree and is currently employed. For Paul it would be great to own his favorite piece of art, as this represents the memory of a past trip. Having the painting close would allow him to remember important things of his past. Moreover, that painting represents a part of him and owning it would make this bond formal. In other words, its possession would act as an official statement of this bond to other people. Finally, since this painting is part of him, Paul would like to own it in order to have total control on it.

For Paul it is also very important to possess his favorite music. His favorite music represents him and says something about him. Ownership would formalize this bond between Paul and his favorite music. The fact that he went through the effort of acquiring a particular album acts as a proof that he cares for it. Together, he enjoys collecting records and displaying them on a shelf to other people. He takes care of his collection and he would never include albums that do not fit with his values, as people would get a wrong idea of him. Paul recognizes that the music he possesses sometimes becomes a reason to communicate with others and a meeting point for a group of people with a similar music taste. The music he owns also helps him express himself to groups of people like him.

Paul knows Spotify but he does not use it because he needs to own his favorite music. He does listen to music in streaming sometimes but he does that randomly and he prefers using YouTube for that. In the case of music he really likes he either downloads it or he buys the CD or vinyl. His favorite music format is vinyl because it is cool, its audio quality is higher, it comes with a large artwork and it looks good. However, for monetary reasons, he mostly has MP3's that he downloads for free. Although MP3's are not his favorite format, he can at least always have them in his computer and have control on them, while with Spotify the music is too volatile which gives Paul an uncomfortable feeling.

His music is part of him and he needs to have control on it. With a music subscription service the music he loves would disappear from his reach the moment he stops paying and this is not acceptable to him. When asked about what could convince him to use a music subscription service, Paul stated that if streaming becomes the only format for portable music then he would use Spotify. Moreover, he would appreciate if there was a way to keep the music listened on Spotify even after one has stopped paying. Although he finds Spotify to be a good idea, it cannot satisfy real music lovers like him. Music lovers need to be able to touch music. According to Paul, if your

music is part of you then you like to have it under your control. Finally, some music is still not available on Spotify and the audio quality does not satisfy him.

4.2 Laura: 25 years old student

Laura holds a university master degree and is currently studying while working part-time. Her favorite piece of art is part of her and its ownership would make it really hers. Ownership would mean that she could enjoy it as she pleases and that it would be closer and more accessible. Having it would also inspire Laura and make her feel more secure and comfortable. It would also be easier to look at it, which is a completely different experience than seeing it on Internet. On Internet anyone could see it and the experience would be digital, while a painting is supposed to be material. Laura needs to be able to touch and feel it and she cannot find this on Internet.

For the same reason, she does not like E-books, which make what she reads seem far away. She prefers physical books that she can feel in her hands and on which she can even write. Physical books also bring memories of her past and give her a familiar feeling. Moreover, owning a book also helps her express herself. In fact, if she had an E-book, people would not be able to see what she likes reading. On the other hand, the physical books on her shelf are a representation of her that anyone can see. Accordingly, she never sells the books she has read as they represent a part of her. She also likes to get a first impression of people by looking at their books and to give a representation of herself through hers. For this reason, she likes to have her books displayed on a shelf in her house. The books she owns can also help her communicate with other people as in the case of gifts. When she presents a book that is important to her, she feels that she is also giving a part of herself.

Music is really significant to Laura and she feels that it really expresses her, but ownership of music is a bit less important than it is for books. She does own some old CD's and she likes her parents' collection of vinyls. However, she does not feel the need to possess her favorite music. In fact, she most often listens to music on the radio and online such as on YouTube. Accordingly, she does not enjoy collecting music.

Laura has heard about Spotify. She sees people on Facebook using it but she does not know much about it and has never used it herself. She was never curious to find out more about it. The fact that with a music subscription service she cannot possess the music does not bother her, as she is used to it. When asked about what could convince her to use it, she mentioned making it very easy to find the music she likes and to discover new bands. Finally, Laura wanted to add that, in her opinion, it all depends on what people are used to. In her case, she loves music and she listens to it

all the time but she is not used to collect it. However, she is used to collect books and that is why she would not substitute a physical book with an E-book.

4.3 Carl: 20 years old student

Carl is a non-working student who holds a secondary school diploma. He likes art but he does not have a strong bond with it. He recognizes that this could change if he owned one of his favorite paintings and he could hang it and show it in his house.

Carl is much more into music than art and owning his favorite music is very important to him. Not owning it would be too abstract. He really needs to be able to hold his music, to really have it, for a matter of expression. According to Carl you define yourself by the objects you possess, so the music albums he buys become part of him and the music he owns represents him. He also likes to collect music and display it to other people and he feels happy when he is asked to show the pieces of his collection. He also recognizes that this helps him communicate with other people and express who he is to them. The fact that he spent money on a particular music album acts as a sign that the album in question has a special value to him and he likes others to know that. Moreover, the music he owns can work as a memory of a past experience, as in the case of a music album bought during a trip that becomes a sort of souvenir. Ownership is important to Carl also because he wants to have a grip on his music and be able to control it.

Carl knows what Spotify is and he finds it to be a great idea but he does not use it. In fact, he prefers having only his favorite albums rather than unlimited access to a large music catalogue. In other words, instead of having access to both music he likes and he does not like in streaming, he prefers owning his favorite albums and play them as he pleases. Spotify offers more music than he wants and it especially offers it in streaming, while he prefers to own it. Carl needs to own the music, to feel it his and to keep it safely with him. With Spotify he feels that his music could disappear at any moment and that he could lose it.

He most often consumes music as MP3's which he downloads for free. Although he does not find them to be as representative as CD's or vinyls, he can at least store them in his computer and iPod, he can categorize them, show them to other people and feel them under his control. He also often buys music on vinyl, which is his favorite format. Carl finds vinyls cool and good looking, he likes the fact that they are large and he thinks that they help him define himself best. Moreover, he finds vinyls to be very representative and personal and he thinks that thanks to the large artwork he can make his music very visible. As he had to pay money for acquiring it, a vinyl represents the value he gives to a particular album. Thanks to their large size, vinyls are a better means to communicate with other people. In fact, Carl enjoys showing them to other people so that

they know that he cares for his music. Together, when he goes on a trip, he often buys a vinyl as a memory of that trip. When asked if there is anything that could convince him to use Spotify, Carl stated that he wants to own his music, so at the moment nothing could convince him.

4.4 Michael: 19 years old student

Michael is a non-working student who holds a secondary school diploma. Owning his favorite piece of art would be amazing for him, as he could see it whenever he wants at home rather than in a museum or online. He would enjoy having it there with him all the time and he recognizes that this may be due to a matter of control. Ownership would make it easier to see the piece of art in question and it would mean having it within reach and at complete disposal. According to Michael, it is normal that if a painting had an impact on him he would want to have it.

For Michael it is very important to possess the music he likes. When he was younger he really needed to buy CD's but that has changed some years ago when he lost them all. Now he hardly buys CD's because it is very easy to own music in MP3 format, which he prefers over streaming. Although he does not buy CD's anymore, the importance of owning the music has stayed the same and MP3's perfectly satisfy this need. Owning MP3's give Michael the nice feeling of knowing that he can listen to a song whenever he wants. In fact, if you do everything in streaming and it happens that you do not have an Internet connection you cannot listen to your music. Therefore, Michael prefers having his favorite music in MP3 format so that he can have total control on it and he can feel relieved. MP3's are a safer option because you can always listen to them while with streaming something could happen and you would not be able to listen to your music. Michael recognizes that many of the MP3's he owns represent a memory of his past and that is a reason why he likes to have them. Moreover, it is easy to share these memories because MP3's are easy to share. This also helps him express himself as he can share MP3's that are important to him with his friends. He also loves collecting MP3's and he has them all categorized, ordered and complete with cover images on iTunes in his laptop.

He knows Spotify and uses the ad-based version of it, which is free of charge, although he finds the ads really annoying. He finds it easy and he often listens to playlists prepared by companies and radio stations, which is a good way to find out about new music. However, as owning his favorite music is really important to him, he uses Spotify only to find new music and when he succeeds he downloads the MP3's. In other words, he first looks up new music on Spotify and then he downloads the MP3's elsewhere. In fact, he does not listen to his favorite music on Spotify, as he already owns that in MP3 format. He uses Spotify more like a radio to find out about new music and sometimes to listen to random songs that are not worth downloading. He does not

use the paid version of Spotify, as it costs money. Maybe if he had more money he would try it because he really hates the ads of the free version. However, he would also keep downloading his music because he definitely prefers to possess the MP3's. If he used Spotify, he would use it as a side thing next to MP3's. As he downloads MP3's for free he would first spend money on Spotify, but regardless of the money his first choice is MP3's. In fact, he currently listens most often to his own MP3's and only secondly he uses Spotify.

When asked about what could convince him to use the paid version of Spotify, Michael stated that he does not use it just for a matter of money, because he actually loves Spotify. However, he complained about the fact that Spotify's music catalogue is not complete. He also pointed out that, while it is possible to import the music you have on iTunes into Spotify, he does not do that because iTunes and Spotify are just two different things for him. Michael appreciates that Spotify allows you to make your own playlists and share them with your friends, which is a great way to interact with other people. This feature definitely helps Michael express himself, although it does not substitute his need to own music.

4.5 Helen: 30 years old employee

Helen holds a university master degree and is currently employed. For Helen owning her favorite piece of art would mean being able to hang it in her house and admire it as she pleases. This would let her enjoy it more. Owning it would make it part of herself, part of her house and something that people would see when they come inside. It would represent her, what she likes and the atmosphere that she wants in her environment. Instead, if the piece of art was in a museum, it would not be something that belongs and is related to her. Since the piece of art says something about herself and she would be able to share that with other people, Helen thinks that having it in her house would help her express herself. Moreover, owning a piece of art could help her remember a past experience, such as in the case of a painting bought during a holiday trip. Accordingly, Helen recognizes that this aid in remembering past experiences might play a role in making her want to own something.

When it comes to music, ownership becomes less important for Helen. She just wants to be able to have her music available and close so that she can listen to it. In other words, she cares less about having many CD's but she cares that it is easy for her to find her music and that she can play it without too many efforts. Owning CD's or MP3's is important to her only so that she can easily listen to her music. She most often listens to MP3's, which she downloads for free, and secondly to CD's. She does not see herself as a fanatic collector but she enjoys when she receives a nice CD that she can put in her collection.

Helen is aware of Spotify but she does not use it because she does not know much about it and it does not really appeal to her. In fact, she thinks that for using Spotify you need to know all the artists you want to look for while she is not really familiar with all the artists. She has to think about the music she wants to listen to, look for it and pay for it. Instead, by having some MP3's or CD's ready for use, you can listen to music more easily. In other words, Spotify represents more work and is more complicated. Moreover, it costs money that you have to pay every month, meaning that you become stuck with this pay-to-access method. In fact, with Spotify you are forced to look for music and listen to it all the time because you already paid for a whole month. Helen feels the pressure to use it more because she has paid for unlimited use, while with the CD's and MP3's she owns she can also decide not to listen to music for some time until the moment she happens to see a CD and she feels like it. So, the way she listens to music she owns represents less effort for her. Spotify is something that she has to use intensively to become convenient for her and, although she loves music, she does not listen to it so frequently to make Spotify convenient. She finds Spotify to be more suitable for more frequent users that enjoy discovering new music and are more into different music genres. Instead, Spotify is not really attractive to people like her who are happy with their twenty or thirty CD's and some MP3's. Together, she thinks that it is nice to have some CD's of her favorite artists, as they are part of herself, her personality, her music style and they define her profile. They are an image of herself and, by seeing them, Helen can remember what kind of music she likes.

The music you own also seems more grabbable and reachable, while Spotify is something more abstract and using it would mean that the music is not yours. CD's also have the advantage of coming with a booklet and printed lyrics that you can read. Helen does not know if the music she owns help her communicate with other people, but she definitely cares about what other people see and she would not like to show a music album she does not like. In other words, she would not display music albums that she does not want to be identified with. Instead, she likes to display albums that she likes so that other people can know about it. She also recognizes that the music she owns helps her remember past experiences. For example, when she goes to a concert, she likes to have the CD of the performing artist after the show is finished. She likes it because the CD reminds her of the concert and its atmosphere. It would not be the same if, after the concert, she listened to the same artist on Spotify, as she would still feel like she does not have it. So, in this case, she would prefer to own because the music represents something more than just nice songs.

When asked about what could convince her to make use of a music subscription service, Helen stated that it would help if the service was cheaper or even free of charge. Not having to pay during the periods that you do not use it would also help, as she does not like having to pay for an

ongoing thing even if she does not use it. This causes her the pressure of having to do more with it. If she feels like listening to an album she prefers to either buy or download it so that she can play it when she wants without having to worry for it. This gives her a feeling of control. She also sees the lack of ownership that comes with Spotify as an extra disadvantage. Although you are able to access it, with Spotify the music is not yours, it is not grabbable and it is out of your control. However, she is ready to accept this if the advantages become enough to compensate for it.

4.6 John: 44 years old employee

John holds a university bachelor degree and is currently employed. For John owning his favorite painting would be great. It would mean having it close, all for himself and being able to look at it every time he wants. It is natural for him to want to own something he really likes, especially in the case of more symbolic things such as a painting. He would enjoy the fact of having it within reach and having total control on it. Because a painting has a symbolic meaning, owning it would make it a representation of himself and what he values. Moreover, owning an important piece of art would be prestigious and the people who see it would understand something about him that he is happy to show. For this reason, John thinks that owning such piece of art would help him express a valuable image of himself to others.

John finds it quite important to own his favorite music, so that he can listen to it whenever he wants. When he was younger he used to buy quite some vinyls and CD's but now he mostly downloads MP3's because he can do it for free. He still buys CD's once in a while but he does not buy vinyls anymore, as they have become unpractical compared to the other music formats. He also does not enjoy collecting music. For John owning music is important so that he can listen to it when he wants and he can have it under control. He does not think that the music he owns helps him express himself. That might have been the case when he was younger but today he gets MP3's and CD's just for the sake of listening to the music. Similarly, the music he owns does not represent memories for him nor does it help him communicate with others. However, John does acknowledge that the music he likes could say something about himself.

John has heard about music subscription services before but he is not sure about what they are. He does not use any music subscription service as it seems complicated to him and he does not need it. Specifically, he feels that he does not need all the music that comes with a subscription as he does not have time to listen to it and especially look for it. Downloading an MP3 or buying a CD is quicker, easier and free of charge. He would not pay for streaming music if he can have MP3's in his computer free of charge. In fact, with a streaming service you do not have the control that you have with owned music and once you stop paying you cannot listen to your music anymore.

Therefore, he would not pay for this when he can download free of charge and keep the music forever. Moreover, for a matter of control, it is a nice feeling to have the music rather than to access it. If a streaming service does not offer more than owning does, John prefers the latter. This choice is not driven by a need to own but by what he finds convenient and, at the moment, owning seems to be more convenient than streaming. A streaming service offers more than he needs and it is complicated and time consuming. Owning offers control and is free of charge. If he could not download MP3's free of charge he would probably spend money on CD's, which he finds easier and nicer. They are easier because you can just pick them up in a store and they are ready for listening. They are nicer because you get to hold and touch something and they come with a booklet. So, in general, if John has to pay for something he prefers paying for something he can touch. That is why he prefers CD's over MP3's. CD's take space, come with artwork and give a stronger feeling of control.

When asked about what could convince him to make use of a music subscription service, John stated that nothing could. He thinks that a music subscription service makes sense for those people who spend a lot of time looking for music and listening to it. He does not have that time and learning how to use it would be harder than keeping up with downloading music and buying CD's. Moreover, with a music subscription service, in the long run he might spend more money to stream a high quantity of music in which he is not interested than buying CD's he really likes. He recognizes that he might use a music subscription service if it was for free, but he would still buy his favorite CD's sometimes, as these allow him to have a grip on his music. He prefers having a grip on CD's because he feels better knowing that they are in his house ready for him rather than somewhere in the air. After all, he has been used to consuming music in this way for many years and that might be a reason why he finds CD's more practical. A music subscription service is not very practical for him, he cannot see where his music is and it is out of his control.

4.7 Christine: 20 years old student

Christine holds a secondary school diploma and is a part-time working student. She would like to own her favorite painting because then it would be hers and she could watch it whenever she wants. The painting she owned would become a symbol of herself and would express what she likes. Owning it would also mean being able to enjoy it easily and without moving from the house or doing any effort. Moreover, because the painting is so important to her, she would enjoy the fact of having it in her house where she could find herself every time she sees it. Because her favorite painting represents her, having it in her room would express something about her. People who see it would also understand something about her. She also recognizes that she would like to hang only a

painting to which she feels related and that has value to her. This way she would communicate something about herself that she is happy to show.

When it comes to music, ownership is also important. Christine does not have many CD's but she has many MP3's for which she feels a sense of ownership. She downloads them free of charge, she likes to discover new artists and download their albums. She also enjoys collecting MP3's. Owning music is important to her so that she can listen to it and because it says something about her. She also likes vinyls, although they are too expensive for her and she cannot take them everywhere as with MP3's. She likes their look and she thinks that, because they are so visible, they express something about their owner. The fact alone that someone went through the effort of having a collection of them expresses a passion for music, which is something Christine values. MP3's are not as expressive as vinyls but they can give an idea about her personality and help her express herself. She really identifies with her music and that is also why she needs to download the songs she feels related to. Sometimes, the MP3's she owns become memories of the past. It also happens that she downloads music only because it reminds her of something such as a friend or a past experience. For example, once back from a holiday, she felt the need to download a song that she had often heard, despite the fact that she did not like it. Christine also finds it important to own the right MP3's in case she engages in conversations about music. In other words, the MP3's she owns work as a proof of her musical background and let her feel consistent. Finally, she likes putting music on for her friends, as this allows her to show off the music she likes.

Christine knows Spotify and uses its ad-based version, which is free of charge. She uses the ad-based version for quick listenings and to discover new music and share it with friends. She does not use the subscription version because it costs money and because she prefers downloading. Although she uses the free version of Spotify, she downloads and listens to music on her iPod most of the time. Christine's need to own definitely influences this choice. Because the music she likes is part of her, she needs to have it in her laptop and close to her. Instead, Spotify does not allow you to have the music and you can only listen to it. Moreover, if you stop paying, all the music you have listened to as if it was yours disappears. No matter how many times you listen to a song on Spotify, it will never be yours. Together, if for some reason you cannot access Spotify, you cannot listen to music. Owning your own MP3's is safer, as you have them always with you. Before she started using the free version of Spotify, Christine used Youtube for quick listenings and sharing.

She likes Spotify but, at the moment, she would not pay for it. She might change her mind one day, but currently she prefers downloading her favorite music, including the one she discovers on Spotify. In case it was not possible to download free of charge anymore, she would probably spend money on iTunes first, because she would always feel the need to own the music. If Spotify

was cheaper, she might even spend money on both. As a music lover, she finds it great that you can listen to a large catalogue of music 24 hours a day with Spotify. However, as a music lover, she also needs to make music part of her possessions. In other words, because she feels that music is part of her, she needs to make it really part of her by owning it. With Spotify she likes that she can find new music, listen to it and share it, but she misses the fact that the music cannot be in her possession. She thinks that Spotify makes it really easy to express yourself through music but it does not let the music become part of yourself. It is not the way you listen to music that defines you but music itself and owning it makes this bond clear.

4.8 Kate: 36 years old employee

Kate holds a university bachelor degree and is currently employed. Kate is not really into art but owning her favorite piece of art would be nice. It would mean being able to do what she wants with it and it would give value to her house and herself. Owning an art masterpiece would say something about herself and her image would change in the eyes of others. In fact, people would make conclusions about her and her character based on the piece of art that she owns. Moreover, owning it would make things easier as she would be able to look at it without having to go to a museum.

When it comes to music, ownership is quite important so that she can have the music ready for listening. If she did not own it, she could only listen to music on the radio and on Internet but it would not be the same as it is not possible for her to find all her favorite music there. CD's and MP3's are easier, both to get and to play. She downloads her MP3's free of charge but also buys the CD's she really likes. Although she listens to CD's and MP3's equally, she prefers CD's. She mainly downloads MP3's because they are for free, but if she had to pay she would prefer spending money on a CD that comes in a case and with a booklet as this seems more worth the money. Kate does not feel that the music she owns defines herself or helps her express herself. In fact, she likes to own it only so that she can easily and readily listen to it. Accordingly, she does not enjoy collecting music. However, she recognizes that sometimes the music she owns becomes a memory of the past. In fact, it has happened to her to buy an old CD because it reminded her of something she had experienced. CD's work better as memories than MP3's do because you can sense them better and feel them as yours. Kate does not feel that the music she owns help her communicate with other people and she is not the type of person who displays her music to others. However, she likes when one of her guests looks at her CD's, especially if these CD's have a story behind. With regards to this, CD's are superior to MP3's as they are more visible and can catch the attention of other people.

Kate has heard of music subscription services before but she is not sure about what they are. She has never tried to find out more and she does not use any. She is not interested in them because she likes the way she currently listens to music and because she prefers owning the music rather than only being able to listen to it. This feels safer and easier. Together, she does not want to pay every month for music that she cannot have as it feels similar to paying for the radio. She does not feel a need to own but she does prefer owning over not owning, especially if she has to pay. Having a CD or MP3 means not being dependent on anything. Instead you are in charge and you can listen to your music when you want. The only thing that could convince Kate to make use of a music subscription service is making it for free and allowing her to keep the music. The fact that you can listen to music only as long as you pay bothers her. In fact, with a CD you pay once and you can listen to it as much as you want. She prefers paying to keep the albums she really likes rather than paying for a large catalogue of music that disappears the moment she stops paying.

5. Discussion

5.1 *The Role of Ownership*

What has emerged from the interviews seems to support the importance of people's desire to own. Across genders and ages in the sample group, individuals seem to value the possession of the music they listen to. Interestingly, feelings of possession were shown towards CD's and vinyls but also MP3's, suggesting that such feelings do not necessarily have to exist with regards to physical formats. In other words, individuals can perceive music in digital formats as being part of their possessions, despite the liquid nature that, at a first glance, makes MP3's and the like less perceptible. However, it has also emerged that physical formats still enjoy a higher rate of sensitivity, especially in the case of vinyls due to their large size and visibility.

Despite an overall interest shown in music subscription, the respondents did not seem willing to forego the possession of their music to participate in a music subscription service. Ownership seems to be an important component of their consuming habits, which impedes them to make use of a music subscription service. Among the reasons that were mentioned to justify their choice not to use a music subscription service, the respondents mentioned the fact that they prefer to own the music. The fact that, with a typical music subscription service, the music that was listened to becomes unavailable when the subscription is not renovated was also among the reasons provided for not using a music subscription service.

All the respondents either knew or had heard of music subscription services. Only two of them (i.e. Laura and Helen) considered ownership to be unimportant for the consumption of music, although none of them currently makes use of a music subscription service. The motives that justify the respondents' desire to own seem to partially support past research on this subject. In the next sections I will report each of the motives that emerged during the interviews.

5.2 *The Motives of Ownership*

Overall, the respondents seem to perceive the music they possess as part of their self. Moreover, the music that is in their possession seems to have a defining effect. In other words, CD's, vinyls and MP3's in one's possession represent an image of the individual. For this reason, after the discovery of new music that meets one's preferences, the individual feels the need to own such music, as if possessing it meant formally making it part of the self.

Most respondents also confirm that music in their possession helps them express themselves. In fact, through the means of ownership, individuals try to tell something about themselves. In other words, by actually owning their favorite music, people try to express their

musical preferences to the external world. Together, it has emerged that the music one owns can act as a proof of one's musical background or as an official statement of the value one gives to music. Most respondents agreed that the music in their possession said something about them.

For some people, possessing music can also help communicate. Although the dynamics in which such communication takes place are not yet clear, some respondents confirmed that they like displaying their music collections and even enjoy when others show interest in them. For this reason, it is important to possess music that can be displayed and that can tell something about one's self to the people coming in contact. Presenting music albums that are important to one's self to others and setting music on for others have also emerged as practices that could help one communicate through the music owned.

Some of the respondents that were interviewed like to possess music as this represents a memory from their past. Past events, relationships and places can be a driver for acquiring a certain song or album that is somehow connected to them. Sometimes the music that is acquired becomes a "souvenir-like" item, as in the case of music acquired because it is linked to a past holiday in a foreign city. Because in such instances music becomes a tangible tool to remember the past, possession of the music in question is preferred to music listening through a music subscription service.

Some respondents mentioned control as a justification for their desire to own. In fact, exercising control, proximity to the music, ease of use and the capability to make the preferred use were all mentioned as determinants of the choice not to use a music subscription service. In other words, for most respondents having total control on their favorite music, as opposed to being dependent on third parties for its use, is a main motive that justifies their desire to own. It is important to note that exercising control might actually represent an antecedent or even a moderator to the motives satisfied by ownership. In line with this, Furby (1978) argued that the more control a person can exercise on an object, the more this object will become part of the self.

With regards to differences related to gender, what emerged does not substantiate gender's moderating role as proposed by past research. As discussed in the literature review of this paper, men were expected to be driven by instrumental and utilitarian concerns and women by self-expression and emotional ones (Dittmar, Beattie et al. 1995). However, in the sample used for this study, it was more often men to display self-expression and emotional motives (e.g. the collection and display of vinyls) while women more often cited instrumental and utilitarian concerns for their consumption of music (e.g. the preference of music formats that are easy in use). Therefore, the results obtained with this sample of respondents seem to confute, or more specifically invert, the motives that drive men and women in their desire to own. Nevertheless, the same results seem to

confirm the presence of gender differences in the relationship with material possessions and they endorse the necessity of pursuing the observation of such differences in the meaning of ownership (Rudmin 1994).

5.3 Contrasting Results

Despite the majority of respondents seems to value music ownership too greatly to make use of a music subscription service, the answers given by two of the respondents, namely Laura and Michael, seem to contrast with this general trend. Nevertheless, it is important to note that neither of them currently uses a music subscription service.

Laura, for whom it is not very important to own the music she likes as long as she can listen to it, does not exclude that she will use a music subscription service in the near future. She seems to value the possession of objects for the same motives described above (i.e. self-definition, self-expression, self-communication and memory of the past) but these motives, although important, do not extend to the music sphere. Interestingly, Laura values the possession of books instead, and that is why she would never switch from the possession of a physical book to the one of an E-book.

In a similar fashion, Michael, who likes collecting and categorizing MP3's, thinks he would use a music subscription service if he had more money. Michael also cited the motives for the desire to own described above and explained that even if he used a music subscription service he would still collect his favorite music in MP3 format. A music subscription service would be a "side thing" for him to enjoy music. Interestingly, Michael finds that he could fulfill his motives of self-expression and self-communication through some of the sharing and social features offered by a music subscription service such as Spotify. However, this could not substitute his need to own music.

5.4 Other Issues

Spotify was the only music subscription service provider to be mentioned by the respondents. Two of the respondents (i.e. Michael and Christine) currently make use of the ad-based version of Spotify, preferring it over the subscription service as the former can be used free of charge. However, there seemed to be still an overall uncertainty in what Spotify is and what it offers. Some of the respondents had heard of it before but were not sure of what it really is and never felt interested enough to find out more about it. Some respondents also mentioned having the feeling that Spotify is too hard to use, despite the fact that they had never used it before. Finally, some respondents have complained about the fact that the music catalogue on Spotify is not complete and that the audio quality of its tracks is low.

5.5 Managerial Implications

This research should be of interest to the operators of the music industry. According to what has emerged from the results, people's desire to own might represent an obstacle for the diffusion of the music subscription model. This is not to say that the music subscription model will not work or will have little chance of success. Instead, this research illustrates ownership as a new factor on which the industry operators need to focus in order to make their access-based technology work. In other words, record companies, music subscription service providers and all the parties who have a stake in the diffusion of the music subscription model should work on consumers' desire to own if they wish to reach success.

Given the fact that an access-based technology cannot, by definition, involve ownership, managers should look for alternative ways to satisfy consumers' desire to own. For example, according to McCracken (1986), rituals such as displaying, using, showing off and personalizing enable the identification of objects with an individual's self-identity. Therefore, engaging consumers with added features that consist of these rituals might allow the providers of an access-based service to overcome people's desire to own. The social network component of music subscription services such as Spotify could represent a solution. Moreover, according to Rudmin (1994), women seem to seek ownership in order to create connections, meaning that integrating a social network component into a music subscription service could help in this sense.

Another key item for the diffusion of an access-based technology could be use. In fact, from this study it has emerged that there is still uncertainty on what a music subscription service offers and that its use is still limited. However, consistently with Beggan and Brown (1994), repeated use and association could result in the acceptance of an access-based service into the user's self. The more one has information about and familiarity with a target of use, the more intimate becomes the connection between the target and the individual (Beggan and Brown 1994). Therefore, active participation and learning about an access-based service might result in the individual perceiving the service as his. In the case of an access-based service such as a music subscription service one, providers should reduce uncertainty and routinize usage, for example by means of advertising and free-trial offers.

Finally, consumers seem to suffer the lack of control that comes with an access-based technology. Managers could try to solve this by granting more control to their customers. In the case of a music subscription service, losing all the music when the subscription is not renovated and not being able to access one's music in the absence of an Internet connection were mentioned as reasons to sustain more traditional ways of music consumption. Allowing users to store and keep a

selection of their favorite music in their hard-disks could be a solution for letting them gain a feeling of control.

5.6 Limitations

This research presents a number of limitations. With regards to the semi-structured interviews that I have conducted, it is important to note the limited number of participants and the low likelihood of sample representativeness that comes with the choice of purposive sampling. A larger sample size, encompassing both users and non-users of music subscription services, would have allowed me to have more valid results and perhaps a more in-depth exploration of the issue. Although I managed to include people of different age categories, the sample is composed only by people who are either highly educated or who are currently enrolled in a higher education program. Moreover, this research was conducted in the Netherlands and each participant was of Dutch nationality. Finally, this research was conducted in the context of the music industry, with the risk of making its results less applicable to other settings. In other words, what emerged from this research might apply to music subscription services but not to other access-based technologies. For these reasons, the generalizability of the results might be limited.

This research on the diffusion of an access-based technology focused solely on the psychological meaning of ownership. However, this might be only one component of a larger picture and more theories should be included in the study if we want to get a complete understanding of this issue. For example, consumers' price sensitivity should also be taken into account (Ofir 2004). Also, in the case of the music subscription model, we can define other factors that suggest its low attractiveness. For example, a low attractiveness factor could be the payment of a small flat fee to have access to an unlimited music catalogue, as opposed to the traditional payment per individual track or bundle, which might signal low product quality (Papies, Eggers et al. 2010). This is in line with precedent research on price unfairness and consumers' judgments of free products (Campbell 1999; Kamins et al. 2009). Moreover, as confirmed by the results of my interviews, illegal downloading is an established practice that currently allows consumers to download music for free, meaning that turning to the music subscription model would result in switching costs (Farrell and Klemperer 2007). Finally, previous research has also proven that consumers value free products more positively than products at a low price, as free products relieve them from the effort of evaluating costs and benefits (Shampanier et al. 2007). Therefore, despite its high relevance, it is not possible to make conclusions on the diffusion of an access-based technology relying solely on the psychological meaning of ownership.

5.7 Further Research

As stated by Beggan (1992), despite the documented connection between possessions and self, this subject has still received little experimental attention. My propositions call for further development of our knowledge on this topic. In this study, propositions were formulated for further research. Such propositions were derived from an attentive review of the literature available on the subject. Moreover, the qualitative research that I have conducted seem to support the outcomes of the past studies and reinforce the value of the propositions formulated. However, I obtained dissimilar results with regards to gender differences. The results of my study contrast with the “instrumental vs. emotional/symbolic dimension” as intended by Dittmar, Beattie et al. (1995), inverting the concerns that drive men and women in their relationship with material possessions. Further research on this topic is needed to make some clarity on the rapport between gender differences and ownership and to further investigate whether such gender differences also play a role in the diffusion of an access-based technology, perhaps as a moderator. Some clarity is also needed with regards to control, which was often cited as a motive satisfied by ownership. It is essential to fully understand whether control is itself a motive that results in the desire to own or if it works as a moderator for other motives as argued by Furby (1978).

Further research should include new items in the study of the conflict between ownership and access. For example, it should be studied whether materialism moderates the use of an access-based service. As stated by Richins and Dawson (1992), highly materialistic people see possessions as a main component of their lives. Therefore, we could expect that highly materialistic people would find it harder to switch from a consumption based on their possessions to one based on access. Finally, further research should also take differences across cultures into consideration. Research conducted by Wallendorf and Arnould (1988) has indeed recognized that such differences have an effect on the relationship between people and possessions.

6. Conclusions

This research has treated the psychological role of ownership in the diffusion of an access-based technology. Specifically, setting the music industry as my research context, I studied how psychological ownership influences the participation in a music subscription service, which gives access to a large catalogue of music in streaming but is ownership-free.

Indeed, according to my results, ownership seems to impede the use of a music subscription service. Consumers prefer consuming music in formats they can possess rather than through a model that grants them access. This result is even more surprising if we consider that a music subscription allows for unlimited use of a large music catalogue. In other words, consumers' desire to own is so strong that they prefer owning less rather than accessing more.

Some of the driving motives of consumers' desire to own have also emerged. In line with past research, needs of self-definition, self-expression, self-communication, continuity of the self and control seem to be satisfied by the possession of one's favorite music. Although some of these motives could be satisfied by a music subscription service (e.g. self-communication), it seems like a hard challenge to compensate for one's desire to own.

In line with the existing literature, I have also formulated propositions for further research that were supported by the outcome of the semi-structured interviews that I have conducted. The results of this study, together with the propositions mentioned above, should be used for the further development of our knowledge on this subject and for managerial action in the current and future scenarios of access-based technologies.

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Appendix 1: Questionnaire

Demographic Information:

Age:

Gender:

Highest level of education completed:

Employment status:

Questions:

- 1) What do you think of art?
- 2) Think about the piece of art, such as a painting or sculpture, that you like the most. What would it mean to you if you could own it?
- 3) What differences do you find between being able to look at it and owning it?
- 4) Think about your favorite music. How important is it for you to possess the music you like and for what reasons?
- 5) In what format do you most often listen to music?
- 6) Do you think that the music you own identifies yourself? Please elaborate.
- 7) Do you think that the music you own helps you express yourself? Please elaborate.
- 8) Does the music you own help you communicate or gather with other people? Please elaborate.
- 9) Do you ever feel that some of the music you own becomes the memory of a past experience, place or relationship? Please elaborate.
- 10) Do you like to display your music to other people and why?
- 11) Do you like collecting music and why?
- 12) Do you know what a music subscription service is? Can you explain it to me?
- 13) Do you use any music subscription service and why?
- 14) How does your need to own your music influence your choice to use or not to use a music subscription service?
- 15) What could convince you to make use of a music subscription service?
- 16) What is that you miss the most in a music subscription service?
- 17) Is there anything else you would like to add?

Thank you very much for your time.

Appendix 2: Introduction

First of all, I want to thank you for taking the time for this interview today. My name is Marco and I am conducting a research on new technologies. Specifically, I am interested in how these technologies are changing the way people consume recorded music.

I will ask you some questions with regards to music and its meaning to you. This interview should take less than an hour and I will be taking some notes. As I do not want to miss your comments, I will also be taping this interview so I kindly ask you to speak up.

I will later analyze the information that came out of this and other interviews and use it for writing a report. Everything you say will be kept confidential and I will make sure that my report does not identify you as the respondent in any instance.

Please keep in mind that you are not forced to talk about anything you do not want to and that you can end this interview at any time. Also feel free to interrupt me in case I am not clear or if you need me to repeat something.

Do you have any questions?

Let's start the interview.

Appendix 3: Transcriptions

Transcript 1: Paul

Demographic Information:

Age: 26

Gender: Male

Highest level of education completed: University Master

Employment status: Employed

Interview:

Interviewer: What do you think of art?

Paul: I like art very much, I really enjoy watching art pieces. That's why I often go to museums if there are expositions that interest me.

I: I see. Think about the piece of art that you like the most. What would it mean to you if you could own it?

P: *(Short silence)* My favorite painting is The Starry Night, by van Gogh. Of course, it would be great if it could be mine. I could hang it in my house, watch it as I please and show it to other people. Aside from being a beautiful painting, it has a very strong meaning to me.

I: Can you explain me why it has such a strong meaning to you?

P: Of course. I have always liked this painting, since the first time I saw it in a book. But then I got to see it live when I went on holiday to New York with a person that was very special to me. As I was saying, the painting is really beautiful, it had a great impact on me the moment I saw it. But now it also represents a memory of that trip and of that person I went with. Now it's more than a painting.

I: I see. So, you said that it would be great if you could own this painting. What's the difference for you between just being able to look at it and actually owning it? Please try to elaborate on this.

P: (Silence) Well, you know. If I owned it, it would be really mine. I mean, this painting is of great value to me and it represents a part of me in a way. How can I say this? (Silence) Owning it is like making it formal that this painting represents me. I guess I would like people to know that this painting is part of me, and owning it would make it clear, like an official statement. Also, again this painting represents an important memory to me and having it close to me would allow me to remember important things of my past. I guess that in a way I just want to have total control on it seen that I see it as part of me.

I: Ok, let's talk about music now. Think about your favorite music. How important is it for you to possess the music you like and for what reasons?

P: Well, it's very important. You know I'm really into music, so I need to really have my favorite albums with me.

I: I see, but why is that? Try to think why owning your favorite music is so important to you.

P: (Short silence) Before we were talking about art and I said that The Starry Night represents me in a way. Well, I guess that it is kind of the same with music.

I: Can you please elaborate on that?

P: Obviously the music I love represents me. I mean, the fact that I like that album or artist in particular says something about me. So, the fact that I have it formalizes this. The fact that I went through the effort of getting that album means that I care for it. Besides, I love to collect records and have them on the shelf.

I: Do you like to display them to other people?

P: Well in a way yes, I think so. I mean, if I keep them where everyone can see them I guess that I want people to see them. And I would never put on the shelf an album that I am ashamed of! (*Laughs*)

I: *So you always make sure that your collection looks good?*

P: Yes I do, I want it to look good.

I: *Can you describe what you mean with “good”?*

P: Well, you know. (*Silence*) Good, like me. As I said, I would never put an album I don't like there, an album that doesn't fit in the collection and that doesn't fit with my values. People would see that and I don't want them to get the wrong idea of me.

I: *I see. Does it ever happen that your records become a reason to communicate with others?*

P: Oh yeah, absolutely. Say that I have guests over who like the same music that I like. I have had endless conversations about music that started from my collection.

I: *So, in the case of people with whom you share the same music taste, do you think that the music you owned worked as meeting point?*

P: Yeah you know, if we all like the same music in a way we all belong to the same group.

I: *Can you please elaborate on that?*

P: There isn't really much to elaborate. I mean, people share an interest and the fact that I own the same kind of music means that I share that interest as well.

I: *So, perhaps the music you own helps you express who you are to groups of people like you?*

P: Oh yes, totally!

I: *Ok, let's talk about something else. A music subscription service such as Spotify gives you unlimited access to music in streaming in return for a monthly fee. Do you use any music subscription service and why?*

P: Yes I knew what Spotify is. No, I don't use it. I am not interested in music in streaming. I mean, I do listen to music on streaming sometimes but that's more for random tracks that I want to check out or something and I use Youtube for that.

I: *And what do you do with music you really like?*

P: I either download it or buy the CD or vinyl.

I: *So, how does your need to own your music influence your choice to use or not to use a music subscription service?*

P: No, no I really need to own my favorite music. That's why I don't use Spotify. I at least always download the music I like and buy the albums that are really my favorite.

I: *And why is that you think?*

P: Well, you know. As we said before my music is part of me, it's important for me! I really need to have control on it. And with a music subscription, the moment you stop paying the music you love disappears from your reach, completely, gone!

I: *What is your favorite music format then and why?*

P: Well that will probably be vinyls, although I have more MP3's than vinyls but just for a matter of money. I download them for free. Vinyls are just cool, aside from audio quality, I love to have the artwork so big and they look good on my famous shelf. *(Laughs)*

I: I see. What would convince you to use a music subscription service?

P: Well, you know maybe one day streaming will completely take the place of MP3's, but I hope not. If streaming becomes the only format for portable music then I would use Spotify. Anyway, don't get me wrong, Spotify is a good idea. But I don't think that it can satisfy real music lovers like me, we want to touch music! It would be great though if there was a way to keep the music you listen on Spotify with you, so that it doesn't go away if you stop paying.

I: Can you elaborate on this last point?

P: Yeah, I mean MP3's are not great either but at least I have them always in my computer, no matter what they stick there. And I have control on them. With Spotify the music is too volatile, it makes me feel uncomfortable.

I: I see. That was my last question. Is there anything else you would like to add?

P: Yeah, I guess it's just a matter of possession you know? I mean, if your music is part of who you are then you like to have it with you and under your control. I should also say that some music is not available on Spotify yet and the audio quality is kind of poor. These things are really important to me. I wouldn't be happy to make a Spotify account to find out that the song I want to listen to is not there, just because it's not mainstream. And yes, I've heard that the audio quality is not great and I care very much about that. So they should fix these things. That was it.

I: Ok. Thank you very much for your time.

Transcript 2: Laura

Demographic Information:

Age: 25

Gender: Female

Highest level of education completed: University Master

Employment status: Part-time Working Student

Interview:

Interviewer: Can you please tell me what you think about art?

Laura: What do you mean with art?

I: Visual art for example, such as sculptures and paintings.

L: Oh yes, I like art, especially modern art. I also like Picasso very much. I often go to expositions as well, there are a couple of museums that I like in particular.

I: So you like art, you enjoy it?

L: Yeah very much, I guess that comes from my parents who used to take me to a gallery where children could choose a painting to keep for a month. When the month was over you could choose another one. So I got really interested in paintings from the beginning. I really liked to go there and choose something.

I: Did you enjoy the fact that you could take home the painting? Did you like to have it for yourself?

L: Yeah, of course. Then I could keep it in my room.

I: What is the difference between looking at it in a museum and having it at home?

L: Well, first I would see a painting I liked in the museum and that was nice. But then when I took it home it really felt like that painting was mine. I liked to have it in my room, not that I felt like I had made it myself but I felt closer to it, as if it was part of me, sort of.

I: *I see. Think about your favorite piece of art, such as a sculpture or a painting. What would it mean to you if you could own it?*

L: I think that owning it would inspire me.

I: *I see, but would you feel a difference between seeing it in a museum and actually owning it?*

L: Yes, if it was mine I could see it when I want, it would be closer and like more accessible. And the fact that it is so close would inspire me, just because I have it. Because this painting has so much personal value for me, the fact that I own this painting makes me feel more secure and comfortable. And yes, if it was mine it would be easier to look at it when I want and get the nice feelings it gives me, which is completely different than seeing it on a book or on Internet. Yes it's really like I could make use of it the way I want when I want. Like the picture of a person that is important to you, that you can look at when you feel like and get good feelings from it.

I: *Why isn't it the same to see it on Internet?*

L: Well, everyone can see it on Internet. And then it's like digital. A painting is supposed to be material, I need to touch it, to feel it. If it's on Internet it's like I don't really have it, it doesn't represent me. A bit like this new thing of E-books, that I really don't like. I prefer to have a real book, to feel it in my hands, to touch it and to write things on it if I want to.

I: *So you prefer physical books instead of E-books, can you tell me more about it?*

L: Yes, I guess it is also because I'm used to it. When I was younger I used to read a lot and I loved going to the library and get a lot of books, so now books also bring memories of my childhood and myself. And anyway, as with paintings and this kind of things, I prefer to feel it, without an instrument in between, such as an E-book or laptop, otherwise what I read seems so far away. Books give me like a familiar feeling.

I: *I see. You were saying that this also helps you remember things of your past...*

L: *(Interrupting)* Yeah, they help me remember old things, they bring memories and feelings.

I: *Do you think that owning a book also helps you express yourself? Can you please elaborate on this?*

L: Yes, definitely. For example, if I had an E-book and I had guests over they would not be able to see that I like reading and what I like reading. There wouldn't be a reading representation of me, while it would be the contrary if I had my books on a shelf. I also like, when I meet somebody new, to get a first impression by looking at his books on a shelf. And I always get a good feeling when I see a shelf full of nice books, I get more attached to that person, I get more curious about that person. I also really care about my books, there are a lot of people that sell their books after they read them. I would never do that, because they have like a part of me in them or I share something with them.

I: *You said that you like to get an impression of other people by looking at their books. Do you also like it the other way around, that when people see your...*

L: *(Interrupting)* Yeah definitely! I like to give a representation of myself with my books to people who come in my house. But I have to say that I don't really care about that when an old friend is in my house. I care much more with new people, I like to give a first good impression. The same if I go the house of someone I don't know very well, I look at the books to get an idea of that person.

I: *Ok. Does it happen that the books you own help you communicate with other people?*

L: Yes, for example if someone sees a book that I have, or the other way around, sometimes we create a connection, because that book is important to both of us. Also with gifts, when I present a book I like to give a book that is important to me.

I: *I see, and what do you mean with a book that is important to you?*

L: Well, I mean that when I present a book I don't only think about what that person could like but I also like to give a part of myself, something that represents me. And some people even like that, because this way they can receive books they didn't even know about, and they trust me because we have a similar taste.

I: *Ok, let's talk about music now. How important is it for you to possess the music you like and why?*

L: That's already a bit less important for me. I have some CD's, but they're quite old and I only listen to them if I want to hear like an old song that I used to love, then I put the CD on. Also, my parents have a lot of vinyls and I find that really beautiful, to open the closet and see hundreds of them. But for me it's less important. To me music is really important, it really expresses me, how I feel and it gives me a lot of feelings as well. But I don't need to possess it. In fact I most often listen to music on the radio, also online.

I: *I see. Do you know what a music subscription service like Spotify is?*

L: Yeah I've heard about Spotify, sometimes I see on Facebook that people use it but I've never used it myself, I was never curious to.

I: *Well, a music subscription service such as Spotify gives you unlimited access to music in streaming in return for a monthly fee. Can you explain me why you don't use it?*

L: I never really talked about it with anyone, I don't really know much about it and I was never curious to find out more about Spotify. I knew it was a new way to listen

to music but I never checked how it works. Maybe one of these days I will check it out and try to know more about it.

I: What could convince you to use it?

L: To have more information about it. To make it really easy to find the music that I like, because sometimes it's a bit hard for me to find the music I like on Youtube. And if they show me that in a way I will get to know more bands, maybe I will consider to pay this money every month and subscribe.

I: How would the fact that you can't possess the music influence your choice to use or not use it?

L: That's ok for me. I do that always with music, in fact I mostly listen to music on the radio or on YouTube without having the music.

I: Do you enjoy collecting music?

L: Not that much, maybe at a later stage of my life if I can share it with someone, like if it becomes an interest that I can share with someone. But at the moment collecting music is not a priority to me.

I: Ok, that was my last question. Is there anything you would like to add?

L: Yes, I guess it all depends on what people are really into and what they are used to. For example, I love music, I listen to it all the time, but I'm not used to collect it. I'm used to collect books, I've always been, so I still do that and I would not substitute a book with an E-book. It really depends on interests and habits.

I: Ok. Thank you very much for your time.

Transcript 3: Carl

Demographic Information:

Age: 20

Gender: Male

Highest level of education completed: Secondary school

Employment status: Non-working student

Interview:

Interviewer: Please, tell me what you think about art.

Carl: I like art, but I don't really have a strong bond with it.

I: So you don't have a real connection with art?

C: No, not really. It's just nice pictures to me.

I: Would it change anything if you could own one of your favorite paintings?

C: That could be. Maybe if I owned the painting and I could hang it and show it in my house I would get a connection with it. But as it is now, just looking at it without really having it I don't feel a strong connection, no.

I: Ok, what about music then? Are you more into that?

C: Oh yeah, much more!

I: How important is it for you to possess the music you like and for what reasons?

C: Well, it's very important. You know, when you don't really own it...how do you say? (*Short silence*) If you don't own it it's more abstract, you can't touch it, you know. I really need to be able to hold it, to really own it.

I: *Alright, and why is that?*

C: *(Short silence)* It's a matter of expression.

I: *Do you mean that it helps you express yourself?*

C: Yeah, it's indeed part of expressing yourself. You define yourself by the objects you possess, so the music albums I buy become part of me. The music I own represents me.

I: *Alright, and how do you like to display your music to other people?*

C: Well yes, I don't really have my records positioned in a way that when you come in my house you see them everywhere but if someone asks about them I feel very, very happy to show them. I like other people to see them and when they show interest.

I: *I see, so in a way it helps you communicate with others?*

C: Yeah, that's really how it is actually! I never realized that before *(excited)*.

I: *So, just to recap and make sure that I got it right, you reckon that you like to own music because it defines yourself. You also like to display it and it helps you communicate with others in some way?*

C: Yes, that's true.

I: *And does it perhaps also work as memory?*

C: As memory?

I: *Yes, does it help you remember sometimes...*

C: *(Interrupting excited)* Oh yeah, oh yeah I know what you mean! Yes it does of course. For example that one time, when I was in Bruges, I also went to a record

store and bought a record there. Now that record, every time I see it, reminds me of that holiday in Bruges. Kind of like a souvenir.

I: So the records you own work as memories you're saying?

C: Yeah they do. They remind me of things.

I: What for things? Can you be a bit more specific?

C: Yeah you know, now that I think about it many of my records remind me of stuff from my past, like an holiday as I said but also people, events, etc. They are memories.

I: So, how important is it for you to possess the music you like?

C: It is very important. As I was trying to say before, the music I like represents me. It defines me. So it is very important to me to really have it, to have a grip on it, to have control. Besides, I like to collect music and show it and, as I said before, I realize that in a way it also helps me communicate to others who I am. You know, especially the fact that I spent money on that record means that it is really important to me and I like others to know that that record in particular has a special value to me.

I: I see. Let's talk about something else, about music subscription services. A music subscription service, such as Spotify, gives you access to music in streaming...

C: (Interrupting) Yes I know what Spotify is, but I don't use it.

I: Ok, and why don't you use it?

C: I think Spotify is a great idea, and surely convenient in terms of money. But I don't need unlimited access to every album ever made. I prefer to have just my favorite ones.

I: Can you elaborate on that?

C: Yes, I don't need a huge catalogue of music at my disposal. I don't like all the music of the world, and instead of being able to listen to the music I like and the music I don't on streaming, I just prefer to own my favorite albums and play them when I want.

I: Ok, so you're saying that a service like Spotify offers more than you want?

C: Kind of. It offers more music than I want but they especially offer it on streaming, while I prefer to own it. It's not important for me to be able to listen to all the music in the world, only the music I like, and it's important for me to actually have it, to own it.

I: So, just to make sure that I get this clear, what is that you miss the most in a service like Spotify?

C: That I miss the most? Surely the fact that I don't actually own the music, it's not mine.

I: Does this also influence your choice not to use Spotify?

C: Yeah absolutely! It might sound a bit too abstract but I want my music to be there safely with me. With Spotify I feel that it can disappear at any moment, I feel that I can lose it.

I: I see. So in what format do you most often consume music?

C: *(Short silence)* That would actually be MP3's. I know they're not as representative as CD's or vinyls but at least I can store them in my computer and iPod, I can categorize them and show them to other people. They're mine, they're under my control. They're there with me. And I often buy vinyls as well, that's actually my favorite format, I already have about a hundred.

I: *Do you pay for your MP3's?*

C: No.

I: *I see. So you use both MP3's and vinyls. But what happens if a new album you like is released? What do you do?*

C: Well, first I download it. Then, if I really like it and I have the money, I buy the vinyl.

I: *And what if you don't like it so much to buy the vinyl?*

C: I still keep the MP3's and listen to them when I feel like. Not as nice as the vinyls but at least I have them.

I: *Why do you like vinyls so much?*

C: They're cool! They're big and they look good. We were saying before how owning music helps you define yourself. Well, I think that vinyls do this best. They are very representative and...personal. The artwork is large and...how can I say this? It makes my favorite music very visible! As I was saying before, as I had to pay money for it, a vinyl represents the value I give to that particular album.

I: *Before we were also saying that perhaps your music is a way to communicate with other people and to remember things. Do you think that with vinyls this works better than with MP3's and CD's?*

C: Oh yes, definitely, maybe because they're larger. *(Short silence)* I love to show my vinyls to other people, so that they know that I care for my music. And I told you that sometimes, when I go on a trip, I buy a vinyl as a memory of that trip.

I: *I see. So, getting back to Spotify, is there anything that could convince you to use it?*

C: At the moment not really. I want to own my music. Maybe one day I will use it though, who knows?

I: *Ok, that was my last question. Is there anything you would like to add?*

C: *(Short silence) No.*

I: *Ok, thank you for your time.*

Transcript 4: Michael

Demographic Information:

Age: 19

Gender: Male

Highest level of education completed: Secondary school

Employment status: Non-working student

Interview:

Interviewer: What do you think of art?

Michael: Can you define art?

I: Art in the form of paintings and sculptures for example.

M: Ok. I definitely enjoy art, I don't have a lot of knowledge about it but when I go to a museum I always love it. So, I do definitely care about art.

I: Ok. Think about the piece of art, such as a painting or sculpture, that you like the most. What would it mean to you if you could own it?

M: Of course it would be amazing, to have it at home rather than seeing it only in a museum or online.

I: Why would it be amazing? What's the difference between being able to look at it and actually owning it?

M: Then I could see it whenever I want. Say there is a painting you love and this painting is in a museum, you can have pictures of this painting but to enjoy it in real life you have to go to that museum. So, it would be much nicer to have it at home and see it every time you want. Then it's there with you all the time. It's a matter of control I guess, it's easier and it's more within reach, you have it there it stays there at your disposal. If a painting I like was in my bedroom I wouldn't have to travel

every time I want to see it. Of course, it is normal that if a painting had an impact on me I would want to have it.

I: Do you ever feel that a piece of art represents yourself?

M: No, not really. I do enjoy art but that's a step too far for me.

I: I see. Now think about your favorite music. How important is it for you to possess the music you like and for what reasons?

M: Oh very important. Yeah, definitely. I remember when I was a bit younger I really needed to buy CD's, like I had to have it because back then buying new CD's was also an experience. You know, going to the store, buying it, unwrapping it. And it was not just the music, there was also the cover and the booklet. And then listening to the songs one by one was so exciting. But that has changed, I don't really buy CD's anymore, I stopped when I was 16 or something, because I lost all my CD's during a boat trip. Back then I was shocked, I couldn't believe I had lost all my CD's, I remember I cried. I guess that shows how important it was for me to own CD's. Yeah, I thought it was really important. But the importance I gave to buying CD's kind of faded afterwards, the only times I buy CD's now is for artists that are new and upcoming so that I can support them.

I: Why did that change?

M: Because it's so incredibly easy to own music in a different way, as MP3's. I don't even have a CD player anymore, having a CD is not valuable to me anymore. (Short silence) But, going back to your initial question, owning music for me is owning MP3's. And I prefer that over streaming, even though streaming seems to be quite a big thing at the moment, with platforms such as Spotify that make it really easy.

I: I see, so it is important to you to own MP3's...

M: (Interrupting) Yeah, for me owning music means owning MP3's, that's really important for me. First I liked having CD's and now I like MP3's, the only thing that

changed is the format, the importance of owning the music is still the same. The thing is also that I use an MP3 player, my iPod, to listen to music when I'm home. When I go out I use my iPhone as well. On my iPod I basically have all my music while on my iPhone I keep the music I like the most at the moment. It's just such a nice feeling knowing that whenever I want to listen to a song I can do it. That's just perfect. This is not the same with streaming. If you do everything on streaming the moment you don't have an Internet connection or something like that happens you can't listen to your music, because you don't own it. It's out of control. So definitely, definitely I need to have the music that I love on MP3, under my total control.

I: I see. Do you feel that the MP3's you own help you express yourself?

M: I would say that it's more a matter of making me feel better. Say I have to be in the train for an hour, I just really like knowing that I can listen to my music in the mean time. It's just a relief. I would totally hate it if I couldn't do that. After a whole day of work, being on the train back home and not being able to listen to your music, that's terrible. And if you rely only on streaming something could happen and you wouldn't be able to listen to music. MP3's is just a safer option, more under control.

I: I see. Do you ever feel that the MP3's you own become a memory of the past?

M: What do you mean with memory of the past?

I: The memory of a past experience or place for example.

M: Oh yeah, definitely, of course. Many of my MP3's represent a period of my life, that's like a scientific fact for me! (Laughing) Definitely, my MP3's represent memories for me, even though they're digital, and that's also why I like to have them.

I: Ok, can you please tell me more about that?

M: Yeah, you know, when you listen to your MP3's and then a song comes up bringing memories with it, memories that you had perhaps forgotten. And then it's easy to share these memories because MP3's are just so easy to share! So, in way I guess

that this helps me express myself, I mean being able to share MP3's that are particularly important to me with my friends.

I: I see. Do you enjoy collecting music?

M: Yes, I love to collect MP3's. I have them all categorized on iTunes in my laptop. I keep them ordered, with their cover images and so on.

I: You mentioned Spotify before. So, do you know what it is?

M: Yes of course, it's for music streaming. You can use it for free by listening to the ads or you can pay every month for the ad-free version.

I: Do you use it?

M: Yes, I have a free account, the one with ads which is actually really annoying. You have to listen to an ad every two songs or something like that. But at the same time, you don't have to pay for it and you can listen to whatever you want. And it's so easy, what I often do is listening to playlists prepared by companies, radio stations and so on. There are a lot of companies always updating their playlists and that's a fantastic way to find out about new music.

I: But before you said that it's important for you to own...

M: (Interrupting) Yeah definitely, what I do is using Spotify to find new music and if I find an artist that I like I download the record of that artist. Basically I first look up new music on Spotify and then I download it somewhere else.

I: Do you also listen to your favorite music on Spotify?

M: No, my favorite music on Spotify I already own! I mean, I wouldn't listen to my favorite artists on Spotify because I already have their MP3's. I use Spotify a bit like a radio, to find out what's new. And sometimes I use it when I like just one song but I don't love the artist and I don't necessarily need to have the full album. You know,

sometimes you like one song but you don't feel like listening to the whole album so you won't download it. So in this case I use Spotify.

I: What do you think about the paid version of Spotify?

M: I don't use that.

I: Can you please explain me why?

M: Because it costs money. Maybe if I had more money I would give it a try, because with the free version of Spotify you have those ads and I really hate them, they ruin my mood. But I would also keep downloading my music. I still want to have my MP3's.

I: How does your need to own your music influence the way you use Spotify?

M: As I said, if I had more money I would perhaps pay for Spotify but I definitely prefer to own my music, so I would download it. Spotify, or any other streaming service, would be like a side thing, I would use it next to MP3's.

I: On what would you spend the money first?

M: Well, I download for free so I would first spend money on Spotify. But regardless of the money my first choice is MP3 download, rather than Spotify, because I definitely want to own it. In fact, I most often listen to my own music, my MP3's, and only secondly I use Spotify.

I: What could convince you to make use of the paid version of Spotify?

M: It's really just a matter of money, just if I had more money. That's it, because I love Spotify.

I: What is that you miss the most in Spotify?

M: *(Silence)* They don't have everything, in terms of music I mean. That's the only complaint I have about Spotify. But as I said, I do really like to collect my music and keep it ordered on my iTunes. I don't use Spotify for that, I only use Spotify to listen to music. You can import your own iTunes music in Spotify but I don't do that, they're just two different things for me. And another thing I like about Spotify is that you can make your own playlists and share them with your friends, I like that.

I: *Can you tell me more about that?*

M: Yes, for example I remember last year I was going to a music festival and I made a playlist of my favorite artists who were going to perform and I shared that on Spotify with the friends I was going with. These friends also sent me playlist of artists who were going to perform and they wanted me to check out so that we could choose together which artists we were going to see. That's amazing right? That's a great way to interact with other people. And this feature of Spotify definitely helps me express myself. Still, this doesn't substitute my need to own music.

I: *Ok. Is there anything else you would like to add?*

M: *(Short silence)* No.

I: *Ok, thank you for your time.*

Transcript 5: Helen

Demographic Information:

Age: 30

Gender: Female

Highest level of education completed: University Master

Employment status: Employed

Interview:

Interviewer: What do you think of art?

H: I don't know much about it. I do like some art that I see but I also find some art to be too abstract.

I: Do you enjoy looking at it?

H: If there is something I like I do enjoy looking at it, yes.

I: Think about the piece of art that you like the most. What would it mean to you if you could own it?

H: Well, in the case of my favorite piece of art, owning it would mean that I could hang it in my house and I could admire it when I want. I think I would enjoy it more then.

I: What differences do you find between being able to look at it and owning it?

H: Well, if it's my own it's part of my house, part of me. You know, something matching with the rest, something that people would see when they come in. It would represent me and the atmosphere that I want in my environment, what inspires me, what I like. While if it's just in a museum or I just see it somewhere, you know I see it and then it's gone, it's not something of my own, it's not something that belongs to me, that has to do with me.

- I: Do you think that having it in your house would help you express yourself?*
- H: Yes of course, because people would see it, admire it, maybe be impressed by it, so yes.
- I: Do you think that owning a piece of art you like would also help you remember a past experience, place or relationship?*
- H: *(Silence)* No, not really that. It's more that it says something about myself and that I can share that with other people. Also, the piece of art I have in mind I have never seen in presence so I don't really have a memory attached to it. Although! I do have a little painting of Prague that I bought during an holiday there and I hanged it because it represents a memory of that experience. I went to the place and the painting was in a market there and I like to have bought it there. It's a memory of that place, so yes, actually it could happen that representing memories could play a role in making me want to own something.
- I: I see. Now think about your favorite music. How important is it for you to possess the music you like and for what reasons?*
- H: Well, it is a bit important, but not too much. I just want to be able to have it available and close so that I can listen to it. To really have many CD's I care a bit less, I care more that it is easy for me to find my music, I don't really have to think about it and I can just put it on. Owning CD's or MP3's is important to me only so that I can easily listen to it. So that I see it and I realize that I feel like listening to it. Because it goes so easily I also enjoy it more.
- I: Ok. In what format do you most often consume music?*
- H: MP3's and secondly CD's, mostly using my computer to play both of them.
- I: Do you pay for your MP3's?*
- H: No, I don't, I download them for free.

I: *Do you know what a music subscription service is? Can you explain it to me?*

H: Yes, like Spotify, you pay the same amount every month to listen to music as much as you want on streaming.

I: *Yes. Do you use any music subscription service?*

H: No.

I: *Can you please explain me why?*

H: Because I don't know much about it and it doesn't really appeal to me as a necessary thing.

I: *Can you tell me more about that?*

H: Yes, you have to know all the artists you want to look for and I'm not really familiar with all the artists, while when you have some MP3's or CD's you can just listen to them, they're ready for use. Spotify is a bit more work. You have to find the artists and it also costs money. Every month, so once you pay you're stuck with it. I don't have the urge to search for the music I want to listen to so I wouldn't pay money for it.

I: *How does your need to own your music influence your choice not to use a music subscription service?*

H: Yes, it does influence it a bit. I think it's nice to have some CD's of your favorite artist, you know just to have them. (*Silence*) You know it's also a bit part of yourself, it's what you like. And it seems a bit more grabbable, reachable. Spotify is something more abstract, the music is not mine, I have to think about the music I want to listen to, look for it, pay for it. It's a bit more complicated and abstract. Also, you're really stuck with this paying to access thing, while with CD's I can also decide not to listen to it for years and then I see it and I just remember I like that

album and I feel like listening to it. The way I listen to the music I own is just less effort for me. Spotify is really something that I have to use intensively otherwise it's not convenient for me. I listen to music less intensively than what would make Spotify convenient for me. I see people with their headphones on everywhere, some people listen to music all the time, I don't, I'm a low frequency listener. I enjoy when I listen to it, I love music! But I don't need it all the time.

I: I see. You mentioned that you find it hard to find your music with Spotify. Can you tell me more about that?

H: Yes. The thing is that with Spotify you're forced to look for your music all the time because you paid for a whole month. I feel the pressure to use it more because I'm paying for unlimited use, while with MP3's and CD's I can also decide not to listen to them for some time. So it's not that for a whole month I feel the pressure to listen to music or discover a new artist. I think Spotify is more suitable for more frequent users, that enjoy discovering new music and are more into different genres of music and who like having all this music available to them. But for people like me who are happy with their 20 or 30 CD's and some MP3's Spotify is not really attractive.

I: You also mentioned that you like your music to be more grabbable. Can you tell me more about that?

H: Yes, I just like to have it, to be able to grab it. You know like with CD's being able to look at the booklet, read the lyrics, things like these.

I: Do you enjoy collecting albums?

H: A bit, I'm not an extreme collector. Perhaps it would be nice to have a large collection but I'm not really fanatic about it. But if I get a nice CD that I like I'm really happy to put it in my collection.

I: What would convince you to make use of a music subscription service?

H: Not much I think, because I wouldn't use it so much. Maybe if it was cheaper I would use it. If it was for free I would do it. Or perhaps if I don't have to pay when I don't use it. I mean not having to pay for a full month if I don't use it for a full month. The fact that with Spotify I don't own the music is also a reason not to use it, but not such an important reason that I will never use it. It's just one disadvantage, if the advantages are good enough I would accept it.

I: *What would these advantages be?*

H: You know the fact that you have access to more music. So, if during a certain period I like some new artists and I have more time to listen to their music, Spotify would be nice to use instead of going out to buy CD's all the time, because that costs money too and perhaps eventually more efforts. But at this moment I wouldn't use Spotify often enough to get it.

I: *I see. You mentioned that it's nice to have some CD's of your favorite artists. Can you tell me more about the reasons for that?*

H: *(Silence)* Yes, it's because when I see them I remember that's the kind of music I like. So it's a matter of style, you know, it's an image of yourself, your personality, what for taste you have, what for music style you have, it defines your profile. Yes, I guess it has to do a bit with defining who you are.

I: *I see. Is this also a way to communicate with other people?*

H: I'm not sure, I don't know, I never thought of it that way. But if I ask myself if I care about what other people see then it's definitely yes. I wouldn't like to have visible an album of an artist I don't like or I should be ashamed of. I would care about what other people think of it, so yes, it is nice to put some albums I like on a shelf so that other people can know that I like them. And if there are albums of artists I don't want to be identified with I prefer not to put them on the shelf.

I: *Does the music you own help you gather with other people?*

H: No, not so much. It can happen that I start a conversation about that but I wouldn't say that it helps me gather with other people.

I: *Do you think that owning music albums also helps you remember something of the past, such as an experience, a place or a relationship?*

H: *(Silence)* Well, for example when I go to a concert I do like to have the CD of the artist after I saw the concert. I like it extra because it reminds me of the concert and the atmosphere of the concert.

I: *Would it be the same to listen to the same artist after the concert in question on Spotify?*

H: No, better the CD than Spotify, because with Spotify you still feel like you don't have it. So yes, in that case I prefer to own it because the music would mean something more to me than just a nice song.

I: *What do you miss the most in a music subscription service?*

H: *(Short silence)* Yes, the fact that music is not grabbable, that you don't have it. It's also a bit a matter of control, to have it as yours, instead of just accessing it. That bothers me a bit, plus the money that I have to pay and that it is an ongoing thing even if I don't use it. I don't like the pressure of having to do more with it, even if I don't feel like, because I paid for it. With me it works so that if I feel like listening to an album I buy it or download it, I can play it when I want and I don't have to worry for it. With a CD or MP3 I have more control, so that it's always there even if I forget about it and I can use it when I want.

I: *I see. Is there anything else you would like to add?*

H: No.

I: *Ok, thank you for your time.*

Transcript 6: John

Demographic Information:

Age: 44

Gender: Male

Highest level of education completed: University Bachelor

Employment status: Employed

Interview:

Interviewer: What do you think of art?

John: I like art, I'm not an expert or something but I like it. For example, if I visit a city I usually go to the most important museums.

I: Think about the piece of art, such as a painting or sculpture, that you like the most. What would it mean to you if you could own it?

J: (*Laughing*) You mean aside from the fact that I would be rich if I had such a painting?

I: Yes, aside from that.

J: Well, it would be nice to have it. That would mean having it all for myself, having it always close to me and being able to look at it every time I want. I love that painting, so of course it would be great if it was mine!

I: Why would it be great?

J: As I said, I think it's normal that if I like something very much I would like to have it. And of course, it's not that a painting is like a dishwasher that I would like to have because it makes my life easier, a painting is a bit more, how can I say? (*Short silence*) Maybe symbolic.

I: What differences do you find between being able to look at it and owning it?

J: First of all, I have it close to me. It's always within my reach and I can enjoy it when I want. I have total control on it. Then, as I was saying, because it has some kind of symbolic meaning it would be like a representation of me, of what I value. I mean, if I had a painting by Picasso in my living room everyone who sees it would be impressed and would understand right away that I like Picasso and that I like art. And it would look kind of prestigious as well, you know, to have such an important piece of art in your house. So yes, I could enjoy it every time I want and, at the same time, people could see it and understand something about me, something I'm happy to show of course.

I: Do you think that having it in your house would help you express yourself?

J: Yes of course, as I was saying, people could look at it and understand something about me. And as we are speaking about a masterpiece of art, I would be happy to give such a valuable impression.

I: Would the painting you own help you communicate with others?

J: I don't know, I mean, I'm not an art expert or something. I wouldn't start endless conversations about artists and styles! All I'm saying is that having such a painting in my living room would mean that people could get a positive image about me, an image I like.

I: Do you think that owning a piece of art you like would also help you remember a past experience, place or relationship?

J: I Don't think so, I mean I never had it. But I guess that it could work as some sort of souvenir or something. If I buy it on a special occasion for example, perhaps seeing it would remind me of that occasion, just like a souvenir.

I: I see. Now think about your favorite music. How important is it for you to possess the music you like and for what reasons?

J: It is quite important, so that I can listen to it whenever I want! When I was younger I used to buy quite some vinyls and CD's. Now I mostly download MP3's because that's for free. I still buy CD's once in a while and sometimes I receive them as present. I don't get vinyls anymore, with MP3's and CD's being the alternatives they have become unpractical.

I: *Why is it important for you to own the music you like?*

J: Because then I can listen to it when I want. I have it under control, I can play it when I feel like.

I: *Do you think that the music you own helps you express yourself?*

J: No, I don't think I have that. I own some music really because then I can listen to it. I guess when I was younger I had that a bit, I mean it was important to have the album of the moment, to know about it, to talk about it. But now I don't even have time for this anymore, when I hear some music I like I just download it or go buy the CD for the sake of listening to it, just to enjoy the music.

I: *What about memories. Do you think that the music you own could represent memories for you?*

J: No. I mean, music can represent memories. If I hear a song on the radio and that song is linked to something of my past it does recall memories. But it's not that I get the music so that I can remember or something.

I: *Does the music you own help you communicate something about yourself?*

J: (*Short silence*) No, as I said, I just listen to it, that's it. I mean I'm sure that the music I like says something about myself, for the fact that I like it, but I never do anything to express this to other people.

I: *I see. Do you enjoy collecting music?*

J: No, not really. I wouldn't say that I collect albums, I just get them. I don't take care of my collection or anything like that.

I: *Do you know what a music subscription service is? Can you explain it to me?*

J: I've heard about it but I'm not sure I know exactly what it is. You subscribe to listen to music when you want right? And you pay for the subscription.

I: *Yes, it's a service that gives you unlimited access to music in streaming in return for a monthly fee. Basically you pay every month to listen to as much music as you like in streaming. Do you use any music subscription service?*

J: No, I've heard about it but I don't use it.

I: *Can you please explain me why?*

J: I don't know, it just seems complicated. And I don't need it, that's why I never looked into that. I also don't need that much music, I don't have time to listen to all that music and especially to look for it. It's just quicker and easier to download an album or buy a CD. Not to mention that it's possible to download for free. Why would I pay for streaming music when I can just have it in my computer for free?

I: *Can you please tell me more about this last point?*

J: Yes. As I said before, the fact that I own my favorite albums means that I can play them when I want, that I have them under control. With a streaming service you don't have that control and I guess that once you stop paying you can't listen to your music anymore. So, why paying for this when you can download for free and keep the music forever with you? And it's also a nice feeling to just have the music rather than accessing it.

I: *Why is it better to have it rather than to access it?*

J: I don't know, I guess it still has to do with that control thing. It's not a must to own, I mean, streaming could be good, but if the streaming doesn't offer more than owning does then I prefer sticking to owning.

I: *How does your need to own your music influence your choice not to use a music subscription service?*

J: It's not about my need to own, it's about what's convenient, and at the moment owning seems more convenient than streaming. I mean for me of course! I'm sure that streaming might be convenient to some other people. But not to me. Aside from the fact that a streaming service offers more than I need and aside from the fact that I find it complicated and time consuming, owning always gives more control. And I prefer that, either if I listen to my music or not, it's always my decision. I just like to be in control. And again, at the moment that's for free. If I have to spend money I would probably spend it on CD's then, which are even easier and nicer.

I: *Why are CD's easier and nicer?*

J: Easier because you just go to the store and pick it up. And then it's ready for listening. You don't have to look hard for it, download it, burning, and things like that. And they're nicer because at least you have something to hold, to touch. They come with a booklet.

I: *Why is that important to you?*

J: Well it's not really important. I'm saying that if I have to pay I prefer paying for something that I can touch. I obviously prefer that than MP3's, I don't really know why. They take space, they come with a picture. It's probably still a matter of control.

I: *I see. What could convince you to make use of a music subscription service?*

J: Nothing, the thing is that I don't really want it. I guess it makes sense to have it for those people who spend a lot of time looking for music and listening to it, but I don't have that time. It's just harder for me to learn how to use it than downloading some

music and buying some CD's. Perhaps in the long run I would spend more money to stream a lot of music I'm not really interested in than buying the CD's I really like. Maybe if it was for free I would use it, but I would still buy CD's sometimes, my favorite ones. You know, just to be sure I have a grip on them.

I: Why would you still need to have a physical copy of those special albums?

J: As I said, to have a grip on them. It's a better feeling to know they're in my living room rather than somewhere in the air. I don't think this is for any romantic reason, it's really just a matter of having them ready for me. No matter what happens outside of my house and to the computers of the world, I can still listen to my music. Let's also not forget that this is the way I've been used to listen to music for many years!

I: Do you think that plays a big role in the way you listen to music?

J: Yes, I mean, I still turned to MP3's when these became convenient for me. But I've been used to CD's, so that's maybe why I prefer them and I find them more practical to use. So, if free music is not available anymore I would probably turn back to CD's.

I: Do you like to display the CD's you own to other people?

J: No, I don't really care.

I: I see. What do you miss the most in a music subscription service?

J: It's not very practical for me. The music is nowhere, I mean, I can't see it. And it's out of my control. That's it I think.

I: Ok. Is there anything else you would like to add?

J: Not really, no.

I: Ok, thank you for your time.

Transcript 7: Christine

Demographic Information:

Age: 20

Gender: Female

Highest level of education completed: Secondary school

Employment status: Part-time working student

Interview:

Interviewer: What do you think of art?

Christine: You mean like paintings?

I: Yes.

C: I like art. I have some books about different artists and I always like to see paintings in a museum.

I: Think about the piece of art, such as a painting or sculpture, that you like the most. What would it mean to you if you could own it?

C: I would like it. Then it would be mine, you know, I could watch it when I want. It would become like a symbol for myself. I mean, if I put such a painting in my house it would express what I like and it would say something about me, about the fact that I like art.

I: What differences do you find between being able to look at it and owning it?

C: (*Short silence*) First of all it would be really easy for me to enjoy it. I mean, I wouldn't have to move from my house or do any effort to see it. And then, because it is so important to me I would like to have it in my house. Also because it is so visible, it would say something about me, I would find myself in it every time I see it, which would be often if I had it in my house.

- I: Do you think that owning your favorite painting would help you express yourself?*
- C: I guess so. My favorite painting does represent something about me, kind of. So if I had the chance to put it in my room I would express this something about me through the painting. *(Laughing)* I know it sounds kind of weird! But you know, people would see it of course and they would get something about me out of it.
- I: Do you think that owning your favorite painting would also help you communicate with others?*
- C: I don't know. Surely it will say something about me, something that I'm happy to show. Of course, I would never hang a painting to which I don't feel related at all or, even worse, that I hate. If I hang a painting to which I'm related, that has value to me and expresses something about myself, I guess that it would communicate something to the people who see it. And of course I would be happy if people see something I'm proud of.
- I: I see. Now think about your favorite music. How important is it for you to possess the music you like and for what reasons?*
- C: It's important. I don't have many CD's but I have a lot of MP3's and I really like to have them. MP3's count as well right?
- I: If you feel that you own them yes.*
- C: Yes, I do feel that I own them. I have many of them, I'm really into music.
- I: Why is it important for you to own them?*
- C: So that I can listen to them. I always have my iPod with me and I always keep it full of music. I also like to discover new artists and download their albums.
- I: In what form do you most often listen to music?*

C: MP3's, for sure.

I: *Do you pay for them?*

C: No, I don't. I download for free. That's also why I have so many and I can afford to always have new music.

I: *Why is it so important for you to own your music?*

C: As I said, so that I can easily listen to them. And you know, like with paintings, my music says something about myself so I like to own my albums, to have them in my laptop. I also like vinyls, but they're too expensive for me and actually it doesn't make much sense to buy them if you have MP3's that you can take everywhere. But I do like the look of vinyls, again as in the case of a painting, because they're so visible they say something about you.

I: *Can you please tell me more about this last point on vinyls?*

C: Yes I wouldn't buy them because they're expensive but I like to see them in other people's houses for example. They express something, already the fact that someone went through the effort of having a collection of them says something. I guess that a collection of vinyls expresses a passion for music, which is something I value of course.

I: *I see. Do you feel that the MP3's you own help you express yourself?*

C: They're not the same as vinyls of course! But yes, they say a lot about me, if you scroll through my iPod list I guess that you could get an idea of my personality. I like to have them you know, because they're part of me in a sense I think that it's important for me to actually have them.

I: *Do you identify with your music?*

C: Yes of course! That's why when I listen to something new that I feel related to I need to download it, so that I can have it in my collection, with the other MP3's that I feel related too.

I: *Do you like to collect music?*

C: Yes I do, if you also mean collecting MP3's yes, of course.

I: *Do you ever feel that the MP3's you own become a memory of the past?*

C: Yes, I have that sometimes. There is even some music that I have downloaded even though I don't particularly like it, just because it reminds me of something. For example a friend or an holiday. I remember once I was on holiday with a friend of mine and there was this bar on the beach playing this terrible Latin American song all the time. I didn't like the song at all but it was funny and once I was back from the holiday I looked for it online and I downloaded it, just because it had become a memory of that holiday, it was the music of that holiday and I needed to have it!

I: *I see. Do you think that owning your favorite music also helps you gather with other people?*

C: (*Silence*) I don't know, I can't think of any example. Of course I like to talk about music with people who have my same taste but I can't recall making friends thanks to my iPod music list or something like that. On the other hand, if I talk about music with someone it is important that I own the right music, you know, as a kind of proof. (*Laughing*) Can you imagine if I had long conversations about rock music while having only the latest pop hits on my iPod? It's also for, you know, consistency! So yes, it's not that I really gather with people on the basis of the music in my iPod or laptop but if I happen to talk about music with people the MP3's I own represent my background.

I: *Do you like to display your MP3's to people?*

C: Not really, but I do like it when I have company and I have to put on some music. In a way I guess that's a way to show off the music I like.

I: *I see. Do you know what a music subscription service is? Can you explain it to me?*

C: Of course I know it. Well, actually I only know Spotify.

I: *Can you please explain me what it is?*

C: The subscription part of Spotify works that you pay every month for unlimited access to all the music that exists. Or almost all, I've heard that some stuff is not there yet.

I: *Do you use any music subscription service?*

C: No, I have a free account with Spotify, the one with the advertisement, but not the other one.

I: *Can you please explain me why?*

C: I use the free account for quick listening you know. It's also very useful to discover new music and to share it with my friends. But the other version costs money so I don't have it. And I can download anyway, which I even prefer. Even though I use the free version of Spotify I still download and listen to the music on my iPod most of the time.

I: *I see. Let's focus on the subscription part of Spotify. How does your need to own your music influence your choice not to use a music subscription service?*

C: Of course it influences my choice. I already said this. Because the music I like is part of me I need to have it in my laptop, I need to have it with me, close to me. With Spotify you don't have this, you don't have the music. The music is somewhere else and you can only listen to it. And it doesn't matter how many times you listen to a track, it will never be yours, if you stop paying all the music you have listened to as

if it was in your possession disappears. And what happen if for some reason I can't access Spotify? Having my own MP3's is also just safer, you always have them with you and you can play them, even if you are in the middle of the desert with no Internet connection or something like that.

I: What could convince you to make use of a music subscription service?

C: I don't know. I like the free version of Spotify because I can discover new music, listen to a couple of songs once in a while if I'm sitting in the computer room of the University or something. And I can easily share the music as well. I like it this way, before I used YouTube for this, you know, listening to some tracks while I was typing something at a computer and sending links to my friends. Now I use Spotify but I wouldn't pay for it. Maybe one day. Who knows? At the moment I always download my favorite music, even the music that I discover on Spotify.

I: On what would you spend money first?

*C: Probably on iTunes, in case it wasn't possible to download for free anymore. Maybe even on both if Spotify was a bit cheaper. I don't know, the thing is that eventually I always want to really have the music, I always want to own it. I think it's great that you can listen to a whole bunch of music 24 hours a day with Spotify, this is a great thing for music lovers like me! But as a music lover I also need to make this music part of my possessions, you know. *(Silence)* If I feel that music is a part of me I really need to make it part of me, and I can only do that by owning it. Yes, I think I said it well now! *(Laughs)**

I: What is that you miss the most in Spotify?

C: I like everything about Spotify aside the fact that the music is not in my possession. That's what I miss the most. I can share my music, I can find new music, I can listen to it, but it's never really mine. Before you were asking me about expressing yourself through music. Spotify makes that really easy but still, the music does not become part of me, do you understand what I mean?

I: Yes. How does the music that you listen to on Spotify help you define yourself?

C: It's not really how I listen to music that defines myself, it's music itself to define me, to be part of me. The thing is that when I own the music it becomes kind of clear that I feel a connection with it. You understand?

I: Yes. That was my last question. Is there anything else you would like to add?

C: No. (Laughing) I actually didn't even expect to have so much to tell!

I: Ok, thank you for your time.

Transcript 8: Kate

Demographic Information:

Age: 36

Gender: Female

Highest level of education completed: University Bachelor

Employment status: Employed

Interview:

Interviewer: What do you think of art?

Kate: What kind of art do you mean?

I: Art such as paintings and sculptures for example.

K: Ok. Well, I like art but I'm not really into it. I hardly go to museums and things like that. If I happen to see a nice painting I can enjoy it but I would never feel a strong connection to a painting or something like that. But yes, I like paintings.

I: Think about the piece of art that you like the most. What would it mean to you if you could own it?

K: Well, it would mean that it would be mine and I could do whatever I want with it. I could use it to make my house look better, it would give some value to my house. It would be nice, but again, not because I give a huge importance to art.

I: What differences do you find between being able to look at it and owning it?

K: It's quite different. If it wasn't mine I could only look at it in a museum, and I hardly go to museums. If it was mine I could look at it without even getting out of my house. So, owning it makes it easier. I could also use it as I want, use it for my own reasons. It would give value to my house, especially if we talk about a famous painting, it would give value to me. Say we're talking about a classic masterpiece.

Owning it would say something about me. Not that I ever wanted to define myself through art, I'm really not the kind of person. But if a masterpiece happens to become mine I guess that my image would change in the eyes of others.

I: I see. Do you think that owning it would help you express yourself?

K: I say that people could make conclusions about me and my character. It wouldn't help me, because I'm not that into art. But people who are into art would, yes, make conclusions about me as I said.

I: Do you think that owning a piece of art you like would also help you remember a past experience, place or relationship?

K: It could be, I don't know, I never experienced that.

I: I see. Now think about your favorite music. How important is it for you to possess the music you like and for what reasons?

K: Well, it is quite important. I like to listen to music sometimes so it's important for me to have the music ready, so that I can put it on. If I didn't have CD's I couldn't listen to music. Well, I could, like on the radio or on Internet, but it wouldn't be the same, I can't listen to everything there. And CD's and MP3's are just easier, easy to get and to play.

I: In what format do you most often listen to music?

K: I have quite some CD's, but also MP3's. I would say that I listen to both equally.

I: Do you pay for your MP3's?

K: No, why would I? I can just get them for free.

I: Why do you also have CD's if you can get MP3's for free?

K: Well you know, sometimes there is this album that you really like so you just buy the CD. It's simple. Or sometimes I get a CD as present.

I: *Which format do you prefer?*

K: Yes, I actually prefer CD's. I mainly download MP3's because they're for free.

I: *Why do you prefer CD's?*

K: I don't know, I guess just because they're easy to get and play. And if I have to pay for music I prefer paying for an album that comes in a case, with a booklet and so on. It just seems more worth the money.

I: *I see. Do you feel that the music you own defines yourself?*

K: No, not really. I just like music. As with art, it's not that I feel a deep connection with it or something. If I enjoy the music I like to have it so that I can easily listen to it.

I: *Do you think that the music you own helps you express yourself?*

K: No, I don't have this close connection to music.

I: *Do you ever feel that some of the music you own becomes a memory of the past?*

K: Well that is true, I do have that sometimes. Some of my CD's for example really have the power of taking me back to the past. It also happened sometimes that I saw an old CD in a store and I bought it because it reminded me of something of the past, such as the period I was a teenager. And also in these cases I always prefer CD's over MP3's, because they, I don't know. (*Short silence*) They just work better as memories, you know, because you can touch them and stuff, like souvenirs. If you visit a place and want a card of it to remember the experience, you don't send yourself a digital card right? I guess it's kind of the same.

- I: Can you try to tell me more about this? Why does a CD work better than an MP3?*
- K: Because you can touch it, you can see it, you can hold it, even smell it! It's hard to explain, you know, you can see a CD, you know that it's there, and it's yours.*
- I: I see. Do you like collecting music?*
- K: No, I don't get music for the sake of collecting. I don't even know how many albums I have actually.*
- I: Does the music you own ever help you communicate or gather with other people?*
- K: (Short silence) Music does, like when I go to a concert or something. But the music I actually own not really. I can't think of any case*
- I: I see. Do you like to display your music to other people?*
- K: You mean such as showing my CD's to my guests?*
- I: Yes for example.*
- K: Well I never do that myself. But if it happens that a guest starts looking at my CD's I must say that it doesn't bother me. Especially for those CD's that have a story behind, such as the ones that I bought because they represent memories. I guess that's also a reason why CD's are superior to MP3's, because people can easily see them.*
- I: Can you please tell me more about this last point?*
- K: Well there isn't much more to say actually. It's just that because you can feel a CD more than an MP3, I mean you can touch it and everything, they're better. People like to put their books and CD's in a place where their guests can see them, I don't really know why, but with MP3's this's not really possible. I myself don't need to*

show my books and CD's to people but I do like when a piece on a shelf catches the eye of a guest of mine.

I: Do you know what a music subscription service is? Can you explain it to me?

K: Kind of, I'm not really sure.

I: It's a service that gives you unlimited access to music in streaming in return for a monthly fee. Do you use any music subscription service?

K: Yes I've heard of something like that before. With streaming you mean over the Internet, like YouTube or something right? Not as an MP3.

I: Yes, do you use any music subscription service?

K: No I don't.

I: Can you explain me why?

K: I never looked into it. I'm not really interested actually. I like the way I listen to music at the moment, I'm satisfied with it. And I feel more comfortable by having the music instead of only being able to listen to it.

I: Can you please tell me more on this last point?

K: You know, I just prefer the music to be mine. It's kind of safer, if I want to listen to music I just take a CD and I put it on. And then, I don't want to pay every month for music that I can't even have, feels a bit like paying for the radio!

I: How does your need to own your music influence your choice not to use a music subscription service?

K: Well, it's not that I need to own. But yes, I do prefer it over not owning, especially if I have to pay. It's just safer, once I have a CD or MP3 I don't depend on anything, I can just listen to it when I want. It depends only on my will, I'm in charge you know.

I: *I see. What could convince you to make use of a music subscription service?*

K: Not much really. Maybe if it was for free and I could keep the music but I guess that's impossible.

I: *What is that you miss the most in a music subscription service?*

K: Well, I never used it but the fact that you can listen to music only as long as you pay does bother me. With a CD you pay once and you can listen to it as much as you want. I know that with the subscription thing you can listen to more music but who cares? There are probably albums that you would listen to very often and albums that you listen to only once. But then if you stop paying they're all gone. So I would just prefer paying for the music I really like and listen to in order to be able to keep it.

I: *Ok, that was my last question. Is there anything else you would like to add?*

K: No.

I: *Ok, thank you for your time.*