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The Symbolic Consumption of Music

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Abstract

Although it is a widely accepted notion that music can be used as a tool to communicate symbolic meaning, very little is known about how and why people symbolically consume music. This thesis sought to provide a detailed insight into this phenomenon by building a model of the symbolic consumption of music. The objective of the model was to depict the relationship between the consumer's self-concept, the symbolic properties of music and the consumption context. Through the development of this model, the secondary objective of this thesis was also addressed. That is, to further our understanding of symbolic consumption as grounded in the theory of self-concept.

A two phase, case study methodology was employed in order to fulfil the research objectives. Phase one of the research used an inductive case study research design to develop an initial model of the symbolic consumption of music. In this phase, three main data collection methods were used – in-depth interviews with consumers, personal interviews with experts in the field and subjective personal introspection. The initial model was based on both the existing literature and the primary research from phase one. Phase two utilised a replication case study methodology for the purpose of testing and refining the initial model. Two sources of evidence were used to develop twenty-two case summaries. These were personal in-depth interviews and participant diaries. The data analysis technique of 'pattern matching' was then used to test the initial model.

The Model of the Symbolic Consumption of Music presented proposes that individuals will symbolically consume music when the image (meaning) of that music is congruent with the image of themselves that they wish to present. Situational factors are related to the processes involved, in particular the choice of self to present, the selection of music that is made from the individual's overall music tastes and the perceived level of congruency between the self and musical images. The symbolic self-presentation is communicated through consumption rituals enacted by the individual and feedback is retained for future decisions regarding musical

preferences. The model is based on the self/brand image congruency model (Grubb and Grathwhol 1967), which has been extended in order to account for situational factors, a judgement of acceptability of the level of congruency and consumption rituals.

Implications of the findings are presented for consumer behaviour with specific reference to the development of a general theory of symbolic consumption, methodology and marketing practitioners.

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Table of Contents

		Page
Abstract		ii
Acknowledgements		iv
Table of Contents		v
List of Tables		x
List of Figures		xi
Chapter 1	INTRODUCTION	
1.1	Introduction	1
1.2	Background	2
1.3	Research Objectives	4
1.4	Methodology	5
1.5	Limitations	6
1.6	Outline of Thesis	6
Chapter 2	LITERATURE REVIEW	
2.1	Introduction	9
2.2	Music	11
2.2.1	Introduction to the Consumption of Music	11
2.2.2	The Nature and Value of Music	12
2.2.3	Music and Consumer Behaviour	16
2.2.3.1	Music as a Marketing Tool	17
2.2.3.2	Music as a Product	20
2.2.4	The Consumption of Music	22
2.2.4.1	Reasons for Consuming Music	24
2.2.4.2	The Symbolic Consumption of Music	28
2.2.5	Summary of the Music Literature	29
2.3	Self-Concept	30
2.3.1	Introduction to the Self-Concept Literature	30

2.3.2	The Nature of Self-Concept	31
2.3.3	The History of Self-Concept Research	34
2.3.4	Contemporary Issues in Self-Concept Research	38
2.3.4.1	The Object/Subject Distinction	38
2.3.4.2	Types of Selves	39
2.3.4.3	Sources of Self-Concept	43
2.3.4.4	Self-Concept and Behaviour	44
2.3.5	Self-Concept and Consumer Behaviour	48
2.3.5.1	Self/Brand Image Congruency	51
2.3.6	The Measurement of Self-Concept	53
2.3.6.1	The Measurement of Self-Concept in Consumer Behaviour	57
2.3.7	Summary of the Self-Concept Literature	59
2.4	Symbolic Consumption	60
2.4.1	Introduction to Symbolic Consumption	60
2.4.2	Definition and Background	61
2.4.3	Signs, Symbols and Communication	68
2.4.4	Interaction, Meaning and Situational Self	71
2.4.5	The Symbolic Nature of Goods	73
2.4.6	The Communicative Aspects of Symbolic Consumption	76
2.4.7	Representation Through Symbolic Consumption	79
2.4.7.1	Brand Choice Models and Symbolic Consumption	80
2.4.7.2	Meaning Transfer	81
2.4.7.3	Product Constellations	83
2.4.7.4	Factors that Mediate Symbolic Representation	84
2.4.8	Towards a Theory of Symbolic Consumption	86
2.4.9	Summary of the Symbolic Consumption Literature	88
2.5	Summary of the Literature Review	88
Chapter 3	PHASE ONE METHODOLOGY	
3.1	Introduction	89

3.2	Research Objectives	89
3.3	Case Study Methodology	90
3.3.1	Qualitative Research	93
3.3.2	Case Study Research Strategy	95
3.4	Inductive Processes in Case Study Research	99
3.5	Phase One –Inductive Phase	101
Chapter 4	PHASE ONE RESULTS	
4.1	Introduction	107
4.2	Research Themes	107
4.2.1	Symbolically Consuming Music	108
4.2.2	Self/Music Image Congruency	113
4.2.3	Situation	119
4.2.3.1	Image of Others	120
4.2.3.2	Relationship with Others	120
4.2.3.3	Role in Group	121
4.2.3.4	Group Image	122
4.2.3.5	Mood	123
4.2.3.6	Level of Intoxication	124
4.2.3.7	Social Norms	124
4.2.3.8	Importance of Music to Others	125
4.2.3.9	Others Familiarity with the Music	126
4.2.3.10	Others Musical Taste	126
4.2.3.11	Others Image of the Music	128
4.2.3.12	Role of Music	128
4.2.3.13	Self-Monitoring	129
4.2.4	Presentational Self	130
4.2.5	Tastes and Preferences	131
4.2.6	Musical Experience and Involvement	133
4.2.7	Consumption Rituals	135
4.2.8	Conclusions from Phase 1	136
4.3	Initial Model	136

Chapter 5	PHASE TWO METHODOLOGY	
5.1	Introduction	142
5.2	Deductive Processes in Case Research	142
5.3	Pattern Matching	145
5.4	Phase Two – Deductive Phase	146
5.4.1	Study Design	146
5.4.2	Case Selection	149
5.4.3	Interview A	153
5.4.4	Participant Diaries	155
5.4.5	Interview B	159
5.4.6	Testing the Model and Propositions by Pattern Matching	161
Chapter 6	PHASE TWO RESULTS	
6.1	Introduction	164
6.2	The Cases	165
6.3	Case Synopses	169
6.3.1	Replication 1 Cases	169
6.3.2	Replication 2 Cases	180
6.3.3	Replication 4 Cases	182
6.3.4	Replication 5 Cases	183
6.3.5	Replication 6 Cases	189
6.3.6	Replication 7 Cases	192
6.3.7	Replication 8 Cases	195
6.3.8	Summary of the Case Synopses	197
6.4	The Pattern Matching Test of the Initial Model	198
6.4.1	Test of the Model as a Whole	198
6.4.2	Results of the Judgements for Each Proposition	199
6.5	A Model of the Symbolic Consumption of Music	224
6.6	Discussion of the Model of the Symbolic Consumption of Music	228
6.6.1	Self/Brand Image Congruency	228
6.6.2	Self Concept: Presentational and Global	229
6.6.3	Musical Preferences	230

6.6.4	Situational Influences	231
6.6.5	Individual Factors	231
6.6.6	Consumption Rituals	232
6.6.7	Conclusions	233
Chapter 7	Conclusion	
7.1	Conclusion	234
7.2	Implications for Consumer Behaviour Theory	239
7.3	Implications for Methodology	241
7.4	Implications for Marketing Practitioners	243
7.5	Limitations	244
7.6	Further Research	245
References		246
Appendices		

List of Tables

Table Title	Page
2.1 Philosophical Perspectives on Music	14
2.2 Functions of Music	26
2.3 Approaches to the Definition of Self-Concept	33
2.4 Approaches to the Study of Self-Concept: A Timeline	35
2.5 Summary of Self/Product Image Congruency Research	52
2.6 Evaluation of Self-Concept Scales	56
2.7 A History of Consumer Research Perspectives	64
2.8 Approaches to Symbolic Consumption	66
3.1 Appropriate Situations for Research Strategies	91
3.2 The Qualitative Research Process	95
3.3 Case Study Tactics for Research Criteria	98
3.4 Eisenhardt's (1989) Process of Building a Theory from Case Study Research	100
3.5 Database for Phase One	101
3.6 Methodological Issues Involved in SPI	105
5.1 Database for Phase Two	148
5.2 Criteria for Theoretical Replication Cases	150
5.3 Screening Questionnaire: Case Replications	153
5.4 Replication Type of Each Case	158
6.1 Characteristics of the Cases	166
6.2 Cases' General Music Consumption Behaviour	168
6.3 Pattern Matching Results	200

List of Figures

Figure	Title	Page
2.1	The Structure of the Literature Review	10
2.2	McCracken's (1986) Model of the Movement Of Meaning	75
4.1	Initial Model of the Symbolic Consumption of Music	138
4.2	Propositions and Alternative Propositions for the Alternative Model	139
5.1	Measurement Scale for Access to Music	152
5.2	Interview Protocol for Interview A	154
5.3	Participant Diary Entry	156
5.4	Interview Protocol for Interview B	159
6.1	A Model of the Symbolic Consumption of Music	225
6.2	A Model of the Symbolic Consumption of Music – Objective Statements	226

Chapter 1

INTRODUCTION

1.1 Introduction

"The importance of music, as judged by the sheer ubiquity of its presence, is enormous... There is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes and often controls so much of human behaviour" (Merriam 1964 p.218).

At the time of Merriam's observation, the development of equipment for the recording and reproduction of music had already transformed the musical world. These technological advances expanded the situations where music could be listened to, or consumed, from specialised locations to include informal settings, thus resulting in the penetration of music into all aspects of daily life (Konečni 1982). In the four decades since, further technological developments such as storage of digitally recorded music on the internet and playback equipment that is small, portable and relatively cheap, have again changed the nature of music consumption. The most significant of these changes include the expansion of the nature and number of music consumption situations and the increase in range and therefore choice, of music. Music is now selected for consumption by the listener, rather than presented by the broadcaster or musician (Hargreaves and North 1999).

Despite the pervasiveness and importance of music, little is known about *why* and *how* people consume music. There are potentially many reasons why someone might choose to listen to music at a particular time. For example, Hargreaves and North (1999) have proposed that music serves four main social functions in individuals' lives, thus providing some insight into why people consume music. The functions they suggest are emotional expression, aesthetic enjoyment and entertainment,

communication and symbolic representation. As it is possible for any or all of these functions to be served by a single consumption experience, each of these functions needs to be investigated in detail in order to fully understand why and how people consume music. Consumer research has, however, concentrated mostly on the intrapersonal reasons for listening to music, such as emotional expression, aesthetic enjoyment and entertainment (e.g. Holbrook and Gardner 1993). Consequently, little is known about how people consume music for interpersonal reason, such as symbolic consumption.

In general, the field of consumer research is moving towards an experiential, as opposed to information processing, view of consumption (Holbrook 1995). By viewing consumption as primarily subjective, the experiential perspective has increased the emphasis that has been placed not only on hedonic responses and aesthetic criteria, but also on the symbolic aspects of consumption. All products can carry symbolic meaning (Levy 1959) but Holbrook and Hirschman (1982) suggest that for products such as music, "the symbolic role is especially rich and salient" (p.134). Underlying the experiential view of consumption are a number of consumer behaviour concepts, such as self-concept and symbolic consumption, that provide a basis from which the symbolic representation function of music can be investigated. As this is the reason for consuming music that is understood the least, the overall aim of this thesis is to provide a detailed understanding of the symbolic consumption of music.

1.2 Background

Recorded music is different in nature from many other products that are commonly the focus of consumer behaviour research, such as fast moving consumer goods and consumer durables. Music differs in that it is characterised by the following combination of features: (1) it is not destroyed by consumption, neither is its form altered; (2) the same 'music' can be consumed many times and, due to its mobile quality (Frith 1996b), in many places; (3) it does not have to be purchased to be consumed, and it is often consumed before it is purchased; (4) its consumption may be active (choosing to listen to music) or passive (hearing music while performing daily activities); and (5) it can be consumed both privately and publicly (Lacher 1989; Lacher and Mizerski 1994).

The combination of unusual consumption features and the pervasiveness of music in daily life suggests that music should be an important area of study for consumer behaviour researchers.

Music has generally been treated within the consumer behaviour literature as a factor influencing consumer decision making and the intention to purchase other products. There is a notable amount of research that has examined the effects of music in advertising (e.g. Park and Young 1986). The influence of background music on purchase intentions has also been studied in some detail (e.g. Hargreaves, North and McKendrick 1999; Milliman 1986). This area of research however, focuses on what music does to people, rather than what people do with music.

Issues related to the active consumption of music have not often been considered. Where work has been done, it has focused primarily on the choice and purchase of music. A small number of studies have investigated the intention to purchase music (e.g. Holbrook 1982). There has also been some interest in the development of musical preferences (e.g. Holbrook and Schindler 1989). The post purchase consumption of music is an area that has largely been ignored even though most of a consumer's involvement with recorded music occurs after they have purchased the product.

Related literature has also tended to focus on the private, as opposed to social, consumption of music. Yet music is socially constructed, socially embedded and its nature and value are inherently social (Bowman 1998). This viewpoint is part of a general move within the social sciences towards the study of behaviour within its social context. Since the 1970's, situationally based behaviour has also gained support within consumer research (e.g. Belk 1975). Thus the importance of studying the interpersonal reasons for consuming music in an effort to gain a full understanding of how and why people consume music becomes apparent.

Relevant consumer behaviour concepts, particularly self-concept and symbolic consumption, may provide a basis from which a model of the symbolic consumption of music can be developed. Symbolic consumption proposes that consumers utilise the symbolic meaning in products to communicate information about some aspect of

themselves (Elliott 1994; Hirschman 1980; Levy 1959). Therefore, in order to understand the processes that might be involved in the symbolic consumption of a product, the nature of the influence of self-concept on behaviour must also be investigated.

Much research has been conducted on the relationship between self-concept and consumer behaviour. Of primary interest has been the image congruency hypothesis, which argues that people strive to achieve congruency between their self-concept and the images of the brands they consume (e.g. Grubb and Grathwohl 1967; Sirgy 1982). From the image congruency perspective, symbolic consumption is facilitated by the meaning attached to products and by social interaction. Although the concepts of self-concept and symbolic consumption are inextricably linked, no definitive theory of self-symbolic consumption has yet emerged. This is, in part, due to the different approaches from which the area has been studied. Those conducting research on the umbrella topic of self-concept have traditionally taken a psychological approach in investigating the relationship between self-concept and consumer behaviour. Symbolic consumption, on the other hand, has generally been studied from a sociological or anthropological perspective.

1.3 Research Objectives

In order to explain the symbolic consumption of music in social situations, a model based on the concepts of symbolic consumption and self-concept, should be developed and tested. Thus the primary objective of this thesis is:

to build a model of the symbolic consumption of music

This model will examine the relationship between self-concept, product symbolism and music consumption situations. It will be limited to situations where pre-recorded music is consumed in the presence of others, where the listener has selected the music for the group and where they have a selection of music to choose from. In explaining this relationship, the model will also account for the situational factors that facilitate and influence the symbolic consumption of music in social situations and the role of other self related concepts, such as self-monitoring, in this process.

The secondary objective of this thesis is to further an understanding of symbolic consumption as grounded in the theory of self-concept. This is facilitated through the application of self-concept and symbolic consumption concepts to the context of the consumption of music in social situations. Not all products lend themselves to symbolic consumption, which means they do not provide a good context for the development of this theory. Holman (1981) has identified three conditions that distinguish products as vehicles for communication. These are visibility in use, variability in use and personalisability. Music is one such product as it is visible (audible), variable (many choices exist) and personalisable (certain genres can be attributed to a stereotypic image of a generalised user). Consequently, the consumption of music in social situations provides a suitable context for the concept of symbolic consumption, as grounded in self-concept theory, to be further investigated and developed.

1.4 Methodology

Traditionally, research into consumer behaviour has taken a quantitative, deductive approach. This is primarily a result of the economic and psychological heritage of consumer behaviour as a discipline (Beckman and Elliott 2000). The insights provided by this type of research are limited in nature, as they tend to provide a snapshot description of consumer behaviour. Additionally, the focus on quantitative methodologies has limited consumer research in that it has tended to consider only the utilitarian aspects of consumption. The growing acceptance of anthropological and sociological based qualitative and interpretive methodologies has opened the field of consumer research to include such areas as that of symbolic consumption (Ostergaard and Jantzen 2000).

The methodology employed in this thesis moves on from traditional quantitative deductive methods, as it utilises both inductive and deductive case study approaches in the explanation of the symbolic consumption of music.

The research is undertaken in two phases – an inductive phase and a deductive phase. The objective of the inductive phase of the research is to construct a model of the symbolic consumption of music. The model and related propositions are developed on the basis of relevant concepts from the literature and evidence from

personal interviews with young adults, interviews with 'experts' in the field and from subjective personal introspection. An alternative model is also constructed in phase one, which represents the alternative propositions.

Phase two – the deductive phase, employs a multiple case replication deductive case study methodology. Two sources of evidence are used to develop each case. These are:

1. personal in-depth interviews to gain a general overview of the case, their self concept, musical involvement, musical preferences, music consumption activities and consumption contexts
2. participant diaries where cases record their own experiences related to the symbolic consumption of music.

Case summaries are then prepared and a pattern matching technique utilised to test the two competing models. 'Pattern matching' is a data analysis technique used in deductive case studies to show that the data matches one model better than another (Yin 1994).

1.5 Limitations

This thesis is based on detailed case studies of a small number of people who consume music. A deductive approach is used to determine if the model that has been developed provides a good explanation of the symbolic consumption of music for those consumers included in the study. A quantitative deductive study would be required in order to generalise the model to other consumers in other consumption contexts.

1.6 Outline of the Thesis

The structure of this thesis is divided into two main parts – a review of the literature and the primary research.

The first part is comprised mainly of one chapter, which outlines the literature that is relevant to the objectives of this thesis. This chapter begins with a review of the literature related to the context of the research problem. Although very little research has been conducted on the consumption of music within the discipline of consumer research, research from the field of musicology provides some insight into this

phenomenon. This is presented and discussed in the first part of the literature chapter.

A review of the literature related to self-concept and consumer behaviour forms the second part of the chapter. Much work has been conducted in this area, and this review focuses mostly on tracking the development of the concept over time and the application of self-concept in a consumer behaviour context. Self-concept has been conceptualised in many different ways, thus the literature is large and diverse. Perhaps the most important point is that although much work has been conducted, especially in the area of self/product image congruency, there is still little agreement as to how self-concept is best conceptualised.

Symbolic consumption is often viewed as a subset of the 'umbrella' topic of self-concept and consumer behaviour. However, self-concept is mostly studied from a psychological perspective, whereas a sociological or anthropological approach to symbolic consumption is generally taken. Thus, the literature pertaining to symbolic consumption forms the final part of the literature chapter. Here the different approaches to the study of symbolic consumption are outlined. The importance of situational context and cultural meaning to consumption behaviour is discussed.

Very few attempts have been made to integrate aspects of self-concept and symbolic consumption in the development of a theory of symbolic consumption. The explicit attempts to integrate these two theories are discussed. In addition, related topics, such as self-monitoring, that are receiving increased interest because of their potential to explain aspects of the relationship between self-concept and symbolic consumption, are also reviewed.

The second part of the thesis outlines the primary research undertaken. The methodology employed to achieve the objectives of this research is discussed in Chapter 3. The literature pertaining to case study methods is reviewed here, as this approach is non-traditional and has therefore been the subject of some argument within the literature. The methodology for phase one of the research – the inductive phase, is also outlined in Chapter 3 and the results presented and discussed in Chapter 4. The initial model and the alternative model are presented at the end of

this chapter. The methodology for phase two of the research – the deductive phase, is outlined in Chapter 5. The results of this research phase are discussed in Chapter 6 and the final Model of the Symbolic Consumption of Music is presented. The conclusion, implications for consumer behaviour theory, methodology and marketing practice and directions for future research are outlined in Chapter 7.

Chapter 2

LITERATURE REVIEW

2.1 INTRODUCTION

This thesis investigates the symbolic consumption of music. Specifically, the aim is to develop and evaluate a model of this behaviour. This model will be developed on the basis of insights gained from a review of relevant literature and also on the primary research that is undertaken. The literature review is presented in the following chapter.

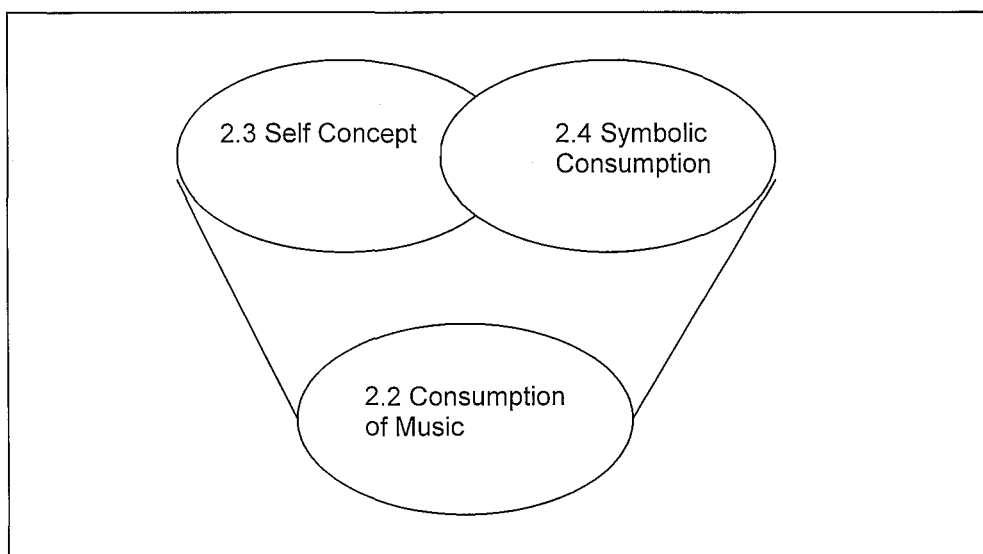
Firstly, literature relevant to the context of the research problem, the consumption of music, is reviewed. The main objective of this section of the literature review is to outline what is known about why and how people consume music. This provides an understanding of the processes that are specific to the consumption of music. Most music research comes from the ethnomusicology and music psychology fields and only a relatively small amount of research has been conducted from a consumption perspective. Within any of these areas, little research has been undertaken that examines the symbolic aspects of consuming music. However, the literature outlined in this section does present an overview of the general context of music consumption, within which the symbolic aspects can be placed.

As noted, very little research currently exists that examines symbolic behaviour in the context of the consumption of music. However two overlapping fields of inquiry within consumer research address issues that are central to the behaviour under investigation which is the symbolic representation of the self. The first of these fields to be covered in this literature review is that of self-concept. The self-concept literature is primarily concerned with defining the concept and with determining the

relationship between the self-concept and behaviour. Thus a review of the research conducted on self-concept provides a background to the subject ('the self') of the symbolic consumption behaviour. The second field of consumer research to be reviewed in this chapter is that of symbolic consumption. This literature focuses on how and why people consume symbolically and is thus concerned with the cultural processes involved and the context of the behaviour. The main issues identified in this literature are cultural meaning and the social context of behaviour.

These two areas of literature are essentially dealing with the same consumption phenomenon, but both approach the topic from a different perspective. The self-concept literature primarily takes a psychological approach whereas the symbolic consumption literature is driven by a sociological/anthropological perspective. Literature in both areas is reviewed in order to gain a full understanding of the topic at hand. Few attempts have been made to integrate these perspectives, however the work that has been done is summarised at the end of the symbolic consumption literature. For example previous research has indicated that the concept of self-monitoring has much potential as a bridge between the fields of self-concept and symbolic consumption. Thus this chapter outlines the models and theories that currently exist within the literature that provide a basis from which an examination of the symbolic consumption of music can be undertaken. The overall structure of this chapter is summarised in Figure 2.1.

Figure 2.1 The Structure of the Literature Review



2.2 MUSIC

2.2.1 Introduction to The Consumption of Music

“For music isn’t just something nice to listen to. On the contrary, it’s deeply embedded in human culture (just as there isn’t a culture that doesn’t have language, so there isn’t one that doesn’t have music). Music somehow seems to be natural, to exist as something apart – and yet it is suffused with human values, with our sense of what is good or bad, right or wrong. Music doesn’t just happen, it is what we make it, and what we make *of* it. People *think* through music, decide who they are through it, express themselves through it.”

(Cook 1998, p.vi)

People listen to or consume music for many different reasons. Music is pervasive as it is heard in many different situations and contexts. In fact, Merriam (1964) proposed that music is the most pervasive of any human cultural activity as it “reaches into, shapes and often controls so much of human behaviour” (p.218). While much of the consumption of music is passive, a significant amount of consumption occurs because the consumer desired to listen to that music at that time. A number of reasons why someone might want to listen to music have been identified in the literature (e.g. Hargreaves and North 1999). The majority of this literature has focused on intrapersonal reasons for listening to music, such as emotional expression and aesthetic enjoyment. However, these factors do not fully explain the variation of music consumption behaviour found in different settings. It is therefore important to understand all of the functions of music, both intra- and interpersonal in order to gain a full picture of the consumption of music. This thesis contributes to this by focusing on one interpersonal reason for consuming music – symbolic representation.

Sections 2.2.2 - 2.2.5 outline the main areas of research that have been conducted relevant to the topic. The review begins by defining the nature and value of music (section 2.2.2). Within this section, the different approaches to music can be identified. Much of the literature regarding listening to or consuming music has been written by academics in the field of musicology. The approach taken by musicologists and ethnomusicologists focuses on the role of music in society as opposed to the

behaviour of individuals with regard to music. It becomes apparent in this section that there are many different ways of conceptualising what music is and why it is important.

Within the consumer behaviour literature, music has generally been treated as a factor influencing consumer decision-making and consumers' intentions to purchase other products. From this perspective, music is not seen as a product in its own right. However, music as a product can be classified differently than other products that have commonly been the focus of consumer research. The literature addressing both of these issues is outlined in section 2.2.3.

Issues related to the active consumption of music have often not been considered and where work has been done, it has focused primarily on the choice and purchase of music. In section 2.2.4, the research that has been conducted on identifying the reasons for consuming music is discussed. It is fairly widely accepted that music can be used as a tool to communicate extra-musical (symbolic) meaning (e.g. Frith 1996a, Hargreaves and North 1999). However, this reason for consuming music has received little attention from either consumer researchers or the wider fields of music study. The literature pertaining to the symbolic consumption of music that does exist is outlined in section 2.2.4.2 and a summary of the music literature is provided in section 2.2.5.

2.2.2 The Nature and Value of Music

Music can be heard everywhere. Not only do people choose to listen to, or consume music privately or socially as a leisure activity, but they are also exposed to music in innumerable day-to-day situations. Some examples include musical soundtracks on television, jingles in advertising, music from a passing car and background music in retail outlets. The diversity of ways in which music infiltrates our existence is illustrated in the following quote:

“It [music] inspires people to move and dance. It keeps people from loneliness. It allows others to escape from abusive situations in their family to their social world. It provides the background for social interaction between and among the sexes. It allows close friends the pleasure of charting their life experiences with the charts of popular music. It conveys intrapersonal messages to

listeners when songs make deep connections. It can make listeners laugh, cry, empathise, hate, love and react for a moment while the song is playing” (Orman 1992, p.285).

In addition to the social role music plays, music is also important economically. The total retail value of global recording sales in 2001 was US\$33.7 billion (International Federation of the Phonographic Industry, 2002). Complementary products, such as stereo systems, are also of economic importance. As early as 1984, 97% of British adolescents owned audio recorders (Frith, 1987). Technological developments such as compact discs and music on the Internet have increased the size of the market by facilitating access to and ownership of music and music related items (e.g. Hargreaves and North, 1999). The pervasiveness of music in everyday life is clear and has long been recognized (Merriam 1964). However the question remains, what exactly is music?

A typical dictionary definition describes music as “(1) an art form consisting of sequences of sounds in time, especially tones of definite pitch organised melodically, harmonically and rhythmically; (2) the sounds so produced, especially by singing or musical instruments; (3) written or printed music, such as a score or set of parts, (4) any sequence of sounds perceived as pleasing or harmonious” (Collins Shorter English Dictionary 1993). As all encompassing as this definition appears to be, it still privileges a particular philosophical perspective regarding what music is. For example, the limitation of what is considered as music to sounds produced by singing or musical instruments discounts sounds made from other materials such as pieces of wood and typewriters, and also compositions such as those written by John Cage. Cage’s “ 4’33”” (1952) comprises three movements, each which is marked *Tacet* (meaning “do not play”). Thus the music of this composition is comprised of the background noises (e.g. traffic noise, audience sounds) that are normally considered a distraction from music. Although this is an extreme example, it clearly illustrates that definitions such as these are driven by a particular philosophical perspective.

Table 2.1 Philosophical Perspectives on Music

Perspective	Nature of Music	Value of Music	Key Philosophers
Music as Imitation	Music is an imitative art. Doctrine of mimesis: music is an imitation of the ideal. Musical, social, political and moral concerns are intimately connected.	Significance lay in music's resemblances to other things (e.g. harmonious balance and unity). Concern with potentially adverse effects (e.g. sensuality and capacity to deceive).	Plato (427 – 347 BC) doctrine of mimesis Aristotle (384 – 322 BC) excellence of imitation vs. the goodness of what it imitated
Music as Idea	Music is a product of human minds. Dualistic foundation: relationships between music's ephemeral felt nature and the realm of ideas.	Significance lies in music's relation to other human mental activity. Music entails some kind of knowing. Aesthetic experience: the value of music is in its form and is not linked to anything outside itself.	Kant (1724 – 1804) account of aesthetic experience Hegel (1770 – 1831) artistic vs. natural beauty
Music as Autonomous Form	Music is intrinsic and located wholly within a purely musical realm. Formalist foundations: looking 'outward' to the sonorous event.	The course of musical beauty is none other than tonally moving forms. The meaning of music is wholly intramusical and contained within music's own materials, events and patterns	Hanslick (1825 – 1904) defence of music's purely musical value Gurney (1847 – 1888) musical experience mediated by a special mental faculty
Music as Symbol	Music is a symbol that mediates cognition. Semiotic theory: music is a distinctive kind of symbol situation with its own musically unique, semantic devices.	Music is an important vehicle by which humans construct their conceptions of 'reality'. Musical meanings do not have assigned reference and are multiple, fluid and dynamic.	Langer (1895 – 1985) music is a logical symbolic expression of the inner, felt life. Nattiez (b.1945) music is whatever people choose to recognise as such
Music as Experienced	Music is the way it is heard, experienced and lived. Phenomenological basis: resists efforts to explain what music is about, preferring to richly describe what music itself says and how music is experienced.	The world of music is vital, replete with its own meanings and values. The value of music can only be determined through close attention to how it is experienced.	Dutrenne (b.1910) aesthetic experience deploys imagination Clifton (1935 – 1978) music is what I am when I hear it
Music as Social and Political Force	Music is fundamentally social; a mode of human activity. Cultural perspective: music is cultural and thus is constantly being created, recreated, modified, contested and negotiated.	Importance of music is the way it shapes and defines human society. Musical value is not absolute, but is relative and culturally specific. Human and social orders are in turn, constructed and sustained by musical practices.	Adorno (1903 – 1969) normative, hierarchical account of musical value Attali (b.1943) music indicates changes in socio-political and socio-economic relations
Contemporary Pluralism	Musical practices are plural, diverse and divergent. Pluralist perspective: shift away from grand theory to accounts that figure plurality and difference e.g. feminism and postmodernism.	Musical value is not fixed, singular or uniform. What is important is how value and meaning has been constructed.	Göltner-Abendroth: articulation of a matriarchal alternative to the dominant patriarchal aesthetic McClary: link between music and matters of gender, sex and the erotic.

(Based on Bowman 1998)

The question of what the nature and value of music is has long been of great interest to philosophers. The responses to this question are diverse and often problematic, although some discernible patterns can be seen. Reviewing the different philosophical perspectives on music does enable a deeper understanding of exactly what the nature and value of music is. Bowman (1998) has provided a detailed account of the different philosophical perspectives on music, which have been summarised in Table 2.1.

A number of different dimensions of the nature and value of music can be identified in Table 2. 1. Firstly, the perspectives differ on whether or not music is viewed as a bridge to something else. Exactly what it is a bridge to is dependent upon the wider philosophical beliefs upon which that perspective is based. For example, from the “Music as Imitation” perspective, music is a bridge to understanding the true nature of reality, as music is, and can only be, an imitation of the universal or archetype. Similarly, from the “Music as Idea” perspective, music provides insights into the mind and therefore it is valuable as it relates to other human cognitive activity. On the other hand, the “Music as Autonomous Form” perspective rejects claims that music is a bridge to something beyond itself.

The second dimension relates to the nature of the musical meaning. The meaning of musical events is viewed from the “Music as Autonomous Form” as formal, autonomous and intramusical. Alternatively, from the “Music as Symbol” perspective musical meaning is expressive, heteronomous and extramusical.

The third and final dimension is the question of whether music functions separately from society or whether it is part of society. The “Music as Idea” perspective views music as being something that functions apart from society as it is a product of the human mind; “music deals not so much with the world ‘out there’ as ‘in here’” (Bowman 1998, p.71). However, many of the remaining philosophical perspectives agree that music is inextricably tied to the social world (e.g. Music as Imitation, Music as Symbol, Music as Experienced, Music as Social and Political Force and Music as Contemporary).

In addition to identifying the different perspectives on music philosophy, Table 2.1 also illustrates that musical philosophy is wider than musical aesthetics. Kant's "Account of Aesthetic Experience" has had a significant impact on what people have come to believe music is and how it relates to other aspects of human activity. It is clear, however that there are other ways of perceiving what music is and why it is important. The current philosophical viewpoint suggests that any, if not all, of the philosophical perspectives may be relevant in understanding the nature and value of music and musical experiences.

Academic disciplines can be characterised by the philosophical perspectives that they privilege. For example, musicology is closely aligned with the "Music as Autonomous Form" perspective. Musicology is one of only a few academic disciplines dedicated to studying music, thus it is important to know how this institutional structure has conditioned our way of thinking about music. As Cook (1998) notes, "there has been an academic tradition of thinking of music as 'purely musical', as being about nothing but itself, which has created a general impression among everyone *except* musicologists that in that case music can't matter very much" (p. vii). The combined force of the musicology perspective and Kant's aesthetic experience has also influenced research on music within the consumer behaviour discipline. Research conducted in this area is outlined in the following sections (2.2.3 – 2.2.4). However, it is clear from the literature on the philosophy of music that different approaches can, and probably should, be taken, as they will provide a different perspective on music consumption experience.

2.2.3 Music and Consumer Behaviour

Music is a product that has not traditionally been of interest to consumer researchers. As will be discussed in detail in section 2.4.2, the focus of early consumer researchers was on the tangible benefits and utilitarian functions of goods and services. The common view of the consumer was of a rational decision maker who purchased products that maximised the utility they gained from them (Bhat and Reddy 1998). Music as a product does not fit easily within this focus, although its potential influence on the consumer decision-making process did not go unnoticed. Consequently, music has generally been treated within the consumer behaviour

literature as a marketing tool - a factor that could influence consumer decision-making and the intention to purchase other products.

The emergence of the “experiential perspective” within consumer research, and the associated interest in ‘aesthetic products’ (Holbrook and Hirschman 1982) has led to an increased interest in music. The treatment of music has widened from simply being considered as a sales tool to a product in its own right. Music as a product has its own distinctive characteristics. The literature related to the use of music as a marketing tool and to the nature of music as a product is outlined in the following sections (2.2.3.1 and 2.2.3.2 respectively).

2.2.3.1 Music as a Marketing Tool

There is a notable amount of research that is concerned with how music can lead to a profit by increasing the effectiveness of marketing practices (e.g. Gorn 1982; Park and Young 1986; Smith and Curnow 1966). The basis for this interest is that when used in marketing related contexts, music is “capable of evoking non-random affective and behaviour responses in consumers” (Bruner 1990, p.99). In this sense music is perceived as a sales or marketing tool rather than a product (North and Hargreaves 1997).

The three main areas where the influence of music as a marketing tool has been studied are (1) as a background feature in advertising, (2) in classical conditioning, and (3) as a background to purchase behaviour (Lacher 1989; Lacher and Mizerski 1994). North and Hargreaves (1997) however categorise existing studies into those concerned with either advertising or shops.

As noted by North and Hargreaves (1997), the frequent inclusion of music in advertising clearly indicates its importance. However it is only recently that researchers have begun to ask why this is so. The explanations so far are based on classical conditioning, involvement and music fit. The classical conditioning explanation has been considered as a possible mechanism for bringing about positive feelings towards the advertisement. In what is perhaps the best-known study of music in a marketing context, Gorn (1982) demonstrated this mechanism. Gorn (1982) illustrated that liked music is effective in advertising because it conditions

preferences for the products associated with it. Soon after, Brierly, M^cSweeney and Vannieuwkerk (1985) gained similar results using what they perceived as a more rigorous experimental method. Experiments based on the classical conditioning hypothesis have not always produced supporting results however. For example, Alpert and Alpert (1989) found that they could not condition the mood associated with different greeting cards by pairing them with happy and sad music. In addition, Morris and Boone's (1998) study of the effects of music on emotional response, brand attitude and purchase intent found few significant results, but did note that music can change how the viewer feels when watching the advertisement. Consequently, the debate over classical conditioning continues.

One outcome of the classical conditioning literature has been its contribution to Petty and Cacioppo's (1981) Elaboration Likelihood Model (ELM). In the second experiment reported in his study, Gorn (1982) found that conditioning may influence persuasion via the peripheral route. North and Hargreaves (1997) suggest that this might explain why music is used in advertising to the extent that it is, because most people are in a state of low involvement when viewing advertisements. The findings of Park and Young's (1986) study supported the predictions of the ELM in shampoo advertisements that included music. They concluded that music improved brand attitudes for subjects in the low involvement conditions and decreased brand attitudes of those in the cognitive involvement condition. No clear effect was found for those in the affective involvement condition. Based on these results and the ELM, one would expect that music should lower brand attitude for high involvement consumers who are attempting to process brand information. The results of MacInnis and Park's (1991) study, however, suggest that for high involvement consumers, relevant beliefs about the product are primed by music that fits the advertisement, thus contrasting the affect based classical conditioning model outlined above. Also with regard to advertising, Stewart and Punj (1998) conducted a study of the influence of musical cues on advertising. The conclusions from this study were that responses to the non-verbal (musical) cues evoke more responses that involve images and visual cues, again suggesting some support for the ELM. It is clear from these studies that music can influence the response to advertisements in which it is included.

The second of North and Hargreaves (1997) categories comprises research conducted on the effect of music in shops and stores. The background for the interest in the influence of music in this context can be found in Kotler's (1973-74) work on store atmospherics. Three different areas of study regarding in-store behaviour in relation to the influence of music have been identified. The first of which is in-store customer activity. A study by Smith and Curnow (1966) found that customers who had been subjected to loud music spent less time on average in store than did those who heard soft music. Milliman (1982) conducted a similar study to Smith and Curnow (1966), but measured the speed at which store patrons moved from one point to another. Customers were found to be slower when subjected to slow tempo conditions, but they spent more money in the store. A later follow up study by Milliman (1986) found similar results. Taken together, these studies indicate that consumers act more quickly as music becomes more arousing, but they are likely to spend less money.

In addition to the amount of time that consumers spend in-store, studies have also focused on how the affective responses to music might mediate purchasing and affiliative behaviour (North and Hargreaves 1997). Based on MacInnis and Park's (1991) idea of musical fit, Areni and Kim (1993) conducted a study on the influence of different genres of music on wine consumption. The results showed that classical music, which was viewed as a high fit, led to an increase in the purchase of more expensive wine, but neither classical music nor Top 40 music (low fit) influenced the number of bottles of wine sold. In a similar study, North, Hargreaves and McKendrick (1999) found that music with strong national associations activated related knowledge and was thus linked with customers buying more wine from the country represented by the music. Mattila and Wirtz (2001) utilised a more holistic approach and instead of separating music from other environmental influences, combined music and scent together. Their findings supported this approach as when scent and music were congruent with each other in terms of their arousing qualities, consumers rated the environment significantly more positively. The results from all of these studies suggest that musically induced pleasure leads to affiliation and general approach behaviours towards shopping environments (North and Hargreaves 1997).

The final area of research involving music and the shopping environment addresses the belief that music can influence consumers' responses to waiting (North and Hargreaves 1997). Yalch and Spangenberg (1990) found in favour of this belief for under 25 year old clothes shoppers but not for older subjects. Interestingly though, a number of studies (e.g. Kellaris and Mantel 1994) showed that music that was disliked led to shorter time estimations than music that was liked. Kellaris and Mantel (1994) suggest that the lower estimations were based on less time spent on processing information while music that was disliked was being played.

In summary, it is clear that music has great potential as a marketing tool. However, from a music consumption perspective, this area of research focuses on the passive consumption of music, which is when consumers are exposed to music, but have not specifically chosen to listen to that music at that time. Accordingly, music is not treated as a product in its own right. The following section (2.2.3.2) identifies what characterises music as a product.

2.2.3.2 Music as a Product

Music as a product exists in two main forms – as a live performance or in a pre-recorded form. This thesis is concerned only with pre-recorded music. Recorded music is different in nature from many other products that are commonly the focus of consumer behaviour research such as fast moving consumer goods and consumer durables.

The different approaches to conceptualising the nature and value of music were discussed in section 2.2.2. The differences between music and other products do not lie in the tangible aspects of the music itself, but in the way that it is consumed (Lacher 1989, Lacher and Mizerski 1994, North and Hargreaves 1997).

There are a number of ways that the consumption of music differs from that of other products. It is the combination of all of these factors that distinguishes music from other products. Firstly, music is not destroyed by consumption, neither is its form altered. Due to advances in technology, a piece of music can be recorded and then experienced without the form of the music being altered in any way. There are situations where the medium upon which the music is recorded is either damaged or

wears out (Lacher and Mizerski 1994), however the actual form of the music is not altered.

Secondly, the same 'music' can be consumed many times and, due to its mobile quality, in many places. As noted by Lacher (1989), consumers purchase music in order to be able to experience the music more than once and also to have temporal control over the listening experience. In addition, ownership of the music enables the listener control over where, and in what situation, the music is consumed. Through technological advances in playback equipment, music has become entirely mobile. "It can follow us around the house, from living-room to kitchen and bathroom; on journeys, as 'in-car entertainment' and 'the walkman effect'; across notional and political boundaries; in and out of love and work and sickness" (Frith 1996b, p.236). Although repeat purchase of a piece of music is rare, repeat consumption occurs frequently (Lacher and Mizerski 1994).

On a similar note, the third characteristic is that music can be consumed without purchase, and it is often consumed before it is purchased. Lacher (1989) identified that music is often initially consumed through media such as the radio and television before it is purchased. Music can also be consumed without purchase, as it can repeatedly be heard on various media or it may even be received as a gift. However, some less mainstream genres of music may have to be purchased in order to be consumed as they receive little airtime on commercial mass media (Lacher and Mizerski 1994), although access to music through the Internet may have some impact on this situation. In general, purchase of music is not necessary unless the consumer wants to gain control of the consumption experience.

Fourth, the consumption of music may be active (choosing to listen to music) or passive (hearing music while performing day to day activities such as shopping, driving and working). Music is pervasive in our everyday lives, therefore people find themselves in many situations where they consume music passively. However, many consumers are in a situation where they can select the music they wish to hear by either choosing something from their collection, or by even creating their own mix of music on recordable media. The availability of a wide range of downloadable music

on the Internet has further facilitated the self-selection of music (Hargreaves and North 1999).

Finally, music can be consumed both privately and publicly. Although this characteristic is not explicitly identified by the literature, it is clear people may choose to consume music privately (e.g. in their own home or via MP3 players etc) or publicly, in the presence of others. The latter form of consumption has become the focus of much research as the social aspects of music have been recognised (e.g. Frith 1996b, Hargreaves and North 1999, Konecni 1982).

As discussed in this section, music as a product offers a unique site of consumption that should be of great interest to consumer researchers. The following section outlines the research that has been conducted on the consumption of music.

2.2.4 The Consumption of Music

The combination of unusual consumption features and significant influence on social and economic aspects of life suggests that music should be an important area of study for consumer behaviour researchers. However, issues related to the active consumption of music have not often been considered and, where work has been done, it has focused primarily on the choice and purchase of music.

Studies that have investigated the intention to purchase music include those by Holbrook (1982), Kellaris and Kent (1993), Kellaris and Rice (1993), Lacher and Mizerski (1994), Mizerski, Pucely, Perrew and Baldwin (1988). For example Lacher and Mizerski (1994) investigated the responses created in the listener to new rock music, and how those responses influenced the intention to purchase that music. They found that the strongest indicator of purchase intention was the need to reexperience the music and that the affective response was not as strong an indicator of purchase intention as was the music's ability to create an absorbing experience.

There has also been some interest in the development of musical preferences. The most well known study in this area is that of Holbrook and Schindler (1989). This study "provides an empirical investigation of whether popular musical preferences

peak at a certain age, thereby achieving a more precise estimate of that age than those permitted by informal observation or journalistic wisdom” (p.120). Holbrook and Schindler (1989) concluded that the development of tastes for popular music peaked in about the 24th year and followed an inverted U-shaped pattern. Although still addressing the issue of musical preference, Cherian and Jones (1991) took an information processing approach in an effort to develop a framework of why people who are exposed to the same sounds evaluate and categorise them differently (e.g. as noise or music).

The actual purchase of music is only a small part of the consumption experience, as music can be “consumed without purchase and re-experienced without repurchase” (Lacher and Mizerski 1994 p.367). Despite this, the post-purchase consumption of music is an area that has largely been ignored by consumer researchers.

Literature in both consumer behaviour and musicology has also tended to focus on the private, as opposed to social, consumption of music. Yet Bowman (1998) identifies that, from a number of philosophical perspectives, music is viewed as fundamentally social. Music is socially constructed, socially embedded and its nature and value are inherently social (Bowman 1998). This notion is supported by a wider group of music researchers. For example, Hargreaves and North (1997) maintain that “what makes [...] sounds into music is the way in which people collectively imbue them with musical meaning, and [that] a vital part of this process is the social and cultural context in which the sounds exist” (p.1). This perspective is part of a general move within the social sciences towards the study of behaviour within its social context – a notion that has also gained support within the consumer behaviour field (e.g. Belk 1975). Consequently, it is unlikely that consumption processes in social situations are the same as those in private situations. As music is inherently social and frequently consumed in the presence of others, the impact of social settings on post-purchase consumption processes offers a compelling research opportunity. Before addressing this topic specifically, the literature pertaining to the reasons for consuming music is outlined in the following section.

2.2.4.1 Reasons for Consuming Music

“Music consumption is the act of listening to a piece of music” (Lacher and Mizerski 1994, p.366). The question is then asked, why do we choose to listen to music? It is widely recognised that people consume products, including music, to fulfil a need or reach a goal (e.g. Arnould, Prince and Zinkhan 2002, Solomon 1992). Much work has been done on the identification and classification of the different needs or goals that motivate human behaviour, and therefore, consumption. Classic theories of motivation include Freud’s ‘drives’, Jung’s ‘archetypes’, Murray’s ‘human needs’ and what is perhaps the most well known, Maslow’s ‘hierarchy of needs’. Although these theories provide useful frameworks for conceptualising motivation, they are not exhaustive and are necessarily very general.

A number of motives that are specific to the consumption of music have been identified in the literature. These motives have been described in terms of the functions that music performs. Hargreaves and North (1997) suggest that “aside from its straightforward use as a source of intellectual and emotional pleasure, music might be used to achieve proficiency in a skilled task; to convey a particular self-image or personality; to accomplish particular aims in medicine, therapy, or education; to sell commercial products, just to name a few examples” (p.1-2). Even within this short and incomprehensive list, it can be seen that a number of different views and perspectives can be taken on identifying the functions of music.

As noted in the previous section (2.2.4), music is fundamentally social (e.g. Bowman 1998). This notion is also supported by the number of philosophical perspectives on music that view music as functioning within a social context (section 2.2.2). On this basis, Hargreaves and North (1999) argue that all functions of music can be viewed as essentially social. The most explicit of these are the functions that music performs at a societal or cultural level. Evidence of this can be seen in Meyer’s (1956) theory of musical meaning, which states that the communication of shared meaning via music can only take place in a cultural context. However, because the question is why do people choose to listen to, or consume music, an individual or social psychological perspective should be taken.

Sloboda (1986) proposes that the central problem in music psychology is to explain the structure and content of musical experience. However, it has been noted by Hargreaves and North (1997) that social psychologists have often neglected the social dimension, and that both the immediate social environment and broader-based cultural norms should be included.

Lacher (1989) provides a broad summary of potential reasons for consuming music. These are as follows:

1. Emotional stimulation: This refers to the ability of music to evoke emotions. "The reason that most of us take part in musical activity, be it composing, performing or listening is that music is capable of arousing in us deep and significant emotion" (Sloboda 1985 p.1). The emotional aspects of music consumption seem to be its most compelling product characteristic.
2. Cognitive stimulation: provided through the discrimination and assimilation of melody, harmony, rhythm, tempo and instrumentation via a series of complex and as yet largely unexplained processes that are required by listening to music (Lacher and Mizerski 1994).
3. Situational/social factors: People use music to facilitate/or to supplement social situations (Konecni 1982). Certain occasions have particular appropriate music that is played only for those occasions and that would seem inappropriate in another setting. These are learned, as are most of our music responses (Lacher 1989).

Hargreaves and North (1999) argue that music psychology has focused on the first two of these reasons whereas the situational/social factors have been neglected. They then identify a more comprehensive list of music functions that are based upon their interpretation of Merriam's (1964) proposed functions of music. Hargreaves and North (1999) suggest that social elements exist in all of these reasons. An outline of both Merriam's (1964) functions of music and Hargreaves and North's (1999) revised functions is provided in Table 2.2.

Table 2.2 Functions of Music

Merriam (1964)		Hargreaves and North (1999)	
1	Emotional expression	1	Emotional expression
2	Aesthetic enjoyment	2	Aesthetic enjoyment and entertainment
3	Entertainment		
4	Communication	3	Communication
5	Symbolic representation	4	Symbolic representation
6	Physical response		
7	Conformity to social norms	5	Conformity to social norms
8	Validating social institutions and religious rituals	6	Validating social institutions and religious rituals
9	Continuity and stability of culture	7	Continuity and stability of culture
10	Integration of society	8	Integration of society

Hargreaves and North (1999) propose that Merriam's (1964) "emotional expression" function has been a major growth area in music psychology over the last decade. The basis for this interest is the notion that music can act as a vehicle for feelings that may not be possible to convey by other means. This notion has, however, been investigated in slightly different ways. Some research (e.g. Sloboda 1991) shows that certain music can facilitate such physical reactions as sweating, sexual arousal and 'shivers down the spine'. This research links emotional expression with physical response, the sixth of Merriam's (1964) proposed functions. Another area of research on the emotional expression function investigates the emotional effects of music on mood at a more everyday level (e.g. North and Hargreaves 1997). From any of these perspectives, emotional responses are dependent on the social context within which they occur.

The second of Hargreaves and North's (1999) functions combines Merriam's (1964) second and third proposed functions: aesthetic enjoyment and entertainment. In the broadest sense, an individual's response to a stimulus depends on the interaction between the characteristics of the person, the music and the situation in which it is encountered. In line with the lack of emphasis on situational factors in music psychology, most research has focused on the first two of these variables. Aesthetic responses are characterised by an affective component and an element of cognitive appraisal. The social dimension has been neglected in most research on the experimental aesthetics of music, however adding the entertainment function makes the social dimension more explicit.

Hargreaves and North (1999) agree with Merriam's (1964) fourth function of music - communication. Music can be used by people who do not share a verbal language to communicate with each other. This function is primarily cognitive in that specific information is conveyed by musical structures and messages, but it is also social in the sense that these structures only acquire musical meaning when they are interpreted within the appropriate social context.

'Symbolic representation' comprises the fifth of Merriam's (1964) proposed functions of music. Merriam (1964) uses the term to refer to the transmission of non- or extra-musical information, such as narratives, values or ideals. This is what is known as cultural meaning within consumer research. This representational or symbolic function involves the social construction of musical meaning within particular cultural contexts. As noted by Crafts, Cavicchi and Keil (1993), "musical tastes sometimes reflect important social statements and experiences that may seem only incidentally related to the music itself" (p. xviii).

Hargreaves and North (1999) recognise that Merriam's (1964) four remaining proposed functions of music are explicitly social in nature. These are all functions that music performs at a societal level and thus are maintained as such in Hargreaves and North's (1999) interpretation. They do not however, provide much insight at an individual, social psychological level into why people choose to listen to music.

In summary, there are many reasons for the consumption of music. Music can be listened to for its own value or because of situational/social variables (Lacher and Mizerski 1994). However, even when music is listened to for its own value, social aspects are involved. Hargreaves and North (1999) conclude that the social functions of music they have outlined are manifested in three main ways, namely in the management of self-identity, interpersonal relationships and mood in everyday life.

It is the intrapersonal reasons for listening to music, such as emotion and aesthetic enjoyment that have received the most attention from researchers. As this thesis is concerned with the symbolic consumption of music, the literature pertaining to this area is outlined in the following section.

2.2.4.2 The Symbolic Consumption of Music

It is a fairly widely accepted notion that music can be used as a tool to communicate extra-musical (symbolic) meaning (e.g. Frith 1996a, Hargreaves and North 1999). However there is very little understanding of the processes involved in the symbolic consumption of music, such as how music is used symbolically, how decisions are made about what music best represents the consumers and what might influence these decisions.

Only a small number of studies have been conducted that address issues related to the symbolic consumption of music. A study by North and Hargreaves (1999) provides empirical evidence that people, in this case adolescents, do use musical as a 'badge of identity'. This gives weight to the notion of the symbolic consumption of music, especially in the lives of adolescents, but provides little insight into the processes that might be involved. This finding is supported by those of Goulding, Shankar and Elliott (2001), who found that the construction and expression of ones identity is a key reason (among others) as to why people attend raves.

Both Holbrook (1986) and Shankar (2000) have used a subjective personal introspective approach in order to gain an understanding of the relationship between their own musical preferences and their sense of self. Holbrook's (1986) study focuses on how, in his youth, he used music to 'feel hip'. This study refers mainly to the construction of personal identity and not the outward presentation of self. Similarly, Shankar's (2000) paper addresses the author's use of music to guide him through a transitional phase in his life. Shankar (2000) also discusses the role of music as a reminder of past selves.

Hogg and Banister's (2000) study of young consumers and pop music explores some of the processes involved in the self-symbolic consumption of music. This study is based on McCracken's (1986) Model of the Movement of Meaning, focusing particularly on the instruments of meaning transfer that adolescents use to consume the images of pop stars. The results indicate that a variety of means are used to transfer the meaning and images from the pop stars to the individual consumers. Adolescents, via different aspects of fan behaviour, then consume these meanings. This study provides some insight into the potential processes involved in the self-

symbolic consumption of music, but as it focuses on the image components, it does not provide a detailed description.

2.2.5 Summary of the Music Literature

Traditionally music has been thought of as primarily aesthetic, in that the value of music is in its form, and is not linked to anything outside of itself. Despite the growing acceptance of other perspectives on music (e.g. experiential and symbolic), the aesthetic account still dominates academic thought. This influence is also apparent even in the relatively small amount of research that has been conducted on music related consumer behaviour.

Although it is widely accepted that music is symbolic and can therefore be used to express an individual's self-concept, there is still much to be investigated with regard to the self-symbolic consumption of music. Relevant theories from consumer research, particularly self-concept and symbolic consumption, may provide a basis from which the self-symbolic consumption of music can be studied, as they refer to the communicative and symbolic properties of goods.

2.3 SELF CONCEPT

2.3.1 Introduction to Self Concept Literature

"The existence of one's own self is the one fact of which every mortal person - every psychologist included - is perfectly convinced."

(Allport, 1943, p.451)

The possession of a self-concept is the common characteristic of all human beings and it is that which distinguishes us from other animals (Hoyle, Kernis, Leary and Baldwin 1999). The commonality of the self-concept and the awareness that people have of their self, as articulated by Allport above, have perhaps been the underlying reasons why the self-concept has received so much attention from academics for such a long period of time. These are, however, the same attributes that make the self-concept a complex and difficult area to study. As a result of this, the self-concept literature is expansive and addresses a wide range of issues.

The sections (2.3.2 - 2.3.6) outline the main areas of research that have been conducted on this topic. The self-concept is a topic that has been studied within a range of disciplines. Thus the review begins at a general level, outlining these different approaches, and then finishes with the literature that pertains specifically to consumer behaviour.

The area of research that has attracted the most debate is that of the definition and structure of the self-concept. This debate is primarily a consequence of the variety of perspectives from which the self-concept has been studied. The different approaches to defining and conceptualising the self-concept are outlined in section 2.3.2.

Almost all of the main issues with which contemporary self-concept research is concerned, have their roots in the works of the early theorists such as William James (1890), Charles H. Cooley (1902) and George Herbert Mead (1934). In order to understand why certain issues have received more attention than others, a historical overview of self-concept research, including the work of these theorists, is provided in section 2.3.3. The main areas in which research into the self-concept has been done are then discussed in detail in section 2.3.4. Particular attention is given to the

object/subject distinction, the different dimensions of the self-concept, the sources of the self-concept and its link with behaviour.

Consumer researchers have applied self-concept theory in several different areas, particularly the congruency of brand and self images and symbolic consumption behaviour. Section 2.3.5 contains a review of the consumer behaviour literature pertaining to the self-concept, including a detailed review of the area of self/brand image congruency. The measurement of self-concept has been an issue that has impacted research in the area. The different types of measures and the way in which they have been used, both generally and in relation to consumer research, are discussed in section 2.3.6. An overall summary of the self-concept literature is provided in section 2.3.6.

2.3.2 The Nature of Self Concept

'Self concept' is a term that has been widely used since its conception by William James (1890) more than one hundred years ago. In 1971, Gergen reported that nearly 2,000 studies had been conducted on the subject during the two decades previous to his work. In the period from 1974 to 1993 a total of 31,550 articles on self and identity were published within the discipline of psychology alone (Ashmore and Jussim, 1997).

Alongside the expansive research into the area, a range of different opinions about what the self-concept is has emerged. In 1979, Rosenberg observed that "in a scientific field generally undistinguished by the precision of its terminology, the "self" stands as a concept foremost in the ranks of confusion" (p.5). The situation is somewhat better now, as most researchers agree upon the basic idea that the self-concept is an attitude towards oneself. However, there is still no precise definition and conceptualization that is used by all self-concept researchers.

Two main factors contribute to this situation. Firstly there has been much confusion over the terminology itself. 'Self-concept' is used to describe many different phenomena, and there are also a range of terms that are used to refer to what is otherwise known as the 'self-concept'. For example, 'self-concept' has been substituted with terms such as the 'proprium' (Allport 1955), 'self efficacy' (Bandura

1977) and 'identity' (Erikson 1968) to name but a few. In addition there are many other 'self' terms that contribute to the perplexity of the self-concept as they do not directly refer to the same concept. These related, but separate, side topics include self-awareness, self-monitoring, self-presentation, self-esteem, self-actualisation, self-verification, self-schema and self enhancement.

Another area where the terminology is not clear is in the relationship and overlap of self-concept with other important concepts within each discipline. For example, in psychology 'personality' and 'memory' are closely related, as are 'role' and 'language' in sociology. In anthropology, self-concept and the notion of 'personhood' overlap somewhat (Ashmore and Jussim, 1997). Lawson et al (1996), however, advise that rather than viewing the various perspectives as competing viewpoints, researchers should treat them as complementary to each other.

The second contributing factor is the range of perspectives and disciplines from which the self-concept has been studied. The self "can be understood from many different theoretical vantage points" (Solomon 1992, p.287). Researchers from several social science disciplines have studied the self-concept and, as a consequence of their underlying philosophies, view the self-concept slightly differently. Sirgy provided a brief summary of these perspectives in his overview of self-concept and consumer behaviour.

"Psychoanalytic theory views the self as a self-system riddled with conflict. Behavioural theory construes the self as a bundle of conditioned responses. Other views such as organismic theory treat the self in functional and developmental terms; phenomenology treats the self in a wholistic form and cognitive theory represents the self as a conceptual system processing information about the self. Symbolic interactionism, on the other hand views the self as a function of interpersonal interactions" (Sirgy 1982 p.287).

The emphasis that each discipline places on different components of the definition also varies greatly. These components are content, function and source of the self-concept. For example, in the passage from Sirgy (1982) above, it is evident that cognitive theorists emphasise the function of the self-concept, which in their view, is to process information in a systematic way. On the other hand, symbolic

interactionists emphasise the source of the self-concept, which they believe is social interaction. These different approaches and the resulting definitions are detailed in Table 2.3, and related issues are discussed further in 2.3.4.1 – 2.3.4.5.

Table 2.3 Approaches to the Definition of the Self-Concept.

Approach/ Theorist	Definition of Self Concept
<i>Self as an object</i>	
James (1890)	All that we call our own, and with whom and with which we share an identity
Allport (1955)	Proprium – all the regions of our life that we regard as peculiarly ours.
<i>Symbolic interactionism</i>	
Cooley (1902)	Everything an individual designates as his own and to which the individual refers with the personal pronouns 'I', 'me' and 'myself'.
Mead (1934)	Self concept is a social structure arising out of social experience
<i>Neo-Freudian</i>	
Sullivan (1953)	Self system-an organisation of educative experience
<i>Organismic</i>	
Lecky (1961)	Organised conceptual system of an individual's thoughts about himself
<i>Phenomenological</i>	
Snygg and Combs (1949)	Phenomenal self – everything the individual refers to with the words, I, me and mine.
Rogers (1951)	Consistent conceptual pattern of perceptions of characteristics and relationships of the I or the me, together with values attached to these concepts.
<i>Cognitive</i>	
Sarbin (1952)	The self is a cognitive structure, it includes substructures.
<i>Current</i>	
Burns (1979)	Self concept is an organisation of self attitudes
Epstein (1980)	A self theory of what the individual is like
Rosenberg (1979)	The totality of the individuals thoughts and feelings having reference to himself as an object

(Adapted from Malhotra 1988, p.8-9)

The definitions presented in Table 2.3 all share a common view of the self-concept as being an attitude towards oneself. Thus the self is considered to be an object, about which one has an attitude (e.g. Rosenberg 1979). In addition to the self as an object, the self-concept also includes the self as subject i.e. the process of actively experiencing, or the self as knower as opposed to the self as known (Malhotra 1988). The processes involved in the 'self as subject' are known as 'reflexive consciousness'. Reflexive consciousness refers to the ability of the conscious human mind to turn its attention back towards its own source and seek the self. In other words, it is the self thinking about the self (Baumeister 1999). Mead (1934/1962) maintains that reflexivity is the essence of the self. It is this characteristic which

distinguishes the self from other objects and also from the body. Bidney (1953) extends this to suggest that it is the possession of a self-concept rather than language that differentiates man from other animals. He suggests that only man has the ability to stand apart from himself and consider what he is and what he would like to be i.e. to see himself reflectively, as an object and thus, to maintain a self-concept.

Recently there does appear to have been some agreement amongst those involved in the field that Rosenberg's definition of the self-concept is the most appropriate. Rosenberg (1979) defines the self-concept as "the totality of the individuals thoughts and feelings having reference to himself as an object" (p.7). It must also be noted that it has long been recognised that the boundaries of the self are not limited to the physical self, but also include the extended self. The 'extended self' includes all that we call our own. "In its widest possible sense, a man's Me [self] is the sum total of all that he can call his, not only his body and his psychic powers, but his clothes and his house, his wife and children, his ancestors and friends, his reputation and works, his land and horses, and yacht and bank account" (James 1890/1981, p.279). The definition of self-concept adopted in this thesis is a combination of Rosenberg (1979) and James (1890) – the self-concept is the totality of the individual's thoughts and feelings having reference to...the sum total of all that he can call his.

2.3.3 The History of Self Concept Research

In reviewing the history of the self-concept, Ashmore and Jussim (1997) have identified two different approaches that can be taken. The first approach is concerned with the cultural conception of the self during different periods and the resulting self-concepts that individuals at those times have held. An example of one such self-concept 'history' is that of Baumeister (1987) who contends that 'the self' has only recently become an issue for individuals. The second approach focuses on how scientists and philosophers have conceived of, and studied the self throughout history. With some exceptions, this type of historical analysis of the self-concept has generally been undertaken from a single disciplinary point of view. This notwithstanding, the second of Ashmore and Jussim's (1997) approaches leads to a better understanding of the contemporary view of self-concept and therefore it is this approach which is taken in this section.

Table 2.4 Approaches to the Study of Self-Concept: A Timeline

Decade	Psychology	Sociology	Anthropology
1890s	James (1890) "Consciousness of Self"		
	Calkins (1900) "Psychology as science of selves"		
1900s		Cooley (1902) "looking glass self"	
1910s	Bahaviourism: eclipsed the self		
1920s			Radin (1920) life history
1930s		Mead (1934) Mind, Self and Society	
		Linton (1936) Social role	
1940s	Self esteem as a personality variable	Role theory (structure of self)	
		Symbolic interactionism (process of self)	
1950s	Erikson (1950) ego identity	Goffman (1959) Presentation of Self	Hallowell: cultural universals
	Foote (1951) role identification		
1960s		Role Identity Models	
1970s	<i>Cognitive Perspective</i>		
	Social Identity Theory		
	<i>Social Constructivist Perspective</i>		
1980s	Story metaphor for identity		Self in action

(Adapted from Ashmore and Jussim, 1997, p.9)

The birth of 'self-concept' as a scientific concern is often attributed to the field of psychology (e.g. Rosenberg 1979). However psychologists were not the first to ask questions about the nature of the self (Baumeister 1986). Philosophers as far back as Plato and Aristotle have contemplated the nature and function of the self. Thus "scholarly interest in the self antedates the birth of most of the disciplines that now consider selfhood a fruitful topic of research" (Hoyle et al 1999 p.3). The disciplines

referred to in this quote are psychology, sociology and anthropology. The history of the self-concept within each discipline is summarised in Table 2.4.

The psychologist, William James, is generally recognised as the first social scientist to develop a theory of the self-concept. This was presented in James' (1890) textbook, which was the first introductory text in psychology. Within this theory, four notions have emerged as being of particular importance. These are:

- a) the "I" and "Me" distinction. Here the "I" is the knower or subject which contrasts with the "Me", the known or object. The "Me" has come to be called the self-concept and has been the main focus in psychology (Harter 1996).
- b) the multidimensional, hierarchical nature of the self-concept. James' Me-self, or the self-concept, is divided into three constituents - the material self, the social self and the spiritual self. The material self is at the bottom of the hierarchy and is a requirement for all other selves. At the next level is the social self and then at the top of the hierarchy is the spiritual self.
- c) the social self that is based on ones perception of others opinions of oneself.
- d) the definition of self-esteem as a ratio of success to aspirations which are of different levels of importance.

(Marsh and Hattie 1996).

The impact that James' (1890) theory has had on the study of self-concept has been so big that Rosenberg (1979) has stated that "it is no exaggeration to say that almost all the topics worth studying in this area were either adumbrated or clearly spelled out in James classic discussion" (p.3). Calkins (1900) even went so far as to suggest that psychology should become a science of selves. Despite the huge impact James' self-concept had on psychology, the self-concept quickly fell into disuse. The main cause of this has been attributed to the rise of positivism in psychology, which was manifest in the behavioural paradigm (Allport 1943 and Wylie 1974). From a behavioural point of view "subjective certainties are suspect, selves seem a bit indecent and any hint of metaphysics (that is, of non positivistic metaphysics) savors of laxness" (Allport 1943 p.452). Psychologists' interest in the self-concept was revived during the 1940's through the development of self-report measures of self-esteem (Ashmore and Jussim 1997). This remained the state of self-concept research in psychology until

the 1970's when there was a resurgence of interest in the self-concept in all traditional social science disciplines (discussed later in this section).

In sociology, the emphasis moves from the strictly phenomenal self to the social self, and focuses on how individuals' social interactions with others impact upon the development of the self-concept, thus laying the foundations for a situationally based view of the self. This change in perspective can be traced to the work of symbolic interactionists, Charles Cooley and George Herbert Mead (Hoyle et al 1999). For symbolic interactionists, "the self is considered to be primarily a social construction crafted through linguistic exchanges (symbolic interactions) with others" (Harter 1996 p.3). Cooley's most notable contribution is the concept of the 'looking glass self'. This refers to a self-concept that is developed on the basis of the internalisation of others opinions about the self (Cooley 1902). Mead supports this view and extends it by proposing that the "looking glass self" is based not on a specific other but on the 'generalised other' (Mead 1934). The 'generalised other' is our imagination of how certain classes of people react to our behaviour (Epstein 1980). Gecas (1982) identified two major streams of thought that have since developed in sociology. The first emphasises the structure of the self-concept, which focuses on social roles, including role identification and identity theory. The second stream is based on self-concept processes and includes work on self presentation and impression management.

In anthropology, work on the self-concept is much less common. The anthropological approach is concerned with analysing how the self-concept is manifest in different cultures and throughout different time periods. Thus it links to the first of Ashmore and Jussim's (1997) types of historical analysis as discussed at the beginning of this section.

Since the 1970's there has been increased interest in the self-concept in the social science disciplines. Ashmore and Jussim (1997) have identified a number of reasons for this. Some of these factors are specific to the social sciences and include the rise of the cognitive perspective in psychology and the social constructivist perspective more generally. There are also new conceptual tools that enable us to take a wider view in investigating the self. These include autobiography, life stories and role

identities. Methodological advances such as advanced multivariate structural methods and ethnographic methodologies have also opened up opportunities to develop new perspectives and understandings of the self-concept.

2.3.4 Contemporary Issues in Self Concept Research

Although social scientists' interest in the self-concept has increased dramatically in the last three decades, there is still a small number of key issues that contemporary researchers are focused on. Harter (1996) has identified seven contemporary issues and has also discussed how the roots of these issues can be traced back to the work of such theorists as James (1890), Cooley (1902) and Mead (1934). The contemporary issues in self-concept research as proposed by Harter (1996) are:

- a) the viability of the distinction between the I-self and the Me-self
- b) global versus multidimensional models of self
- c) discrepancies between the real and ideal self-concepts
- d) social sources of evaluation
- e) multiple selves versus a unified self
- f) true selves versus false selves and
- g) cognitive, affective and behavioural components of the self concept.

Each of these issues are discussed further in the following sections (2.3.4.1 - 2.3.4.4). The continuing relevance of the distinction between the I-self and the Me-self is discussed in section 2.3.4.1. In section 2.3.4.2, the different types of self structures are discussed. This incorporates global versus multidimensional models, discrepancies between the real and ideal self-concepts, multiple selves versus a unified self and true versus false selves, as these issues all impact upon the overall structure of the self-concept. The sources of the self-concept are addressed in section 2.3.4.3 and the section 2.3.4.4 outlines the behavioural components of the self.

2.3.4.1 The Object/Subject Distinction

Rosenberg's (1979) definition of the self-concept describes the self as an object about which one has a perception. There are, however, two ways in which the self can be viewed - as a subject and as an object. "The most immediate sense in which we experience the self is as an active agent - an executor, a doer. But it has long

been recognised that one of the distinctive characteristics of the individual is his ability to serve as both subject and object simultaneously" (Rosenberg 1979, p.6). James (1890) was the first to articulate the distinction between the self as subject (the knower, "I") and the self as object (the known, "Me"). These two facets of the self are distinct concepts but are also inseparable (Hoyle et al 1999).

The self as object/self as subject distinction has endured since its introduction, albeit in many different forms. For example, Lewis and Brooks-Gunn (1979) referred to the existential (subject) and categorical (object) self, whereas Wylie (1974) used the terms agent (subject) and self as object. Whichever terminology is used however, it is clear that the subject continues to be the active knower and the object is the known. "This distinction...has proved amazingly viable and appears as a recurrent theme in many theoretical treatments of the self" (Harter 1996 p.6). The importance of the self as subject "is much higher than the relative lack of research would imply" (Baumeister 1999 p.12). The lack of research on the self as subject can most likely be attributed to the difficulties in examining it. James (1890) asserted that the "I" was a much more difficult field of inquiry than the "Me", as it is the conscious mind at any given moment. Consequently the main focus of self-concept researchers has been on the self as object, or the 'self-concept', as illustrated by the large number of studies reviewed in this chapter.

2.3.4.2 Types of Selves

The self-concept is not a basic construct, but an organisation of more basic perceptions (Combs, 1981). The exact content and structure of this 'organisation' has been of great interest to self-concept researchers for some time and as a result, all kinds of selves have been proposed. Bosma (1995) has coined this expanse of offerings, the "topography of self". In his analysis of the state of self-concept research, Hoelter (1985) identified four main approaches to understanding self-conception. These are:

1. single dimension studies in which self-conception is viewed simply as global self esteem or perceptions of a particular ability (e.g. Wylie 1974 and 1979),
2. studies using open-ended responses to questions such as "who are you" (Burgenthal and Zelen 1950) or "who am I" (Kuhn and McPartland 1954)

3. works that focus on self process without recognition of an underlying structure (e.g. Blumer 1969), and
4. studies that make explicit assumptions concerning the structure of self conception and focus on its components (e.g. Burke 1980, Rosenberg 1979 and Stryker, 1980).

Hoetler (1985) notes that it is the last of these approaches that has yielded the most promising results to date.

Traditionally, self-concept has been viewed as a stable, uniform and generalised view of the self (Markus and Nurius, 1986). This has meant that most empirical attempts to link the self-concept with the diversity of behaviour to which it is theoretically related, have been unsuccessful. The remedy for these difficulties has been to view the self-concept as a multifaceted phenomenon (Markus and Wurf, 1987). This change in conceptualisation is so distinct that Bosma (1995) has gone so far as to rename the multidimensional self-concept, the 'self-system'. However, the majority of authors still use the term 'self-concept', with it being the definition and treatment of the concept that have changed.

The idea of a multi faceted or multi dimensional self-concept is however, not in itself new. The roots of this idea can be found in the work of James (1890), Cooley (1902) and Mead (1934) and have been extended and developed through a long line of social psychological theories (Griffin, Chassin and Young 1981). The adoption of a multi dimensional perspective appears to have been facilitated by the recent increased interest in the socially based theories of self-concept from social psychology and sociology, as detailed in Table 2.4. Sociologists generally perceive the self-concept as a fluid construct that does not have a stable structure over time (Ashmore and Jussim 1997). The sociologists' self-concept is truly multidimensional in that one may have as many different selves (symbolic interactionist perspective) or identities (role theory perspective) as social relationships (e.g. McCall and Simmons 1978, Stryker 1968). The lack of a central unifying conception of oneself however has not been easily accepted by self-concept researchers in other disciplines and it has led to methodological difficulties in researching the self-concept and its relationship to behaviour. The sociological perspective has therefore been modified to a more general, multidimensional perspective, as encompassed by the 'situational self

image'. Here, a repertoire of self-conceptions is developed over time, based on social interactions. The choice of which self to present is based on situational factors (Schenk and Holman, 1979).

Although a multidimensional approach has now become generally accepted, there is still much debate over the number and content of different views of the self (Hogg, Cox and Keeling 2000). A proliferation of different selves exist that can be included in the overall structure of the self-concept. "The individual's collection of self-conceptions and self images can include the good selves, the bad selves, the hoped for selves, the feared selves, the not me selves, the ideal selves, the ought selves" (Markus and Narius, 1986). All of these are possible, however the self-concept has traditionally been conceptualised as comprising of an actual, ideal and social self (Malhotra 1988). Various authors have, however, proposed many other selves. The following are some examples of these e.g. the negative self (Bannister and Hogg 2001b) the material self and the spiritual self (James, 1890/1981), the phenomenal self (Snygg and Combs, 1949), the looking glass self (Cooley, 1902), the situational self (Schenk and Holman, 1979), the undesired self and the un-ideal self (Ogilvie, 1987). It must be noted however that this is in no way an exhaustive list.

Many of the different self-conceptions provided in the literature encompass similar meanings but have been given different names. Several authors have attempted to categorise these conceptions, and as a result there are also a number of criteria upon which self-conceptions can be categorised. For example Ashmore and Jussim (1997) highlighted two distinct internal codings of self concepts, (1) content-specific self definitions (e.g. social group membership, roles), and (2) self comparisons (e.g. ideal selves and possible selves). Many of the various selves could be defined as either self-definitions or self-comparisons. Another method of categorising selves is to group together those with similar meanings. For example, Malhotra (1988) has identified that the various approaches taken to self-concept explicitly or implicitly incorporate a multidimensional view which is based on the actual self (the person that I believe I actually am), the ideal self (the person as I would ideally like to be) and the social self-concepts (the person as I believe others see me).

Perhaps the most appropriate way of understanding the different categories of selves is to consider Markus and Wurf's (1987) four main areas of difference. These are:

1. the centrality or importance of each self within the overall structure of the self concept. Some may be core conceptions while others may fulfil a more peripheral role. However, peripheral selves should not be ignored in research as they may still wield considerable influence upon an individual's behaviour. It is also possible for various reasons, that different selves may be more prominent at one time or another. For example, certain selves can be related to different developmental stages. The bodily self is important in childhood, whereas the social self replaces this in later developmental stages (Sarbin, 1952).
2. whether or not the self concept has been achieved. Not all selves are actual, some may contain visions or images of selves that an individual may achieve (possible selves) and some may even represent hoped for ideals. These selves serve as incentives for behaviour as they provide images for possible future selves or even undesired selves. They also perform an evaluative and interpretive function for the individual's current self-concept.
3. whether they refer to past, present or future views of the self. This idea has also been defined as 'the tense of self conception' (Schutz, 1964) and the 'temporal sign' (Nuttin, 1984). It is once again important not to assume that it is only the present self concept that is significant when conducting self concept research.
4. the positivity or negativity of self conceptions. Most research focuses on positive selves, however there has been some work conducted on the individuals negative self-conceptions (e.g Sullivan's 'the bad me' (1953)).

In identifying the differences between selves in general, Markus and Wurf (1987) also suggest the criteria that a conceptualisation of the self should fulfill. The notion of 'possible selves' (Markus and Nurius 1986) addresses these criteria and thus, is the conceptualisation adopted in this thesis. 'Possible selves' include all selves which are, or have been, possible for that person, such as what individuals could become, what they would like to become, what they are afraid of becoming, what they are and what they have been. When the concept of possible selves is combined with that of a situational self-concept, an understanding of the self as a working self-concept is gained. This comprises of "core self-conceptions embedded in a context of more

tentative self-conceptions that are tied to the prevailing circumstances” (Markus and Wurf, 1987, p.306).

2.3.4.3 Sources of Self Concept

There are a number of arguments regarding how self-conceptions are formed. The main differences between these theories can be attributed to the discipline or perspective from which they originate.

At a general theoretical level, the source of self-concepts can be differentiated on the basis of social versus individual construction. Which source is appropriate is mostly dependent upon which discipline is being used to conceptualise the self-concept. The different approaches have been discussed previously (section 2.3.2). It should be noted that the social construction theories are in line with current approaches to the definition and conceptualization of the self-concept.

A number of specific sources of self-concepts have been identified in the literature. Some theories suggest that the concept of the self can be developed internally from such actions as making inferences about one's own attitudes and dispositions while watching one's own behaviour or through direct attempts at self assessment (Markus and Wurf, 1987). Sarbin (1952) purports that the growth of the self-concept is closely related to developmental stages, as discussed previously.

Social interaction however, provides the basis for most of the proposed theories (Lawson et al, 1996). Both Cooley (1902) and Mead (1934) claim that the self-concept develops from ideas about oneself that are attributed to others' minds and that this process is facilitated through communication. At a more specific level Rosenberg (1979) advocates four principles of self-concept formation that are both social and internally based. The first principle is that of 'reflected appraisals', and is similar in nature to Cooley's 'looking glass self'. "This principle holds that people as social animals, are deeply influenced by the attitudes of others towards the self and that, in the course of time, they come to view themselves as they are viewed by others" (Rosenberg, 1979, p.63). Related principles include direct reflections (how others view us), perceived selves (how we believe they view us) and the generalised other (attitudes of the community as a whole).

The second principle of self-concept formation is 'social comparison'. This principle holds that people judge themselves by comparing themselves to certain individuals, groups or social categories. This is not to suggest that people do not also compare themselves with other standards. Rosenberg (1979) distinguishes two types of social comparisons. One of these marks the individual as either superior or inferior, while the other is normative and refers to deviance/conformity. In other words, two different questions can be asked by an individual when comparing themselves with another, "am I better or worse" and "am I the same or different".

'Self attributions' comprise the third of Rosenberg's (1979) principles of self-concept formation. This principle holds that we draw conclusions about ourselves largely by observing our behaviour and its outcomes, and therefore this is not a socially based theory. Theories related to this principle are "self-perception theory" (Bem, 1967) and the more widely recognised 'attribution theory'.

The final of Rosenberg's (1979) principles of self-concept formation is that of 'psychological centrality'. This principle holds that the self-concept is not a collection but an organisation of parts, pieces and components. Therefore this principle leans more towards explaining the structure of the self-concept rather than how that structure is developed.

One final socially based theory of the source of self-concept is that of 'biased scanning'. "In essence this theory views self-concept development in terms of identity aspirations and biased scanning of the environment for information to confirm how well we are doing in achieving these aspirations" (Lawson et al, 1996, p.301). Consequently, from this perspective the self-concept is more likely to reflect what we would like to be, rather than what we actually are.

2.3.4.4 Self Concept and Behaviour

Although much of the research conducted on self-concept has focused on determining its content and structure, there has been growing interest in related behavioural aspects such as the functions of, and processes involved with, the self-concept (Bosma 1995, Markus and Wurf 1987). Self-concept researchers involved in

behavioural aspects are generally concerned with the question of how the individual utilises the self-concept to control and direct his or her behaviour.

Bosma (1995) maintains that the advantage of this shift in interest is that it “draws identity research away from a lot of philosophical dangers and pitfalls inherent in attempts to come to grips with essentialistic – in terms of content, structure entities or essence – definitions of identity” (p.11). This viewpoint is based on Bosma’s support for a dynamic systems theory, which argues that the relevance of a self-concept depends upon situation specific and person-context relationships. This theory cannot work if the self-concept is reduced to a simplified construct, as would have to be done if an essentialistic definition was to be determined. Bosma’s (1994/1995) concerns echo those of Skinner (1953), who forty years earlier proposed that a focus only on content and structure may lead us to expect consistencies and functional integrities that do not exist. This provides further support for the increased interest in the relationship between the self-concept and behaviour as this will provide a fuller and more appropriate understanding of the self-concept.

Although this area has not been fully researched, some attempts have been made to define the functions of the self-concept. For example, Allport (1955) identified a number of functions of the self-concept, or the ‘proprium’ as he maintained that it should be called. The full functions were as follows:

- ego enhancement: the value of self-preservation and achievement
- ego extension: the extension of the self into the outside world
- rational agent: the ego function
- self image: the perceived self, comprising two elements – the current evaluation of self and the ideal self
- propiate striving: our pursuit of the ideal self
- the knower.

However, this classification does not provide any description of the processes involved with these functions. Markus and Wurf (1987) have identified several functions of the self-concept that are also closely related to intrapersonal and interpersonal processes.

The intrapersonal functions that are mediated by the self-concept include providing the individual with a sense of continuity in time and space, providing an integrating and organising function for the individual's self-relevant experiences (information processing), regulating the individual's affective state, and providing a source of incentive or motivation for the individual. As an individual strives to carry out personally based and motivated behaviour, they are inevitably swept up in social interaction. Thus they also suggest four interpersonal functions. These are the judgement of others (social perception), situation and partner choice, interaction strategies and reactions to feedback (Markus and Wurf, 1987). In other words, these interpersonal functions describe four stages in social interaction; (1) perceiving the social interaction, (2) setting the stage for the social interaction, (3) social interaction, and (4) evaluations of one's performance based on feedback from the self and others.

It is nevertheless, the link between self-concept and motivation that is most frequently discussed in the literature. Rosenberg (1979) even goes so far as to suggest that the self-concept is also a motivational system. This contention is supported by Triandis (1989) who alleges that "...all aspects of social motivation are linked to the self. Attitudes, beliefs, intentions, norms, roles and values are aspects of the self" (p.506). There appears to be a consensus within the literature regarding the existence of at least two self-concept motives. These are self-consistency and self-esteem, or alternatively the maintenance and enhancement of the self-concept. Usually these two motives are harmonious albeit separate, but under some circumstances these motives can conflict (Sirgy, 1982).

The motive of self consistency refers to the individual's need to maintain internal consistency and unity of the conceptual system and to act in accordance with it (Rosenberg, 1979). Other terms used in the literature that express this are protection of the self, self preservation, maintenance of the self and self concept stability. There are many behavioural consequences of different levels of internal consistency. For example, it has been found that the more integrated one's self concept is, the more consistent one's behaviour will be. Thus one behavioural effect of the self-concept is the suppression of behaviour that is not consistent with it. Secord and Backman (1964) have identified a number of ways in which the individual is able to maintain

and stabilise his or her self-image. These are misperception, selective interaction, response evocation, selective evaluation of the other person, selective evaluation of the self, affective congruency and social factors such as roles and constancy of interaction. However, there is limited evidence regarding other impacts of the self consistency motive on behaviour (Rosenberg, 1979).

Self-esteem has been put forward by Epstein (1980) as a particularly important aspect of the self-concept as it functions to enhance and unify it. Sirgy (1982) maintains that self-esteem can be treated as "a conscious judgement regarding the relationship of ones actual self to the ideal or social self" (p.287). It can result in a positive or negative orientation towards an object, which in this case, is the self (Rosenberg, 1979). Therefore it serves to motivate behaviour by encouraging the individual to behave in a way that is moving them closer to their ideal self. In fact some theorists (Allport 1961, Kaplan 1975) and hold that self-esteem may be the most dominant of all behavioural motives. This is also apparent in Maslow's (1943) Hierarchy of Needs, where self-esteem is considered a higher order motive.

Rosenberg (1979) has identified a number of defense mechanisms that are used by an individual to protect their self-esteem. The roots of these mechanisms can be found in the work of Freud. The mechanisms are (1) rationalisation: involves finding a socially acceptable or admirable explanation of behaviour that may otherwise be disapproved of, (2) compensation: efforts to overcome self-esteem damage caused by failure in one area, by extraordinary achievement in another area, (3) projection: attributing ones own undesirable characteristics to others, (4) displacement: those who feel inferior assert their superiority over others, (5) reaction formation: emphasis of feelings or characteristics that are the opposite of undesirable characteristics of the self, and (6) repression: pushing socially or individually offensive impulses into the unconscious. To a great extent, the objective of these mechanisms is to defend self-esteem. In addition to protecting the self-concept, the self-esteem motive also serves to actively search out behaviour that improves the self-concept.

In sum, the maintenance and enhancement of the self (self-consistency and self-esteem) are two extremely powerful motives in guiding human thoughts, feelings and behaviours. It is imperative that any researcher interested in human behaviour is

aware that an individual's decisions are based not on what he/she actually is, but on what he/she thinks he/she is. There is a consensual view within the literature that much of human behaviour is motivated by the need to protect and enhance the self-concept. As consumer behaviour comprises a large portion of all our behaviour, it is here that the links between self-concept and consumer behaviour can most clearly be seen.

2.3.5 Self Concept and Consumer Behaviour

Self-concept theory has received much attention from marketers and more specifically consumer behaviour researchers for a variety of reasons (Lawson et al, 1996). A number of links between self-concept and consumer behaviour have been identified in the literature. Hogg and Savolainen (1997) propose that the two factors that closely link self-concept to marketing in general, and to consumer research in particular, are product symbolism and self-concept/brand image congruency. Individuals can use the symbolism that is related to products for self-expressive purposes. Additionally, product symbolism plays an instrumental role in the relationship between product image and the consumer's self-concept. The congruency theory contends that consumers will purchase or use products that have symbolism that is congruent with their concept of themselves (e.g. Grubb and Grathwohl 1967). This is discussed in more detail in section 2.3.5.1.

Onkvisit and Shaw (1987) have identified a number of properties of self-concept that have enabled it to be transferred into a consumer behaviour context. The properties are:

1. the self-concept is not innate, it has to be learned: it is therefore continuous and dynamic,
2. the self-concept is stable and consistent: this facilitates brand loyalty and also means that the self-concept will not change throughout the decision making process. Changes that do occur will be more gradual.
3. the self-concept is purposeful: it exists to protect and enhance the ego
4. the self-concept is unique and promotes individualism: individuals may use products to portray and support the self-concept, and
5. the effect of self-concept is either positive or negative: future behaviour is directed by the reactions that one receives to his/her consumption.

These properties provide some indication of how self-concept has been applied in the field of consumer behaviour. In addition to the properties identified by Onkvisit and Shaw (1987), Lawson et al (1996) have suggested that the self-concept is interesting to consumer researchers because the self concept includes material possessions in its definition of the self, there are various different types of self that influence behaviour, there are a range of possible explanations for the source of the self-concept and there is a possibility that the self-concept may influence purchases and that purchases or consumption may impact upon the self-concept. At a general level, self-concept is of interest to consumer behaviourists as the image one has of themselves dictates or at least influences their behaviour (Onkvisit and Shaw, 1987).

The self-concept is also of interest because of the role that consumer activities play in defining the self. Even early in self-concept research, James (1890) emphasised the role of the 'material self' in the overall self-concept. This includes bodies, the things one owns and the places where we live. A comparable self, the 'extended self' (Belk 1988) has received much attention within the consumer behaviour literature. This is a broader view of the self than most other definitions of selves provide (Folkes and Kiesler, 1991). The extended self "is not limited to external objects and personal possessions, but also includes persons, places, and group possessions as well as such possessions as body parts and vital organs" (Belk, 1988 p.140). The objects that may comprise the extended self range from very personal objects to places and things that enable people to feel as though they belong in their environments. Consequently there are different levels of the extended self: the individual level, the family level, the community level and the group level. A variety of implications for consumer behaviour arise from defining the self in this way. The consumer may now experience products vicariously through friends and family members who they consider to be part of the self. A consumer may also try to extend the life of products that hold a special meaning for them or they may hold on to them for longer than they are useful. Moreover, a consumer might also take more care of a product that they consider to be a part of their extended self (Folkes and Keisler, 1991). The important point to note about the relationship between self concept and consumer behaviour is that "having possessions functions to create and to maintain a sense of self-definition and that having, doing and being are integrally related" (Belk, 1988, p.146).

Although there has been a lot of interest in self-concept, the concept has been underutilised in consumer behaviour research when compared with other psychological constructs (Onkvisit and Shaw, 1987). This is surprising given that there is an implicit belief in consumer behaviour that consumers can be defined in terms of products or related meanings (Sirgy, 1982). This notwithstanding, what research has been done has treated the self-concept as a relatively stable characteristic of the individual (Burnkrant and Page, 1982), despite the fact that there remains ambiguity and confusion with regard to the conceptualisation of the concept (Sirgy, 1982).

In his comprehensive review of self-concept and consumer behaviour, Sirgy (1982) identified five distinct tracks of literature. These are discussed as follows:

1. **Self Concept and Socio-Psychological Factors:** the studies involved in this stream of research are interested in the segmentation of consumers based on social class and personality using self-concept measures (e.g. Greeno, Sommers and Kernan 1973).
2. **Consumer Behaviour as a Function of Self-Concept/Product-Image Congruency:** the main attention here is focused on the image projected by various products. Theorists interested in this stream of literature believe that consumers would prefer products with images that were congruent with their own self-concepts. The research in this track provides an important link to the symbolic consumption literature and is therefore discussed in more detail in section 2.3.5.1
3. **Consumer Behaviour as a Function of Direct Self-Concept Influences:** this research focuses on the effects of the self-concept alone on behaviour as opposed to the congruency between the self-concept and product image. Some of the relationships investigated include perceptions of innovativeness and attitudes towards small cars (Jacobson and Kossoff, 1963), perceptions of achievement and activity and levels of television viewing (Guttman, 1973) and the moderating role of anxiety on product preference for hair spray (Morris and Cundiff, 1971).
4. **Product Image as a Function of Consumer Behaviour:** this research addresses the relationship between congruity effects and product image perceptions (e.g Hamm and Cundiff, 1969 and Landon, 1972).

5. Self-Concept as a Function of Behaviour Effects: research in this stream attempts to answer the question, can consumer behaviour affect self-perceptions? Sirgy (1982) suggests that “this situation can occur when a product image is strongly established and consumers’ self-concepts are not articulately formed within a specific frame of reference” (p.294). Studies that have been categorised into this type all implicitly address the issue rather than directly addressing it. For example, Birdwell’s (1968) study illustrated that both self-concept and product image may have been influenced by product ownership.

Sirgy (1982) has also identified some problems inherent in the existing self-concept and consumer behaviour literature. The problems that are identified are concerned with a lack of supporting theory for self image/product image congruency models and the methodologies employed in studying self concept within the context of consumer behaviour (e.g. semantic differentials and product anchored Q models).

There are two general subject areas where self-concept theories are used to explain self-expressive consumption behaviour. These are self/brand image congruency and symbolic consumption. The literature related to self/brand image congruency is discussed in the following section, and as previously noted (section 2.3.1), the symbolic consumption literature is reviewed in section 2.4.

2.3.5.1 Self/Brand Image Congruency

Self image congruence models are “based on the notion of the cognitive matching between value-expressive attributes of a given product (brand or store) and consumer self concept. The models are designed to predict consumer behaviour variables such as product attitude, intention, behaviour and loyalty” (Sirgy, Johar, Samli and Claiborne, 1991, p.363). In other words, self-concept congruency models predict that products will be chosen when their attributes are matched to some aspect of the self-concept (Solomon, 1992).

The idea of congruency between the consumer’s self-concept and product images was first introduced by Levy (1959) and Gardner and Levy (1955). Grubb and Grathwohl (1967) later proposed the image congruency hypothesis. This stated that people strive to achieve congruency between their self-concept and the images of

the products or brands they consume. However, it was Birdwell (1968) that conducted the first research measuring the extent to which self-image is congruent with purchase (Landon, 1974). Since then a sizeable amount of research has been conducted in the area.

Table 2.5 Summary of Self /Product-Image Congruency Research.

Relationships	Findings	Studies
Actual self image/product image congruency and consumer choice	Supported	Numerous. Hughes and Guerero (1971), Green et al (1969) did not support.
Ideal self image/product image congruency and consumer choice	Generally supported	
Social self image/product image congruency and consumer choice	Not strongly supported	Maheshwari (1974), Samli and Sirgy (1981) and Sirgy (1980)
Ideal social self image/product image congruency and consumer choice	Moderately supported	Maheshwari (1974), Samli and Sirgy (1981) and Sirgy (1980)
Sex role self image/sex typed products image congruency and consumer choice	Moderately supported	Gentry et al (1978), Vitz and Johnston (1965)
Moderating role of product conspicuousness on relationships between self concept/product image congruency and consumer choice	Largely unsupported	Dolich (1969), Ross (1971)
Moderating role of product conspicuousness – social class interaction on the relationship between self-concept/product image congruency and consumer choice.	Supported only for upper social class respondents	Munson (1974)
Moderating role of product personalisation on the relationship between self-concept/product image congruency and consumer choice	Supported	Sirgy (1979) and (1980)
Moderating role of personality on the relationship between self-concept/product image congruency and consumer choice	People with high social needs are more closely related to ideal than actual self concept	Belch (1978)
Moderating role of personality-product conspicuousness interaction on the relationship between self concept/product image congruency and consumer choice	Complaint subjects more closely related to actual self, subjects who were both complaint and aggressive related to ideal self	Munson (1974)
Moderating role of type of decision on the relationship between self-concept/product image congruency and consumer choice.	Ideal and ideal social selves more closely related for preference rather than purchase.	Sirgy (1980), Dorndoff and Tatham (1972).

(Adapted from Sirgy, 1982, p.291-292)

The main questions that researchers have focused on are which self (e.g. actual, ideal, social) is the most congruent with product image, what are the variables that moderate the process (e.g. situation, personality, social visibility) and what is the nature of causality? Table 2.5 summarises the relationships investigated in the literature with regard to the type of self and the moderator variables. The question of

the nature of causality has not yet been fully addressed. For example in studies such as Birdwell (1968), hypotheses regarding congruency held true. However, as the study did not test causality, it is not known whether the congruency existed before ownership, or if it develops after purchase as the owner begins to perceive the product as an extension of him/her self (Kassarjian, 1971).

Although the research findings summarised in Table 2.5 are fairly varied, support does exist for the proposition that self-image influences the products that one buys and how frequently they are purchased (Lawson et.al, 1996). However, the strength of the relationship between self image and product image does depend on the operationalisation of the self-concept (i.e. which self is used) (Folkes and Kiesler, 1991). As a consequence of these not completely unequivocal findings, Sirgy et al (1991) have questioned the relevance of the self-image/product-image congruency model. Their study investigated the usefulness of this model in predicting consumer behaviour in comparison with multi-attribute attitude (functional) models. Sirgy et al (1991) found that functional congruity is more predictive of consumer behaviour than self-congruity, but that functional congruity was biased by self-image congruity. Therefore consumer behaviour is a positive function of both self and functional congruity.

The appeal of this concept to consumer behaviourists remains apparent as it has been extended to stores in studies such as Mason and Mayer (1970) and Gentry et al (1978) and to organisations in general (Bhattacharya and Elsbach, 2002) in an attempt to further explain the behaviour of consumers.

2.3.6 Self Concept Measurement

Consistent with the variety of conceptualisations of the self-concept (discussed in the previous sections), researchers have developed a range of approaches to, and instruments for measuring the self-concept. The measurement of the self-concept however, has a much shorter history than that of its conceptual development. It was only during the 1940's when early definitions of self-concept were expanded to include both cognitive and affective components that self-concept measures began to appear (Keith and Bracken 1996). Almost all of the self-concept measures that have

since been developed refer to the self as object, although they also incorporate the view that the self-concept has behaviour-determining characteristics (Wylie 1974).

The early measurement scales were characterised by unidimensionality and an emphasis on the global self-concept (e.g. Rosenberg's Self Esteem Scale 1965). In line with the changing conceptual approach to self-concept, most scales developed since the 1970's are multidimensional in nature, measuring several aspects of the self-concept in addition to the global self. However "the exact structure of these dimensions, the particular facets, and their relationship to overall self-concept vary widely across the instruments" (Keith and Bracken, 1996, p.92).

There have also been a number of approaches to the method of self-concept assessment. As the self-concept is inherently a phenomenal construct (i.e. it refers to the person's view of him/herself), it is almost always assessed through self-report. The following methods of assessment are those that have been used in self-concept research (Keith and Bracken 1996).

1. Rating scales. These are the most commonly used method of assessment and generally take the form of semantic differential scales. Often the authors do not specify the specific semantic pairs that were used. Attitude-to-self is another form of rating scale that is sometimes used (Dobson et al 1981)
2. Adjective checklists. These were used frequently in the 1950's and 1960's. They are based on lists of adjectives or statements, which the respondent checks those which are most like/ unlike their self. Most studies fail to identify the actual adjectives that were included in the checklist.
3. Q-sorts. Also popular in the 1950's and 1960's the Q-sort technique involves the respondent sorting cards that are printed with descriptive statements into piles according to the degree of congruency of the statement to the individual's self-concept. This method can be time consuming and is somewhat rigid.
4. Free response. Typically, sentence or story completion tasks would be included here. However, drawing tests and projective techniques could also be included. These methods are used more frequently in clinical, rather than research, situations (Strein 1995).

Table 2.6 Evaluation of Self-Concept Scales

Description	Comments
Rosenberg Self-Esteem Scale 1965	
10 item unidimensional measure of global self esteem	Historical landmark; outdated norms, low internal consistency; easy to administer; questionable utility as a tool for research
Coopersmith Self-Esteem Inventories 1967	
Unitary measure of self-esteem; 50 items with four subscales of general self, social self-peers, home-parents, school-academic; abbreviated version 25 items	Brief, easily scored measure, does not produce standard scores, only percentile ranks; exhibits only moderate reliability and validity
Tennessee Self Concept Scale 1965	
Unidimensional; revised in 1988 to 100 item multidimensional attitude measure of self-concept; subscales of identity, satisfaction, behaviour, physical, moral-ethical, personal, family and social.	Broader perspective than previously available; reliable, temporally stable and valid; difficult scoring and interpretation procedures.
The Piers-Harris Children's Self Concept Scale 1969	
Unidimensional measure of self-concept, 80 items reflect behaviour, intellectual/school, physical appearance, /attributes, anxiety, popularity, happiness/satisfaction.	Widely used in research; can be used for all ages; adequate internal consistency; weaknesses (reliability, validity) outweigh strengths; incongruent with multidimensional view.
Offer Self-Image Questionnaire Revised 1992	
129 item, multidimensional measure of adolescent self-concept; domains are emotional tone, impulse control, mental health, social functioning, family functioning, vocational attitudes, self-confidence, self-reliance, body image, sexuality, ethical values, idealism.	Early measure of adolescent self-concept; good internal consistency; validity conducted on unrevised scale; factor analyses do not support the structure of the measure.
The Self-Perception Inventory 1985	
Semantic differential format, different forms available (student, adult, teacher, nursing), between 20 and 36 adjectival pairs.	Inadequate information about reliability, stability and validity; poorly organised instructors manual.
Inferred Self-Concept Scale 1986	
Unidimensional, 30 item Likert measure of children's self-concept; third party report.	Unique; incongruent with current multidimensional view; internal consistency; little evidence of construct validity
Self Perception Profile for Children 1979	
Revised 1982; 36 items covering domains of scholastic competence, social acceptance, athlectiv competence, physical appearance, behavioural conduct, global self-worth.	Based on a strong theoretical model; internal consistency; extensions include college students, adults, adolescents, and learning disabled students.
Culture-Free Self-Esteem Inventories - 2nd Edition 1992	
Form A, 60 items for school students; Form B 30 items for primary school students; measures general, social and personal self-concept.	Well organised examiners manual, low internal consistency, lack of theoretical basis.
Self Esteem Index 1991	
Multidimensional, 20 item measure of self-concept; four subscales (familial acceptance, academic competence, peer popularity, personal security).	Improved quality; internal consistency; high validity; lack of stated theoretical base
Multidimensional Self-Concept Scale 1992	
150 Likert scale items measure of children's self-concept; domains are social, competence, affect, family, physical and academic.	Empirically supported theoretical framework; reliable, high validity.

(Adapted from Keith and Bracken 1996)

In their review of self-concept measurement, Keith and Bracken (1996) evaluate some of the existing self-concept measures. These have been selected on the basis of historical significance, wide use in research or recent development. Their review is summarised briefly in Table 2.6.

Other self-concept measures do exist that are not included in Keith and Bracken's (1996) analysis. For example, Hoelter's (1985) Self-Concept Measure is a global self-concept measure that by including an identity salience dimension, takes into account situational factors.

Many of the self-concept scales that exist, including those described in Table 2.6, are encumbered with methodological problems and limitations. For example, many of the existing measures are specific to a certain age group of people (e.g. children) or are focused on a specific role identity (e.g. academic self concept). Wylie's (1974) critical review of the measurement of the phenomenal/conscious self outlines the methodological problems that arise in the field. Before identifying more specific problems, Wylie (1974) makes two general criticisms (1) many empirical studies relevant to the self-concept do not address themselves to one theoretical position, resulting in vague and incomplete methods, and (2) there is a proliferation of self-concept instruments, many of which are only used once.

In order to address issues related to these problems, Wylie (1974) first asked if self-concept theories imply intrinsic limitations in applicable scientific methods. No evidence was found to suggest that the testing of self-concept theories requires a methodologically distinct approach from that which is appropriate to testing more behaviouristic theories. On this basis, Wylie continued on to identify a number of commonly occurring methodological flaws and questionable practices in self-concept research. These include:

1. method only vaguely indicated
2. common use of measures that have undemonstrated, inadequate construct validity
3. heavy reliance on R-R designs (response correlated with behaviour) to test what are actually antecedent – consequent hypotheses

4. not enough different control groups to account for all important irrelevant variables
5. strong possibility of artifactual contamination between independent and dependent variables
6. various types of overgeneralisation occur
7. some psychological generalisations are based on findings of unclear statistical significance
8. most studies are not replicated or cross validated
9. use of demographic/sociological independent variables with unknown relevance precludes clear psychological interpretation of obtained associations.

These problems need to be taken into account when designing methodologies that incorporate the measurement of the self-concept.

2.3.6.1 The Measurement of Self Concept in Consumer Behaviour

The methods of self-concept assessment used within consumer research have not differed greatly from those used in the wider field of psychology. One of the earliest attempts in consumer research to measure self-concept was Sommers (1964) who used a Q-sort of products. The semantic differential, adjective checklists, and self report attitudinal items measured on a Likert scale have also been utilised in consumer research (Sirgy 1982). However Malhotra (1988) identifies that semantic differential scales are the most popular. These have generally been used to determine the congruency between the self-concept and product image, and involve the measure being applied to both the person and the product.

Consumer researchers (e.g. Sirgy 1982) suggest that the adjectival pairs used in semantic differentials should be based on the images that are most closely related to the products that are being investigated. Despite this recommendation, very few product-specific self-concept scales have been presented in consumer behaviour literature. Dolich (1969) is credited with one of the few to develop a semantic differential scale that is based on the scale-development criteria proposed by Osgood, Succi and Tannenbaum (1957). The objective of Dolich's (1969) research was to determine self/product image congruency, thus the adjectival pairs used in the scale are product specific. Malhotra's (1981) Scale to Measure Self-Concepts,

Person Concepts and Product Concepts has sometimes, mistakenly, been considered as a generalised measure of self-concept (e.g. Bruner and Hensel 1994). However, Malhotra's intention was to illustrate how a valid and reliable self-concept scale could be developed by different researchers to address specific problems, therefore the scale should not be perceived as a generalised measure of self-concept.

Like self-concept measures within the discipline of psychology, the measurement of self-concept in consumer research is also criticised. For example Belch and Landon (1977) identified issues related to measurement techniques, the influence of social desirability and the use of past-purchase measurements. According to Kassarian and Sheffet (1991), personality research as a whole, which includes self-concept, has produced equivocal results within the field of consumer behaviour. They provide reasons such as lack of research interest in reliability and validity criteria, inappropriate conditions for administering the measures, adjustments made to measures, inappropriate use of measures and a lack of theoretical justification. Most of these issues are echoed by Sirgy (1982) who identifies a number of problems associated with self-concept measurement in the field of consumer behaviour. These include:

1. the proliferation of self concept constructs which sacrifices theoretical parsimony and creates difficulties in interpreting the interrelationship between the constructs
2. the use of the semantic differential is questionable on the basis of the selection of image adjectives, lack of evidence of reliability/validity, and biases (halo and social desirability)
3. the use of product-anchored Q models on the basis that some respondents might find it difficult to describe themselves in terms of products and their inability to differentiate between product images and self images
4. whether standardised personality measures tap the phenomenal (conscious) or non-phenomenal (unconscious) self
5. the measurement of consumer product preferences or purchase intentions in an environment that does not ensure activation of the self-concept.

Once again, these issues should be taken into account when designing a consumer research methodology in which the self-concept will be measured. As illustrated by Malhotra's (1981) work, it is possible, and in some situations recommended, for a consumer researcher to develop their own self-concept scale. However, if the self-concept is to be related to consumer behaviour in some way other than self/product image congruency, then the use of a valid and reliable generalised measure of self-concept should be considered.

2.3.7 Summary of the Self-Concept Literature

Although there has been much discussion in the literature regarding the precise definition and conceptualization of the self-concept, there now appears to be some agreement upon Rosenberg's (1979) definition and the notion of the self-concept as a multidimensional construct. The concept of 'possible selves' (Markus and Wurf 1986) currently appears to be the most appropriate conceptualization of the self, as from a symbolic interactionist perspective it addresses the social context of behaviour and therefore allows for a situationally based self-concept, that incorporates all types of self-conceptions. A range of self-concept measures is available for use in research. However a number of methodological problems associated with measuring the self-concept exist and need to be considered.

Self/brand image congruency literature forms the largest body of consumer research related to the self-concept. The image congruency hypothesis links the self-concept and symbolic consumption, as symbolic consumption is facilitated by the congruency of meaning attached to the product and the image of the self.

2.4 SYMBOLIC CONSUMPTION

2.4.1 Introduction to Symbolic Consumption

“Humans display the intriguing characteristic of making and using objects. The things with which people interact are not simply tools for survival, or for making survival easier and more comfortable. Things embody goals, make skills manifest and shape the identities of their users. Man is not only *homo sapiens* or *homo ludens*, he is also *homo faber*, the maker and user of objects, his self to a large extent a reflection of the things with which he interacts”

(Csikszentmihalyi and Rochberg-Halton 1981, p.1)

Possessions or goods serve numerous functions for the people who own or use them (Furby 1978). The functional aspect of goods was the focus of much early consumer research. However it is now widely recognized that “the psychological significance of possessions transcends their instrumental and utilitarian functions: they also serve as symbols for personal interests, qualities, attachments and regulators of interpersonal relationships” (Dittmar 1992, p.63). As referred to in this quote, goods can be used to express the self-concept of the user to those around them.

The expressive function of goods has received a significant amount of attention from consumer researchers. Much of the research has taken a psychological perspective, focusing on the role of the self-concept in self-expression. This literature has been reviewed in sections 2.3.1 – 2.3.6. Alternatively, some researchers have applied sociological and/or anthropological approaches to understanding this behaviour, which has been termed ‘symbolic consumption’. The symbolic consumption literature focuses on how goods are used to express the consumer’s self-concept and is thus concerned with such topics as consumption rituals, cultural meaning, communication and contexts of consumption. As yet, there is no central theory of symbolic consumption upon which literature has been based. Therefore this body of literature is somewhat wide ranging and fragmented.

Sections 2.4.2 – 2.4.9 outline the main areas of research that have been conducted on the topic. The review begins by outlining the philosophical background of symbolic

consumption, identifying the different approaches that have been undertaken in both defining and studying the concept (section 2.4.2).

As will be illustrated in section 2.4.2, an understanding of both a semiotic and symbolic interactionist approach to symbolic consumer behaviour is important. Thus the main concepts of concern to semioticians (signs, symbols and communication) are outlined in section 2.4.3. Section 2.4.4 provides an overview of the concepts upon which symbolic interactionists focus - interaction, meaning and the situational self.

The research that has been conducted on symbolic consumption within the consumer research discipline is reviewed. Firstly, the symbolic nature of products is outlined (section 2.4.5) The two main areas of interest for consumer researchers have been the communicative (section 2.4.6) and the representational (section 2.4.7) aspects of symbolic consumption.

In section, 2.4.8, the development of a theory of symbolic consumption is discussed. Currently, very few approaches have been made in this area despite Hirschman's (1980) appeal for the development of a theoretical basis to the topic. Issues related to the lack of theory and the future of symbolic consumption research are also discussed in this section. The symbolic consumption literature is then summarized in section 2.4.9.

2.4.2 Definition and Background

It is commonly recognised within consumer research that products serve as symbols in addition to, or instead of providing functional benefits, and that they are consumed on this basis. The concept of product symbolism dates at least as far back as Veblen's (1899) work on conspicuous consumption (Holman 1981). However, Levy (1959) is generally attributed with being the first to promote the idea within marketing research that "people buy things not only for what they can do, but also for what they mean" (p.118). The notion that product symbolism may determine consumption behaviour underlies many consumer research streams ranging from self/brand image congruency (e.g. Birdwell 1968) to the role of products in communication (e.g. Belk

1978, Holman 1981) and symbolic consumption (e.g. Hirschman 1980, Hirschman and Holbrook 1980, and Hogg, Cox and Keeling 1998) (Solomon 1983).

Given the importance of symbolism in consumption, it is surprising that no definition of 'symbolic consumption' exists. Within the literature, the term generally refers to consumers' use of the symbolic meaning inherent in products to communicate information about themselves to others and/or themselves (e.g. Levy 1959, Elliott 1994). However, the current conceptualisation of 'symbolic consumption' is probably best described as a loose collection of terms and concepts, including products, meaning, symbols, brand personality, communication, rituals and self presentation, of which some, or all are linked in various ways by different authors to refer to symbolism related consumption behaviour.

The loose definition and inconsistent operationalisation of 'symbolic consumption' is only one of several problems that led Holman (1980) to conclude that theorisation regarding product symbolism is in an embryonic state. The other problems identified by Holman were that research is predominantly descriptive and results have not been organized into a cohesive paradigm. Hirschman (1980) purported that "there is too little empirical substance to provide a basis for the induction of propositions and too few propositions to serve as bases for the derivation of hypotheses" (p.4). Even though these observations were made two decades ago, they remain valid as there is still no framework or paradigm upon which the development of symbolic consumption theory can be based. Thus in the absence of a definition and conceptualisation of 'symbolic consumption', an overview of the development of this concept within the literature will be used to gain an understanding of what is meant by 'symbolic consumption'. A working definition of symbolic consumption can then be developed.









The most evident path by which the symbolic consumption concept has developed has been within the emergence of an overall 'experiential perspective' in consumer research (Holbrook and Hirschman 1982). Based on an 'economic man' model from macro economics, much early consumer research focused on the tangible benefits and utilitarian functions of goods and services. This approach viewed consumers as rational decision makers who purchased products that maximised the utility they gained from them. With the exception of a period of research into irrational buying

needs based on motivation research, the rational choice model evolved to logical flow models of bounded rationality (e.g. Howard and Sheth 1969) and then later into what is commonly referred to as the "information-processing model" (Bettman 1979) (Bhat and Reddy 1998, Hirschman 1986 and Holbrook and Hirschman 1982). This perspective has "become so ubiquitous in consumer research that, like fish in water, many researchers may be relatively unaware of its pervasiveness" (Holbrook and Hirschman 1982, p.132).

A number of issues are associated with taking an information processing perspective on consumer behaviour. Firstly, the information-processing model focuses only on the consumers' purchase decisions, rather than on the consumption process as a whole. As noted by Solomon (1983) "consumption does not occur in a vacuum; products are integral threads in the fabric of social life" (p.319). As this quote suggests that much consumption behaviour is also social behaviour, it implicitly recognizes the important role of social context and situational factors in consumer behaviour (e.g. Belk 1974). Thus the consideration of what consumers do with products and how this is influenced by the situation is also of great importance.

Secondly, the information-processing model is only useful in explaining the purchase of products that are chosen for their tangible and utilitarian benefits and does not capture the more hedonic motivations for consumption activities. Fuelled by an interest in the consumption of aesthetic products, Morris Holbrook and Elizabeth Hirschman outlined a new perspective in consumer research, which they called the 'experiential view'. The experiential view regards consumption as a "primarily subjective state of consciousness with a variety of symbolic meanings, hedonic responses and esthetic criteria" (Holbrook and Hirschman 1982 p.132). 'Symbolic consumption' is part of experiential consumption and refers to both a type of consumption and a reason for consumption. Thus the focus of consumer research has widened from the purchase of functional products for utilitarian reasons to the consumption of functional, aesthetic and symbolic products for utilitarian, and experiential (including emotional, symbolic and aesthetic) reasons.

Table 2.7 A History of Consumer Research Perspectives

Prevailing Doctrine	Period	Changing Perspectives	
Scientific Marketing Research is Neopositivistic Managerially Relevant Studies of Decisions to Buy Goods and Services	1960's	"Trade school" image 	Neopositivistic perspective
Scientific _____ Research is Neopositivistic Managerially Relevant Studies of Decisions to Buy Goods and Services	1960's	Marketing Research 	Buyer Behaviour
Scientific _____ Research is Neopositivistic Managerially Relevant Studies of Decisions to Buy _____	Late 1960's	Traditional 'goods and services' (e.g. FMCG and consumer durables) 	"Products" (anything of value that enters into an exchange)
Scientific _____ Research is Neopositivistic Managerially Relevant Studies of Decisions _____	Early 1960's	Buying 	Consuming
Scientific _____ Research is Neopositivistic Managerially Relevant Studies of _____	1980's	Decisions 	Experiences (emotions, feelings, moods)
Scientific _____ Research is Neopositivistic _____ Studies _____	1980's	Managerially relevant research 	Research as an end in itself
Scientific _____ Research is _____ Studies _____	1980's	Neopositivism 	Interpretivism
_____ Research is _____ Studies _____	1980's	Scientific 	Humanistic
_____ Research _____	1990's	Single approach 	Puralistic approach
Humanistic Consumer Research in Marketing Includes Interpretive Intrinsically Motivated Studies of Experiences in the Consumption of Artwork and Entertainment	Current	One researcher's approach	
Scientific and Humanistic Marketing and Consumer Research includes Neopositivistic and Interpretive Managerially Relevant and Intrinsically Motivated Studies of Decisions to Buy Goods and Services and of Experiences in the Consumption of Artwork and Entertainment	Future	A pluralist approach	

(Adapted from Holbrook 1995)

The emergence of the 'experiential perspective' within the overall history of consumer research is illustrated in Table 2.6. This table is based on Holbrook's (1995) narrative account of the past trends and recent developments in consumer research. As such it does emphasise Holbrook's own research perspective but as a researcher he has often been at the epicenter of these developments, especially that of the experiential perspective.

It should be noted that the symbolic aspects of consumption were recognised long before the 'experiential view' emerged. Many early marketing scholars recognised the importance of symbolism for consumers both explicitly (e.g. Levy 1959) and implicitly through their treatment of branding and brand images. In addition, the symbolic consumption of status goods was clearly identified by Veblen in 1899 in his work on conspicuous consumption.

Despite the long-standing recognition of the importance of symbolism, the definition and conceptualisation of symbolic consumption within consumer research is confusing and there are many issues that have neither been addressed nor even clearly outlined. These issues include the understanding of symbolic consumption as a type of consumption behaviour (how people consume) or a motivation for consuming products (why people consume); the distinction between symbolic and aesthetic behaviour, and between products as expressions of the self and as definers of roles. It is likely that symbolic consumption as a concept comprises components of all of these issues but it is not always clear how they should be integrated or even how they are different.

One clear distinction has been identified with regard to the role of symbolic consumption. On one hand it is seen that the consumption of objects *defines* the self through self-extension processes (Belk 1988) but on the other hand products are social stimuli that *support* the social roles of individuals (Solomon 1983). The differences in these approaches can be attributed to the parent discipline with which they are most closely aligned – semiotics and symbolic interactionism. The semiotic approach to symbolic consumption was championed by Mick (1986) and the symbolic interactionist approach by Solomon (1983). Table 2.7 outlines the different emphases

that each theoretical perspective places on conceptual aspects of 'symbolic consumption'.

Semiotics and symbolic interactionism are both concerned with meaningful communication between people, but they approach it from different angles. Semiotics analyses the structure of meaning that underlies communication and thus focuses on understanding the structure and systems of signs and symbols, what meaning is

Table 2.8 Approaches to Symbolic Consumption

	Semiotics	Symbolic Interactionism
Analytical Approach	Analysis of the structure of meaning producing events.	Analysis of the processes by which people understand their world.
Focus	Signs and symbols Meaning Communication Self expression	Social interaction Meaning transfer Rituals Role definition
Approach to Symbolic Consumption	Objects define the self Consumption is an end in itself Intrinsic value of products Consumption as a process of communication Classification through objects	Objects support social roles Consumption a means to an end Extrinsic value of products Consumption as a process of representation Classification through actions

how signs and symbols acquire meaning, and how these underlie communication. Additionally, semioticians believe that when people communicate they are not only transferring information and meaning, but establishing reality, which includes defining who we are. Therefore communication is expressive of the self (Mick 1986). These ideas are discussed in further detail in section 2.4.3.

Symbolic interactionists are also interested in meaningful communication but focus on the process by which people understand their world. This perspective is based on the notion that people interpret the actions of others and their responses are functions of the meaning attached to the actions. "Thus a person's relation to physical (objective) reality is mediated by the symbolic environment" (Solomon 1983, p.320).

From this perspective, individuals are seen as primarily social beings who perform culturally mediated roles in order to interact meaningfully with others. This perspective is discussed in further detail in section 2.4.4.

The role that material goods (objects, products) play in these processes also differs and it is here that the link with symbolic consumption can be seen. From a semiotic point of view, objects act as symbols and thus can be used to define the self. This idea is emphasised in Belk's (1988) approach to symbolic consumption, which is based on the concept of the extended self. This approach to symbolic consumption also emphasises the consumption of products as an end in itself, based on the intrinsic value of products (e.g. Holbrook 1996), and is generally concerned with consumption as a process of communication about oneself.

From a symbolic interactionist perspective, role behaviour is mediated by material symbols, thus objects support an individual's portrayal of a role. These ideas form the basis of Veblen's (1899) 'conspicuous consumption' and also underlie an approach to symbolic consumption that emphasises the extrinsic value of products and their consumption as a means to an end. Research aligned with this approach generally views consumption as an interactive process of self-presentation.

The two approaches to symbolic consumption are best summed up using Holt's (1995) "Typology of Consumption Practices". Both approaches are concerned with 'consuming as classification' where consuming is "a process in which objects – viewed as vessels of cultural and personal meanings – act to classify their consumers" (Holt 1995, p.2). How this is achieved is, however, different. A semiotic approach emphasises classification through objects, which occurs when consumers use the shared meanings associated with an object to classify themselves. The symbolic interactionist approach emphasises classification through actions, where consumers use their interaction with the object and associated rituals to classify themselves (Holt 1995). It is important to note that these two approaches are not mutually exclusive and that much of the research that has been conducted on symbolic consumption incorporates elements of both. Consequently, the working definition of symbolic consumption adopted in this thesis is:

“...a process in which objects – viewed as vessels of cultural and personal meanings – act to classify their consumers” (Holt 1995, p.2). This process involves classification through both objects and actions/behaviour and incorporates symbols, meaning, meaning transfer, social interaction, communication and ritual.

On the basis of this definition, ‘symbolic consumption’ is achieved through the process of symbolic consumption.

However understanding the different perspectives that have been taken in studying symbolic consumption is an important part of conceptual and theoretical development. Research on symbolic consumption is reviewed in section 2.4.5, where a distinction is made between literature emphasising consumption as communication and as representation. First, the main concepts of concern to semioticians and symbolic interactionists are reviewed in sections 2.4.3 and 2.4.4.

2.4.3 Signs, Symbols and Communication

Signs, symbols and communication comprise the fundamental concepts of ‘semiotics’. The use of signs as communication extends as far back as humanity itself e.g. ancient cave drawings (Holbrook and Hirschman 1993) and the roots of semiotics stem from such historical philosophers as Hippocrates, Plato, Aristotle and Locke (Mick 1986). However, it was not until the late 19th century that ‘semiotics’ as a field of study began to develop and be recognised.

‘Semiotics’ is often defined simply as the “science of signs” (Morris 1938, p.1-2). This definition is however slightly misleading as in the field of semiotics, there are no widely agreed theoretical assumptions, models or empirical methodologies and thus, it should not be considered to be a science (Chandler 2001). Taking a broad perspective, Eco (1976) states that “semiotics is concerned with everything that can be taken as a sign” (p.7). Even though it is generally accepted that semiotics is concerned with *how* signs mean rather than what they mean (Sturrock 1986), semantics (what signs mean) is also included. Semiotics embraces:

- (1) semantics: the relationship of signs to what they stand for
- (2) syntactics (or syntax): the formal or structural relations between signs
- (3) pragmatics: the relation of signs to interpreters (Morris 1938, p.6-7).

It is clear from this definition that semiotics focuses on “analyzing the structures of meaning producing events, both verbal and non-verbal” (Mick 1986, p.197).

There are two main approaches to the study of signs. Both approaches had their roots during a similar period but were independent of each other and happened in different parts of the world. During the late 19th century, Swiss linguist Ferdinand de Saussure and American philosopher Charles Sanders Peirce both began work on understanding signs. Saussure was guided by structuralist methodologies and called his approach ‘semiology’, whereas Peirce was interested in the processes involved in the use of signs and referred to his approach as ‘semiotics’. Nowadays the term ‘semiotics’ is generally used as an umbrella term that incorporates both traditions.

There are some significant differences between Saussure’s and Peirce’s approaches that are important in understanding semiotics as a whole. Saussure was interested in the study of what signs are made of and what laws command them (Mick 1986). A sign is comprised of (1) a signifier which is the form which a sign takes, and (2) a signified, which is the concept it represents. As Saussure focused only on linguistic signs, the signifier was otherwise known as a ‘sound image’ or the spoken word. The sign is the whole that results from the association of the signifier with the signified, which are inseparable. Saussure argued that signs only make sense as part of a formal, generalised and abstract system, therefore he perceived meaning as structural and relational rather than referential (Chandler 2001). No sign makes sense on its own, but only in relation to other signs.

Mick (1986) purports that Saussure’s main contribution to semiotics was to shift the “philosophical emphasis on the nature of things in and of themselves to a relational world view whereby meaning derives from the priorities human beings construct and perceive among signs in a system” (p.197). Another important feature of Saussure’s approach is that of the arbitrariness of signs. Saussure believed that there is no inherent, essential, transparent, self evident or natural connection between the signified and signifier.

Many issues have since been raised regarding Saussure’s model. Firstly, it has been argued that this model does not recognise that the bond between the signifier and

the signified is temporary and socially situated. Secondly, because Saussure's model gives no consideration to the relationship between language and reality, it neglects the things for which the sign stands (Ogden and Richards 1923). Thirdly, signs can have multiple meanings and this is not represented in the model. Finally, in terms of the arbitrary nature of signs, Saussure himself acknowledged that signs cannot be totally arbitrary, but that they are relatively arbitrary. Different degrees of arbitrariness exist and although signs are ontologically arbitrary, they are most likely not socially or historically arbitrary (Chandler 2001).

Peirce was interested in understanding the processes of communication through signs and also in developing taxonomies of signs. In contrast to Saussure's dyadic model of the sign, Peirce proposed a triadic model, comprising of:

- (1) the Representamen: the form which the sign takes (not necessarily material)
- (2) an Interpretant: not an interpreter, but rather the sense made of the sign, and
- (3) an Object: to which the sign refers.

Peirce's model includes an object or referent, which is not featured in Saussure's model. This does not exclude abstract concepts as referents, but this model also allows for an objective reality (Chandler 2001). Regarding the rest of the model the representamen is similar to Saussure's signifier and the interpretant is similar to the signified. The interpretant is often misunderstood as the interpreter, whereas it actually refers to another sign referring to the same object. It is essentially the meaning of the sign (Eco 1976). Including an interpretant also stresses the importance of people, social institutions and culture in understanding communication (Mick 1986).

In addition to his model of the sign, Peirce also offered a number of taxonomies of signs, of which the most well known and basic classification is as follows:

1. symbol/symbolic: a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary,
2. icon/iconic: a mode in which the signifier is perceived as resembling or imitating the signified

3. index/indexical: a mode in which the signifier is not arbitrary but is directly connected in some way to the signified.

These are not mutually exclusive types of signs: a sign can be all three or any combination thereof (Chandler 2001).

Consumer researchers interested in symbolic consumption are most interested in how products act as symbols and how they are used as such. The cultural meaning that is attached to products is viewed as symbolic because it “fulfills its function regardless of any similarity or analogy with its object and equally regardless of any factual connection therewith, but solely because it will be interpreted as a sign” (Peirce, 1931-1958, p.5.73).

In sum, semiotics provides an understanding of the structures and processes involved in communication. Semiotics also illustrates that signs are socially situated and that the meaning of a sign only arises in the interpretation of that sign.

2.4.4 Interaction, Meaning and Situational Self

Where semiotics focuses on analysing the structure of meaning producing events e.g. language (Mick 1986), symbolic interactionism is concerned with understanding the processes by which individuals make sense of their world (Solomon 1983). Symbolic interactionism is based on the assumption that people interpret the actions of others and then respond, based on the meaning that is attached to the behaviour (Blumer 1962). This process is in turn mediated by symbols (Solomon 1983). Symbols are stimuli that have a learned meaning and value, and it is to this meaning which people respond (Rose 1962). The nature of symbols is the main domain of semiotics, thus it is apparent that semiotics and symbolic interactionism are conceptually linked even if this link is not made explicit in the literature.

Symbolic interactionism is a subset of American sociology that has its roots in the writings of William James, Charles Horton Cooley, George Herbert Mead and John Dewey. Often this work is referred to as the ‘Chicago tradition’, which reflects the role of the University of Chicago in the development and dissemination of symbolic interactionism theory. The central tenet of symbolic interactionists is that society is a system of interpersonal communication and interaction and that the nature of the self

is the product of society. Thus it is focused on the dynamics of communication rather than on participants in isolation (McCall and Simmons 1978). The self is treated as an important variable “intervening between the antecedent events of the social world and the consequent actions of the individual” (Schenk and Holman 1979 p.610).

The symbolic interactionist approach to human behaviour is based upon six propositions:

1. Man is a planning animal continuously formulating alternative courses or plans of action for himself.
2. “Things” in the environment (e.g. physical objects, other individuals) take on meaning in relation to their implications for the individual’s plans.
3. The execution of a plan is contingent upon the meaning of what is encountered in the situation in which the plan is to be carried out.
4. Before carrying out a plan, an individual must identify (name or categorise), and determine the meaning for what is in the environment.
5. For social plans of action, there must be consensus about the meaning of objects and other people among all those interacting in a situation.
6. The basic, and most important “thing” to be identified in the situation is the individual himself.

(McCall and Simmons 1978)

Therefore “symbolic interactionism proposes a dynamic theory about how individuals formulate and reassess their plans of action in terms of the objects and people encountered in their environments, and in terms of their own assessments of themselves” (Schenk and Holman 1979, p.610).

As noted in point six above, the self is of central importance to the approach, however equal focus on the social structure is also necessary (Lee 1990). Consequently, symbolic interactionists regard the self as socially defined where an individual may have as many different selves or identities as social relationships (i.e. the situational self-concept (Schenk and Holman 1979)). The difference between this and other conceptualisations of the self have previously been discussed (section 2.3.4.2). What is important to note here is how the self mediates the socially based behaviour of individuals.

In any social situation, individuals will identify and/or categorise themselves and the other people in that situation in order to determine what is appropriate behaviour for each category. The broad categories upon which these are based are called 'social positions' and the set of related behavioural expectations are 'social roles' (Thomas and Biddle 1966). The behaviour or 'performances' linked to these social roles are culturally determined and therefore learned. The combination of the individual's interpretation of appropriate role behaviour and the knowledge of the others in the situation determines the choice of self that will be expressed, that will in turn create an impression and gain a positive reaction (Schenk and Holman 1979). Once it is decided which image to express in a situation, individuals look for ways of expressing it. This might include a range of stimuli such as verbal and non-verbal language and objects. Goffman (1959) was one of the first to propose that objects or products can be consumed in this manner.

A small number of consumer researchers have discussed the potential usefulness of a symbolic interactionist perspective on consumption behaviour (e.g. Schenk and Holman 1979, Solomon 1983, Lee 1990). The idea that products can be used to express the self has often been articulated, and many studies, particularly in the field of brand/self image congruency, have investigated issues surrounding this (see section 2.3.5.1 for an overview of this research). However many of these studies have recognized that they lack consideration of the social context of behaviour. Thus a symbolic interactionist perspective is of interest to consumer researchers as it provides a way of incorporating the social context and cultural meaning into models of self concept based consumer behaviour (Hirschman 1980).

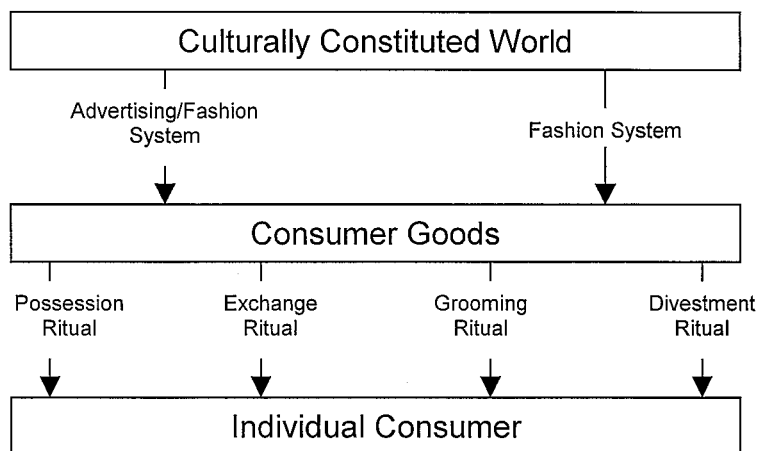
2.4.5 The Symbolic Nature of Goods

Semiotic theory proposes that language works as communication because words are signs (Saussure 1916, Peirce 1931-58). Symbolic interactionists extend this theory by suggesting that objects, as well as language, could act as signs and can therefore be used symbolically to express ones self (e.g. Blumer 1962, McCall and Simmons 1978). As discussed in section 2.4.2 it has long been recognised that products serve as symbols in addition to providing functional benefits.

The symbolic nature of goods is based on the cultural meaning with which the product is imbued. This notion is akin to Peirce's (1931-58) conceptualisation of a symbol, which is a mode of sign in which the signifier does not resemble the signified. Symbols have no inherent meaning, and thus symbols only become meaningful when interpreted within a context (Griffin 1997). Meaning is said to have four dimensions (Berlo 1960). These dimensions are:

1. denotative or referential: the sign – thing relationship
2. structural: the meanings given by the formal grammatical structure of the code
3. contextual: the meanings we get from the context surrounding the sign, and
4. connotative: the subjective meaning which individuals attach to a sign based on cultural factors.

As outlined by Richins (1994), the source of value of possessions is their meaning, and possession meaning is consistent with the connotative sense of meaning. Within consumer research, possession meaning or connotative meaning is simply referred to as 'meaning' or 'symbolic meaning' (e.g. Fuat Firat 1987, Wattanasuwan and Elliott 1997). McCracken (1986), however, uses the term 'cultural meaning', which more clearly identifies that the source, or location of a product's meaning is in the culturally constituted world. This meaning can be characterised in terms of two concepts. The first is cultural categories, which represent "the basic distinctions that a culture uses to divide up the phenomenal world" (p.72). These include categories of time, space, nature and person, and are specific to a particular culture. The second concept is that of cultural principles, which are "the ideas or values that determine how cultural phenomena are organized, evaluated and construed" (p.75). McCracken (1986) stated that a limitation of consumer research at that time was the failure to observe the mobile quality of cultural meaning. In describing the flow of meaning within the cultural world, McCracken (1986) also provides an explanation of how products come to hold meaning. McCracken's (1986) Model of the Movement of Meaning is detailed in Figure 2.2.

Figure 2.2 McCracken's (1986) Model of the Movement of Meaning

KEY: Location of Meaning
→ Instrument of Meaning Transfer

(Source: McCracken, 1986, p.72)

As shown in McCracken's (1986) model, cultural meaning is located in the culturally constituted world, consumer goods and in individuals. Meaning is transferred through the advertising and fashion systems and through various consumption rituals. Although McCracken's model did not include a feedback loop from the individual consumer to the culturally constituted world, such a feature has often been added in revised versions of the model (e.g. Peter and Olsen 1994). The inclusion of a feedback loop acknowledges that consumption rituals and behavior in turn create new cultural principles and categories. Thus not only is cultural meaning constantly in transit, but it can also evolve. In an effort to further clarify the concept of meaning, Richins (1994) distinguished between public and private meaning. Public meanings are the "subjective meanings assigned to an object by outside observers of the object, that is by members of society at large" (p.506). Private meanings are "the sum of the subjective meanings that object holds for a particular individual" (p.506). Total possession meaning is comprised of both public and private meaning, however most consumer research has focused on public meaning, which is that most closely linked to 'cultural meaning'.

Most of the research discussed in this section infers that 'cultural meaning' is a system or process that occurs at a societal or cultural level. To some extent this is

true, however as proposed by Solomon (1983), product symbolism (cultural meaning) may also be consumed at the level of individual experience.

Symbolic consumption research incorporates both the societal and individual levels of this process, but focuses mostly on how and why products are symbolically consumed. Within this, two main areas of interest can be identified. The first of these areas is concerned with the communicative aspects of symbolic consumption and the second, with self-representation through symbolic consumption. These two areas of focus have not been treated as mutually exclusive by consumer researchers, nor should they be. In fact they can be conceived as two sides of the same coin, and differ only on the levels of emphasis that they place on different aspects of symbolic consumption (refer to Table 2.7).

2.4.6 The Communicative Aspects of Symbolic Consumption

Research in this area focuses mostly on the communicative nature of symbolic consumption and emphasizes, but is not limited to semiotics as the underlying theoretical approach. As stated by Mick (1986) the roots of this research can be found in such seminal articles as Gardner and Levy's "The Product and the Brand" (1955), Levy's "Symbols for Sale" (1959) and Levitt's "The Morality (?) of Advertising" (1970). Most of the symbolic consumption literature addresses issues relevant to the communicative aspects of symbolic consumption. This is most likely the result of several key consumer researchers who have published much work in this area – Russell Belk, Elizabeth Hirschman, Morris Holbrook, Rebecca Holman and Sidney Levy.

Within the research that has been conducted on the communicative aspects of symbolic consumption, particular areas have received continued attention. The first of these areas is that of aesthetic consumption. In 1980, Hirschman and Holbrook held a conference on symbolic consumption that focused mostly on the consumption of aesthetic products. Although Levy (1959) had recognised the importance of symbolism in consumption a decade earlier, these conference proceedings represent the first major piece of work in the area. Central to the many topics included in this conference was the idea that an understanding of symbolic consumption could be gained by investigating the consumption of aesthetic products. Semiotics was

identified both explicitly and implicitly by a number of authors as a possible theoretical and methodological platform upon which these investigations could be based. The literature follows two directions from here namely (1) aesthetic products, (2) communicative properties of products. The first direction is a focus on aesthetic products that is based on Holbrook's (1980) 'aesthetic imperative'. The aesthetic imperative suggests that it is "time for us to shift some of our attention away from trivial frequently purchased consumer non-durables and focus a little more on some of the esthetic principles and eternal truths and more profound concerns that guide much of consumer behaviour" (p.37). Although this direction has been important in the development of an experiential perspective of consumption (Holbrook and Hirschman 1982), it does not directly address the communicative aspects of symbolic consumption.

The second interest area in research on the communicative aspects of products is that of the communicative properties of products. Although other researchers such as Kehret-Ward (1987) have also worked in this area, Holman (1980a, 1980b and 1981) whose work investigated the communicative properties of women's clothing, is the central figure in this area. Holman (1980a) discusses how apparel serves as communicational signs and proposes a taxonomy of apparel as communication. In addition to outlining this taxonomy, Holman also identified the conditions necessary for apparel and products in general to serve as communication. These are that the behaviour must be visible or perceivable through some sensory apparatus, and the behaviour must be variable. The product must be personalisable or linkable to the individual user. Holman (1981) is a culmination of previous papers by Holman (1980a and 1980b). The main objectives of this paper are to specify the foundations for a theory of product use as communication and to present a taxonomy of approaches to products as communication. Holman's taxonomy includes the three different perspectives that have been taken in the research on products as communication. Each of these treat products as a means by which individuals communicate something about themselves, but they differ in the actual perspective taken. These perspectives are (1) an encoding perspective: approaches products from the point of view of the actor who actively chooses products for display purposes and is concerned with what is expressed, (2) a decoding perspective: takes the point of view of someone observing the use and is concerned with how that observer interprets the

use of the product, and (3) an interactional perspective: what the user of the product anticipated in terms of reactions from others who would observe his/her use of the product. Holman then provided a review of the studies that had been conducted to date in this area. It is important to note here that a large portion of consumer research has taken an encoding perspective. Research on brand/image congruency comprises the majority of these studies (section 2.3.5.1).

It appears as though Belk and his colleagues have been encouraged by Holman's (1981) taxonomy to take a decoding perspective, as they began a series of studies that examined the recognition and interpretation of consumption symbolism. Belk, Bahn and Mayer (1982) examine the ability of children to recognise consumption symbolism. They categorised respondents into age, gender and social class groups and found that older children, males and higher social class children drew stronger consumption based inferences. In a closely related study, Belk, Mayer and Bahn (1982) once again examine the individual differences in how people decode consumption symbolism. However the sample used in this study are older and they focused on consumption based person impressions formed by various observers. In 1984, Belk, Mayer and Driscoll looked specifically at consumption symbolism associated with children's products. Both studies found that individual differences in the interpretation of consumption symbolism do exist. Various other studies also address aspects of decoding consumption symbolism. For example, Kleine III and Kernan (1991) undertook a study of how context influences what an object is perceived to be and found that the meaning of a product is influenced by the context in which it exists.

The third area of focus within this literature takes a different form from those already identified, as it is a notion that underlies nearly all of the research in this area. The concept of the 'extended self' was first referred to by Levy (1959) who stated that a product symbol is appropriate when it "joins with, meshes with, and adds to, or reinforces the way the consumer thinks about himself" (p.119). Levy also implied that symbols can become part of the identity of consumers. The idea that products define the self forms the basis of the communicative approach to symbolic consumption. However it was not formally presented as a concept until Belk's (1988) paper "Possessions and the Extended Self" which has been widely accepted by consumer

researchers. In support of the extended self, Belk (1988) provides much evidence that possessions are an important component of our sense of self such as the role of products in self perception, the emotions attached to the loss of possessions and investment of self in objects. He also outlines the functions of the extended self in having, doing and being, mastering possessions and creating a sense of past; and the processes involved in self-extension – appropriation, creation and knowledge and contamination.

The fourth and final specific area of interest can be seen more prominently in the later years of communication and symbolic consumption research and is based around defining the meanings of different consumption objects. A number of papers in Hirschman and Holbrook's (1980) *Symbolic Consumer Behaviour* conference outline specific meanings of consumption products. For example, some insight into the meaning of musical events for middle class consumers is provided by Levy, Czepiel and Rook (1980). However, since the early 1990's there has been a large increase in the number of articles of which the objective is to identify the meanings associated with a particular product. Elliott (1994) explores the symbolic meaning of different brands of trainers using a free-response stimulus bound methodology. Gender and age differences are linked to different aspects of the meaning. Love and Sheldon (1998) investigate the symbolic meaning of souvenirs through the exploration of stories about travel experiences. Results indicate that more experienced travellers focus on relationships, events or people, while less experienced tourists associate meanings with places or destinations. Clarke, Kell, Schmidt and Vignali (1998) examine the symbolic meaning of pre-modern, modern and postmodern pub formats.

In sum, research on the communicative aspects of symbolic consumption is diverse. It is held together by a common approach that emphasizes semiotics, however as with symbolic consumption as a whole, there is a lack of underlying theory.

2.4.7 Representation through Symbolic Consumption

The literature in this area of symbolic consumption research focuses on how products are used by individuals to support self-representation within culturally defined roles. As an approach to symbolic consumption, the literature concerned with representation through symbolic consumption has a longer history than that which

focuses on the communicative aspects. The roots of this approach can be traced back to Veblen's (1899) work on conspicuous consumption and Goffman's (1959) "The Presentation of Self in Everyday Life". In the current literature, the emphasis on symbolic interactionist theories is clear. In fact many papers explicitly state this as their theoretical background or the perspective that they are taking (e.g. Grubb and Grathwohl 1967, Lee 1990, Schenk and Holman 1979, Solomon 1983).

Within the research that has been conducted on representation through symbolic consumption, particular areas have received continued attention. These are discussed in the following sections (2.4.7.1 – 2.4.7.4).

2.4.7.1 Brand Choice Models and Symbolic Representation

Some of the first applications of symbolic interaction theory to consumer research were in developing models of brand choice that incorporated both self-concept and product or brand symbolism. One of the first of these articles was Grubb and Grathwohl (1967), who through their 'image congruency hypothesis' (section 2.3.5.1), developed a partial theory of consumer behaviour that linked the psychological construct of self-concept with the symbolic value of goods purchased in the marketplace. Grubb and Grathwohl refer to symbolic interactionism as providing a basis for their theory, and thus view products as tools used by consumers in the maintenance and enhancement of their self-concept. More than a decade later, Schenk and Holman (1979) presented a theoretical model of the interrelationships among perception of others, self image and brand choice. A similar approach was taken by Lee (1990) in the development of another model of brand choice. In all of these models, products and their symbolism are viewed as being responses to the need to present the self.

Solomon (1983) agreed that a relationship existed between the consumers self concept, the symbolism of the product and brand choice. However he viewed the nature of the relationship differently, arguing that in addition to being responses to the need to present the self, symbolic products are also a behavioural stimulus. This view is based on a close analysis of symbolic interactionism, which suggests that people gain information about how to behave in certain roles from the objects that are used by others when performing similar roles. Thus Solomon (1983) suggests

that the importance of products is in 'setting the stage' for the multitude of social roles people must play and that consumers employ product symbolism to define social reality.

In direct contrast to the research on brand choice and selection, there is a small but growing body of literature that is concerned with distastes and the rejection of brands that are congruent with negative aspects of the self. This literature suggests that "what we choose not to consume is an important aspect of both individual and group identity (or identities). It could be that distastes or the 'refusal of tastes' say as much about us personally and socially as that which we opt to consume" (Banister and Hogg 2001b, p.243). One of the seminal pieces of work in this area is that of Wilk (1997) who, in the process of critiquing the way that academics have treated 'desire', outlined the importance of distaste and dislike in consumer behaviour.

"The choice to consume something is readily visible, and it has an immediate result. The choice not to consume, the rejection of consumption, leaves no material trace, and can be completely invisible. Not consuming may be less of a conscious matter in daily life ...But it may also be possible that decisions not to consume are more frequent, more obtrusive, and more important in forming personal and social identity than choices to consume" (Wilk 1997, p.177).

Building on the ideas expressed by the likes of Wilk (1997), Banister and Hogg (2001) explored the relationships between dislikes, distastes and the negative self. In addition to extending knowledge in this area, their research also contributes to the understanding of the structure of the self-concept, by identifying the multifaceted nature of the negative self.

2.4.7.2 Meaning Transfer

McCracken's (1986) "Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods" initiated a second area of interest, where the concern was with understanding the movement of meaning. McCracken (1986) presented a "Model of the Movement of Meaning" (Figure 2.2), which outlined the processes involved in meaning transfer. As discussed in section 2.3.5, this model illustrated that cultural meaning is located in the culturally constituted world, consumer goods and in consumers and is transferred between these locations through various cultural processes and consumption rituals.

There has been much interest in the area of consumption rituals. Many definitions of 'ritual' restrict the term to religious or spiritual experiences. However, 'ritual' refers to a varied range of human behaviour. In 1995, Rook presented a definition that implies ritual behaviour can also be meaningful part of everyday life:

"The term ritual refers to a type of expressive, symbolic activity constructed of multiple behaviours that occur in a fixed, episodic sequence, and that tend to be repeated over time. Ritual behaviour is dramatically scripted and acted out and is performed with formality, seriousness and inner intensity" (Rook, 1995, p.252).

Rook (1984, 1985) proposed that ritual behaviour is a "useful conceptual vehicle for interpreting consumers' psychosocial symbolic behaviour" (1984, p.279). The reason why it is a useful concept in understanding consumers is perhaps best outlined by McCracken (1986), who states that ritual is "a kind of social action devoted to the manipulation of the cultural meaning for purposes of collective and individual communication and categorisation. Ritual is an opportunity to affirm, evoke, assign or revise the conventional symbols and meanings of the cultural order. Ritual is to this extent a powerful tool for the manipulation of cultural meaning" (McCracken 1986, p81). McCracken (1986) then presented four consumption rituals that are used to transfer meaning from goods to consumers: possession, exchange, grooming and divestment. Rook (1985) on the other hand, developed a typology of ritual experience covering a range of rituals from animal (greeting and mating) to aesthetic rituals (attending performing arts). Studies such as Gainer (1995) and Curasi, Price and Arnould (1997) have since used both Rook's and McCracken's conceptualisations of consumption rituals. The most detailed study on consumption rituals however is that presented by Belk, Wallendorf and Sherry (1989) who examined in detail the 'ritual substratum of consumption' focusing on the processes by which consumers' sacralise their belongings. Ritual is identified as one of seven ways by which an object can become sacralised in contemporary consumer culture.

Most of the literature concerned with the movement of meaning however, focuses on the creation of product symbolism and the locations of meaning. At the same time as McCracken's (1986) model was presented, Hirschman (1986) investigated the creation of product symbolism using the sociological model of culture production

systems. In this consumers are viewed as active contributors to product symbolism, and the flow of products from producers to consumer may be characterised as a culture production system encompassing a creative subsystem, managerial subsystem and a communication subsystem. In a similar vein, work by McCracken (1987) and Elliott and Wattanasuwan (1997) has examined advertising as a source of meaning. After comparing advertising as a source of information to advertising as a source of meaning, McCracken (1987) summarised that “the information processing model is unable successfully to contend with the cultural context and project of consumption” (p.123). Closely related to this is the literature that focuses on defining different kinds of meaning and symbolism. Richins (1994) argues there is a difference between the public and private meanings of possessions on the basis of where the meaning is created. On the other hand, Elliott and Wattanasuwan (1997) propose that the functions of symbolic meanings operate in two directions, outward in constructing the social world (social –symbolism), and inward towards constructing our self identity (self-symbolism).

2.4.7.3 Product Constellations

Driven by the symbolic interactionist notion that the context of the symbol provides the meaning, consumer researchers have become interested in the role of consumption/product constellations in symbolic consumption. One of the first studies, Fuat Firat (1987) explored the dimensions that determine the meanings of consumption patterns (constellations) for the consumer. Changes in these dimensions transform the meanings that consumers acquire and hold in their consumption activities. In the same year Solomon and Assael (1987) presented data to illustrate both the contents of some product constellations and the degree of consensus across consumers regarding the consumption gestalts employed to define selected social roles. Hogg was involved in two studies on consumption constellations in 1997. Hogg and Mitchell (1997) examined the formation of product and consumption constellations amongst UK consumers. Hogg (1997) took a different approach and focused on anti-constellations. The findings show that the creation of meaning via negative consumption is influenced by affordability, availability and accessibility, which are linked to non-choice, abandonment, avoidance and aversions.

2.4.7.4 Factors that Mediate Symbolic Representation

The final area of interest is concerned with factors that mediate presentation through symbolic consumption. Although it is central to symbolic interactionism, the 'situational self' or the 'socially situated self' has been specifically addressed as a mediating or influencing factor. Solomon (1983) outlined the role of the situational self in symbolic consumption, which he conceived in terms of roles performed by social actors. It was also proposed by Hogg and Savolainen (1997) that because the situational self incorporates the idea of a 'multi-layered self', it can offer insights into the interaction between consumption identity and context. Underlying these approaches is the question of what a 'situation' is. In the most comprehensive study of situational influences on consumption behaviour, Belk (1975) identified five groups of characteristics that might be used to define a situation. These are physical surroundings, social surroundings, temporal perspective, task definition and antecedent states. A change in any, or all of these characteristics may impact upon consumer behaviour. However, studies such as Solomon (1983) and Hogg and Savolainen (1997) indicate that the influence of situation is mediated by other factors, such as the self.

Mostly the mediating factors studied have been social psychological concepts. For example, in extending Kleine et al's (1993) model, Laverie, Kleine III and Kleine (2002) incorporate an appraisal process and in doing so distinguish between appraisals of possessions and appraisals of performance.

One psychological construct that has had a notable impact upon the study of symbolic consumption is that of 'self-monitoring'. The development of the self-monitoring construct is credited to Snyder (1974), although he suggests that the roots of the concept can be traced back to classic theories of the self (e.g. James 1890). Snyder (1979) stated that the core of the self-monitoring concept is

"the proposition that individuals can and do exercise control over their expressive behaviour, self-presentation and nonverbal displays of affect. Moreover, these self-monitoring processes meaningfully channel and influence our world views, our behaviour in social situations, and the unfolding dynamics of our interactions with other Individuals" (p.86).

People differ in the extent to which they can and do exercise control over their self-presentation. According to Snyder (1979) the prototypic high self-monitoring individual is one who is sensitive to the self-presentation of relevant others and uses these cues as guidelines in monitoring their own behaviour. In contrast, the range of self-presentational skills of a low self-monitoring individual are not as well-developed, and their self-presentation behaviour seems to be controlled from within by their affective states and attitudes. In order to capture these, and other related ideas in a measure, Snyder (1974) developed the Self-Monitoring Scale. This was a set of 25 true-false self-descriptive statements that describe:

1. concern with social appropriateness of one's self-presentation,
2. attention to social comparison information as cues to situationally appropriate self-presentation,
3. the ability to control and modify one's self-presentation and expressive behaviour
4. the use of this ability in particular situations, and
5. the extent to which expressive behaviour and self-presentation are tailored to fit particular social situations.

Despite interest in the 1980's on the influence of self-monitoring on responses to advertising (e.g. Snyder and deBono 1985, Johar and Sirgy 1991), and a resurgence of interest with regard to self-monitoring and symbolic consumption in the late 1990's (e.g. Hogg, Cox and Keeling 2000), the concept of self-monitoring has attracted limited attention from consumer researchers. However, the work that has been done shows promising results. For example, Auty and Elliott (1997) study the meanings associated with branded and unbranded jeans to see if advertising succeeds in creating meanings that reside in the product. They then investigate if the meanings are consistently decoded differently by different groups of people using Snyder's Revised Self-Monitoring Scale (Snyder and Gangestad 1986), thus considering the importance of social identity in the interpretation of brands of jeans. The results indicate that self-monitoring is a significant mediator of meaning with regard to unbranded jeans, but was not significant for branded jeans. This led the authors to develop a model of choice that is based on the elimination of unacceptable products or brands. Soon after, Hogg, Cox and Keeling (2000) undertook an exploratory study in which the Self-Monitoring Scale is used to explore the link between the social and

psychological determinants of self-presentation. The results of this study support the notion that self-monitoring is an important mediating variable in the symbolic consumption process. In a similar vein, O'Cass (2001) investigated the mediating role of self-monitoring and symbolic motives on consumer's involvement in fashion clothing. O'Cass (2001) used a revised version of the Lennox and Wolfe (1984) self-monitoring scale that he had presented the previous year (2000) in a response to criticisms regarding the measurement of self-monitoring. The results of his 2001 study showed that while materialism and symbolic motives had a significant effect on level of involvement in fashion clothing, self-monitoring was not strongly related to either materialism or involvement, and that levels of self-monitoring did not differ by age and gender. The implication of these results is that self-monitoring should not be used as a direct proxy for involvement with a product, when the consumption motives are symbolic.

In reviewing the main areas of research within the literature on the symbolic representation of the self through consumption, it is apparent that it is focused much more so than the literature on the communicative aspects of symbolic consumption, on the development of models. This has contributed by moving the whole field of symbolic consumption closer to theory development.

2.4.8 Towards a Theory of Symbolic Consumption

Both Hirschman (1980) and Holman (1980a) noted that there had been little effort in consumer research to develop a model or integrated framework of symbolic consumption. Holman (1980a) suggested that theory regarding product symbolism was in an embryonic state as concepts were loosely defined and inconsistently operationalised, research was descriptive and was not organised into a cohesive paradigm. Upon reviewing the symbolic consumption literature, it can be seen that although a number of concepts have been defined and studied, the field is still lacking an underlying guiding theory.

Hirschman (1980) proposed two ways of developing a paradigm for symbolic consumption. The first method is to borrow or adopt an existing paradigm from another field such as psychology, sociology or anthropology. Since this suggestion was made, many authors have discussed the relevance of paradigms, focusing

particularly on semiotics (e.g. Mick 1986) and symbolic interactionism (e.g. Solomon 1983). In terms of the building of models and the incorporation of additional concepts, the symbolic interactionist approach, which can be seen in the literature on representation through symbolic consumption, appears to have offered the most promising results. However, it still has not succeeded in providing an overall paradigm.

The second of Hirschman's (1980) suggestions was for consumer researchers to develop their own paradigm of symbolic consumption. In order to achieve this, three requirements must be fulfilled. These are related to the systematic level of enquiry, the integral processes of the paradigm and the source of control of events. With regard to the systematic level of enquiry, Hirschman (1980) proposed that a primarily sociological perspective would be required for the examination of symbolic consumption. Thus analyses would be conducted at the level of the group, and preferably the dyad. Hirschman (1980) identified that the processes that were integral to symbolic consumption were the production and consumption of symbols. Those involved in the production and consumption of symbols, in turn would control these processes.

McCracken's (1986) Model of the Movement of Meaning begins to address the three criteria proposed by Hirschman (1980). McCracken's model (1) determines the systematic levels at which the phenomena of symbolic consumption occurs, (2) it goes some way towards identifying the major processes that are integral to the consumption of symbols, and (3) it addresses the controllability of the events affecting the production and consumption of symbols. Despite this, it is not detailed enough to act as an underlying paradigm for the study of symbolic consumption. It has however been credited with the development of the symbolic perspective into a meaning based model of consumption (Elliott 1994).

In sum, a model that incorporates a symbolic interactionist perspective and relevant concepts from social psychology and other fields, would fully address the criteria specified by Hirschman (1980). Until such a theory is developed, research in this area will continue to contribute to an understanding of the phenomenon but will not comprise a cohesive paradigm.

2.4.9 Summary of the Symbolic Consumption Literature

Symbolic consumption is an area of literature characterised by its lack of theorisation. The main approaches to symbolic consumption have been identified as those based on semiotics and symbolic interactionism. The review of these approaches concludes that although both have had significant influence on symbolic consumption literature, symbolic interaction theory provides a more suitable basis from which to develop a theory of symbolic consumption. Symbolic interaction theory is easily adaptable to a consumption context, as illustrated by the contributions it has already made. It fulfils the requirements for a theory of symbolic consumption as proposed by Hirschman (1980) and it is congruent with current thinking in consumer research.

2.5 SUMMARY OF THE LITERATURE REVIEW

The literature outlined in Chapter 2 indicates that although it is a widely accepted notion that music can be used as a tool to communicate symbolic meaning, there is very little understanding of the processes involved in this action. In sections 2.3 and 2.4 a number of consumer behaviour theories are identified that may explain the self-symbolic consumption of music in social situations. The two major theories are those of self-concept and symbolic consumption. Concepts such as self-monitoring and possible selves incorporate elements of both theories. Generally these theories have been studied separately and often without consideration to elements of the other. Research in the field of music, outlined in section 2.2, indicates that elements of these theories and concepts might be useful in explaining the self-symbolic consumption of music in social situations. Thus efforts to develop a model of this action should employ a methodology that enables aspects of all these theories and other relevant concepts to be incorporated simultaneously.

Chapter 3

Phase One Methodology

3.1 INTRODUCTION

The following chapter outlines the methodology undertaken in the completion of this thesis, which is that of a case study strategy. The aims and objectives of the research are reiterated in section 3.2. A review of case study methodology is presented in section 3.3. This locates case study methodology within the realms of scientific research and outlines the processes involved in the case study method. The methodology used in this study is separated into two phases. The first, outlined in section 3.5, is an inductive phase undertaken for the purpose of developing a model of the symbolic consumption of music. The model will be based on both the results of the Phase One research and the literature reviewed in Chapter 2. The second comprises a deductive phase during which this model is tested. The methodology relating to the second phase of the research is outlined and described in Chapter 5.

3.2 RESEARCH OBJECTIVES

As the research objective is the driving force behind the methodology, it is important to reiterate this here. The primary objective of this study is:

to build a model of the symbolic consumption of music.

The relationship between the consumer's self-concept, the symbolic properties of the music and the consumption context will be examined in this model. In accounting for these relationships, the role of other self-related concepts in this process e.g. self-monitoring, will also be explored. The behaviour that is explained by this model is limited to situations where individual consumers have selected pre-recorded music to

listen to in the presence of others. Other kinds of music listening, such as attending live performances, involve a different set of consumption behaviours and therefore are not included in this study.

The fulfilment of the primary objective of this research also enables a secondary objective to be met. This is the further exploration of symbolic consumption as grounded in self-concept theory. As discussed in section 2.4.8, there is a need for research that integrates other perspectives such as that represented by self-concept theory, with that of symbolic consumption, in order to contribute to the development of a theory of symbolic consumption. The consumption of music in social situations offers an appropriate context for these concepts to be further investigated.

The use of case study methods enables both research objectives to be met. A case study method was utilised because it is especially appropriate for investigations where there are few theories upon which a model can be built, the context is an integral part of the experience and where external factors are influential but difficult to control (Eisenhardt 1989, Yin 1994). Research into the symbolic consumption of music is characterised by each of these factors.

3.3 CASE STUDY METHODS

Case studies are commonly used in social science, both as a teaching tool and as a research method. They can be conceptualised in many different ways, not all of which are always well understood. The case study as a research strategy should be disentangled from (a) the case study as a teaching tool, (b) ethnographies and participant observation, and (c) qualitative methods. Even though the case study strategy can incorporate aspects of the latter two, “the essence of the case study goes beyond all of these” (Yin, 1994, p.xiv). However, defining exactly what comprises a case study is not a simple task.

Ragin (1992) suggested that, despite the widespread use and importance of case studies, “the term ‘case’ and the various terms linked to the idea of case analysis are not well defined in the social sciences” (p. 1). Few actual definitions exist, and where they do, they are often limited. For example, Perry (1998) defines case studies as a “research methodology based on interviews that is used in a postgraduate thesis

involving a body of knowledge” (p.786). However, case study methods can also be used by researchers other than postgraduate students, and can incorporate techniques other than interviews (e.g. Stake 2000; Yin 1994). Other definitions provide little insight into the case study, other than positioning it as a research method. For example, Hamel, Dufour and Fortin (1993) state that a case study is “an indepth study of the cases under consideration” (p. 1). A more appropriate way of conceptualising case studies is as both a process and product of inquiry (Stake 2000), and thus should be considered as a research strategy. The focus of this inquiry is what differentiates the case study strategy from other research methodologies. A case study strategy is focused on exploring, describing and/or explaining (Yin 1994) the dynamics present within (Eisenhardt 1989) a bounded (Stake 2000) system of action (Tellis 1997). It is this bounded system of action that is referred to as the case, and this case can be singular or multiple. Specific types of case studies (e.g. exploratory, explanatory and descriptive (Yin 1994)) will be discussed in section 3.3.2.

The decision of when to use a case study methodology is governed by a number of conditions. Yin (1994) proposes that three conditions exist. These are (1) the type of research question, (2) the level of control the researcher has over behavioural events, and (3) the degree of focus on contemporary, as opposed to historical events. An example of how these conditions relate to major research strategies is provided in Table 3.1.

Table 3.1 Appropriate Situations for Research Strategies

Research Strategy	Form of Research Question	Requires Control Over Behavioural Events?	Focuses on Contemporary Events?
Experiment	how, why	yes	yes
Survey	who, what, where, how much, how many	no	yes
Archival Analysis	who, what, where, how much, how many	no	yes/no
History	how, why	no	no
Case Study	how, why	no	yes

(Source: COSMOS Corporation cited in Yin 1994, p.6)

It can be seen in Table 3.1 that case studies are “the preferred strategy when “how” or “why” questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context” (Yin 1994 p.1). Thus, as outlined in section 3.2, a case study strategy is appropriate for achieving the research objective of this thesis.

The use of case study as a research strategy has not been without controversy. As outlined by Hamel, Dufour and Fortin (1993), “the case study has been faulted for:

1. its lack of representativeness, and especially the lack of representation of the case used as a point of observation for the social phenomenon or issue constituting the object of study; and
2. its lack of rigour in the collection, construction and analysis of the empirical materials that give rise to the study. This lack of rigour is linked to the problem of bias. Such bias is introduced by the subjectivity of the researcher, as well as of the field informants on whom the researcher relies to get an understanding of the case under investigation” (p.23).

These criticisms can be understood from two perspectives – the research process and the research paradigm. The issue of lack of rigour is related to the research process itself. For example, Yin (1994) explains that ‘sloppy’ research practices undertaken by some case researchers, and the confusion of research case studies with those used for teaching, has resulted in an apparent lack of rigour in case studies. Researcher bias is no less likely in other methods such as experiments, but the lackadaisical approach to the research process has resulted in the incomplete reporting of evidence that has, in turn, led to accusations of researcher bias. Another criticism of case studies that is related to the research process is that of the length of time involved and the large volume of output that is produced. Yin (1994) once again notes that this criticism arises from confusion between the case study and data collection methods such as ethnography and participant observation. Case studies do not necessarily involve either of these data collection methods.

The issue of representativeness is linked to the ability to scientifically generalise from cases. The way that this issue is addressed depends upon the paradigm from which it is approached. Case study research, as a primarily qualitative method, is generally

considered to fall under an interpretive paradigm. Thus the criteria upon which it should be evaluated should also be based on an interpretive paradigm. Traditional criticisms of lack of generalisability are based on the positivist criteria of statistical generalisation, where results should be generalisable to whole populations. Case studies on the other hand, are generalisable to theoretical propositions (Yin 1994).

It becomes clear that an understanding of qualitative research within the interpretive paradigm is required before an appropriate and comprehensive case study method can be developed. Much has been written on qualitative research, thus only a brief overview will be provided in the following section (3.3.1).

3.3.1 Qualitative Research

Qualitative research has a long history within the social sciences, thus any definition of qualitative research is historically bounded. However, Denzin and Lincoln (2000) present the following generic definition.

“Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.”

(Denzin and Lincoln, 2002, p.3)

As suggested by this definition, ‘qualitative’ implies an emphasis on the qualities of things, and on processes and meanings, which are not measured in terms of frequency, quantity or amount. Therefore, qualitative research addresses questions related to how social experience is created and given meaning, and is a source of rich descriptions and explanations of processes within a bounded system (Miles and Huberman 1994).

A number of key aspects of qualitative research have been identified within the literature. Firstly, Denzin and Lincoln (2000) suggest that qualitative research is a field of inquiry within its own right that crosses many disciplines. Closely related to this is the notion of the qualitative researcher as a bricoleur. This refers to the capability of the qualitative researcher to piece together representations within a complex situation and also to piece together, and possibly even invent, new tools and techniques by which these representations can be gathered (Nelson, Treichler and Grossberg 1992; Weinstein and Weinstein 1991).

Miles and Huberman (1994) provide a more comprehensive list of features that recur within qualitative research. They stress that the features outlined below, are the core features of naturalistic studies, but that they are configured and used differently in each qualitative research strategy. The core features of qualitative research are that:

- it is conducted through an intense and/or prolonged contact within a 'field',
- the researchers role is to gain a holistic overview of the context under study including its arrangements and rules, both explicit and implicit,
- it attempts to capture data on the perceptions of local actors 'from the inside',
- the researcher may isolate certain themes and expressions that can be reviewed with informants,
- the main task is to explicate the ways people within a context come to understand, account for, take action and manage their day-to-day situations,
- some interpretations of the material are more compelling for theoretical reasons or on grounds of internal consistency, than other interpretations,
- relatively little standardised instrumentation is used at the beginning, and
- most analysis is done with words.

It is important to note that the last two points do not suggest that quantitative data should be excluded, but that it is only used when it tells the researcher something about the quality of things or the processes and meaning involved. Another point that is important to note is that nowhere in the above discussion is qualitative research predicated as only useful in inductive, theory building processes. A commonly held belief, both within consumer research and in other disciplines, is that qualitative research is suitable for building theories and quantitative research is used for testing theories (e.g. Hyde 2000). However, there are many situations, such as the use of

pattern matching techniques within a case study strategy, where qualitative research can be used to test theories (e.g. Yin 1994).

Table 3.2 The Qualitative Research Process

Research Phase	Components
1: The Researcher as a Multicultural Subject	history and research traditions; conceptions of the self and other; ethics and politics of research
2: Theoretical Paradigms and Perspectives	positivism, postpositivism; interpretivism, constructivism, hermeneutics; feminism; racialised discourses; critical theory and Marxist models; cultural studies models; queer theory
3: Research Strategy	study design; case study; ethnography, participant observation; phenomenology, ethnomethodology; grounded theory; life history; historical method; action and applied research; clinical research
4: Methods of Collection and Analysis	Interviewing; observing; artefacts, documents and records; visual methods; autoethnography; data management methods; computer assisted analysis; textual analysis; focus groups; applied ethnography
5: The Art, Practices and Politics of Interpretation and Presentation	criteria for judging adequacy; practices and politics of interpretation; writing as interpretation; policy analysis; evaluation traditions; applied research

(Adapted from Denzin and Lincoln, 2000, p.20)

The qualitative research process is outlined in Table 3.2. This process involves five phases. The first two phases have already been addressed within this chapter. In this thesis, the chosen research strategy (Phase 3) is that of a case study, which is discussed in the following section 3.3.2. The specific methods of collection and analysis are described in both sections 3.4 (inductive case studies) and 5.4 (deductive case studies). Similarly, the results (Phase 5) are outlined in sections 4.0 and 6.0.

3.3.2 Case Study Research Strategy

After deciding upon the overall approach of case study methods, the particular strategy needs to be determined. There are a number of different types of case studies. Each of these differences is based upon the dimensions related to the purpose of the study. For example Stake (2000) differentiated between *intrinsic* and *instrumental* cases. An intrinsic case study is undertaken when a singular case is of interest in itself, and that may not be representative of other cases. On the other hand, a case study is instrumental if the purpose is to provide insight into an issue or

a phenomenon. Instrumental case studies may comprise of a singular case or a collection of cases.

A distinction has also been made between *exploratory*, *descriptive* and *explanatory* case studies (Yin 1994). The differences between these case studies are based on the type of research questions being asked. For example, an exploratory case study is likely to be used when the question focuses mainly on 'what'. In contrast, 'how' and 'why' questions are better addressed through an explanatory case study. As discussed in section 3.3, a case study research strategy is the preferred approach for 'how' and 'why' research questions.

The final distinction between different types of case studies is based upon their role in the theory development process, and is between *inductive* (theory generation) and *deductive* (theory testing) case studies. Case studies are characterised by an interplay between induction and deduction, although some approaches are nearer the induction end of the continuum and some are closer to a deductive approach. However, Perry and Coote (1994) caution that a balance between induction and deduction is required. "Induction might prevent the researcher benefiting from existing theory, while deduction might prevent the development of new and useful theory" (Perry and Coote 1994, p.6). A result of concerns such as these has led case study methodologists to propose approaches that are more suitable to either induction (e.g. Perry 1998; Eisenhardt 1989) or deduction (e.g. Yin 1994).

This thesis uses the terminology of 'inductive' and 'deductive' to describe the two different research phases. The different purposes of these phases (theory building and theory testing) are better explained by the terms 'inductive' and 'deductive'. Although the term 'exploratory' is frequently used to refer to a qualitative theory building phase, this is mostly in the situation where it precedes quantitative procedures aimed at statistical generalisation. Within the case study methodology literature, an exploratory case study is one which specifically addresses a 'how' research question (Yin 1994). Inductive case studies are similar to exploratory research in that the purpose of both is to develop theoretical insights that are informed by existing literature. However using the terms 'inductive' and 'deductive' maintains consistency with the case study methods literature.

Regardless of the type of case study being undertaken, there are three methodological issues that are relevant: generalisability, sampling and validity/reliability. These issues are related to the traditional criteria for judging the quality of any given research design. The criteria used are construct validity, internal validity, external validity and reliability. As discussed in section 3.1, the criticisms of case study research strategies are based around these issues.

If research is not generalisable, then it cannot be considered to have external validity. Case study research has often been criticised for its lack of statistical generalisation, in that the study of one case is unlikely to be representative of, and therefore generalisable to, a whole population. However, case study researchers do not generalise by claiming that their case is representative of all others, instead, they generalise to theoretical propositions (Yin 1994). In analytic or theoretical generalisation, a theory that is observed working in one case is generalised to another case (Perry 1998; Yin 1994). To enable analytic generalisation to be achieved, the case study must be based around a replication design. A replication design means that a number of cases are included in the study, each of which is considered akin to a single experiment. Consequently, generalisability occurs when a theory is replicated in subsequent cases (Yin 1994).

The issue of replication design is closely linked with the issue of sampling, or the selection of cases to study. In case study research, like qualitative research in general, samples are selected purposefully. "The logic and power of purposeful sampling lies in selecting information-rich cases for study in depth. Information rich cases are those from which one can learn a great deal" (Patton 1990, p.169). Patton (1991) suggests a number of methods that are acceptable in selecting cases for case study research. These include:

- deliberately seeking diversity in the sample, either through extremes or polar types
- intensity sampling: selecting cases which intensely manifest the phenomenon of interest
- maximum variation sampling: maximising the variation of the sample on those variables which are considered crucial to variation in the phenomenon studied

- stratified purposeful sampling: the purposeful stratification of the sample on the basis of cases that represent above average, average and below average on the variable of interest.

It can clearly be seen that no method of sampling comprises of random case selection, which is the sampling method used in quantitative studies. By purposefully selecting specific cases on one of the above bases, analytical replication is made possible, as each case serves to either confirm or disconfirm the relevant theories. The question that follows from here is that of how many cases are necessary. In case study research, this decision is made on a theoretical as opposed to a statistical basis. Theoretical saturation is the goal of sample selection (Eisenhardt 1989). This occurs when no further variation in the process under investigation is found by adding new cases.

Table 3.3 Case Study Tactics for Research Criteria

Criteria	Tactics
Construct validity	Use of multiple sources of evidence Establish chain of evidence Have key informants review draft case study report
Internal validity	Do pattern matching Do explanation building Do time series analysis
External validity	Use replication logic in multiple case studies
Reliability	Use case study protocol Develop case study database

(Source Yin 1994 p.33)

The final methodological issue of concern to case study research about which a number of questions have been raised, is that of validity and reliability. An example of this is the issue of generalisability, which has already been discussed. Yin (1994) has outlined a number of tactics that can be utilised to ensure that the criteria of validity (construct, internal and external) and reliability can be met. These are detailed in Table 3.3.

The above discussion has identified a number of issues that should be taken into consideration when designing and conducting case study research. Exactly how these issues are addressed depends upon the particular type of case study. This thesis utilises an explanatory case study that is separated into two phases of

research – inductive and deductive. The issues specific to inductive case study research and the methodology that was undertaken are outlined in the remainder of this chapter. The methodology related to the second, deductive phase of research is detailed in Chapter 5.

3.4 INDUCTIVE PROCESSES IN CASE STUDY RESEARCH

Many of the issues discussed in the previous section are related specifically to inductive case study research, as this has been the more common use of case study than that of deductive processes. There has however, been a “lack of clarity about the process of actually building theory from cases, especially regarding the central inductive processes” (Eisenhardt 1989, p.532). Both Eisenhardt (1989) and Perry (1998) have provided insights into the overall process of building theory from case study research.

Perry (1998) focuses on inductive case study research that is being undertaken for postgraduate research, and therefore offers a fairly pragmatic view on the design of the case study strategy. The four issues addressed by Perry (1998) are the interview questions, selection of cases, number of cases and the analysis of data. Perry (1998) suggests that the questions that are developed at the end of the literature review are initially ignored at the beginning of the unstructured interview, however questions that the researcher has can be included as probe questions.

Perry's (1998) approach recognises that inductive case studies are usually informed by literature as opposed to the more extreme inductive approach of grounded theory (Glasser and Strauss 1967). Secondly, Perry (1998) suggests that multiple cases should be used because they allow cross case analysis to be undertaken. This enables richer and more detailed theory building. The number of cases included in the study is generally up to the researchers discretion. On the basis of previous literature, Perry (1998) advocates the inclusion of at least four, but not more than 15 individual cases. The final issue outlined in his paper is that of data analysis, which should comprise of both case analyses and cross-case analyses. It is also at the point of analysis that prior theory from the literature review once again becomes the focus.

Table 3.4 Eisenhardt's (1989) Process of Building a Theory from Case Study Research

Step	Activity	Reason
Getting Started	Definition of research question	Focuses efforts
	Possibly a priori constructs	Provides better grounding of construct measures
	Neither theory or hypotheses	Retains theoretical flexibility
Selecting Cases	Specified population	Constrains extraneous variation and sharpens external validity
	Theoretical, not random, sampling	Focuses efforts on theoretically useful cases
Crafting Instruments and Protocols	Multiple data collection methods	Strengthens grounding of theory by triangulation of evidence
	Qualitative and quantitative data combined	Synergistic view of evidence
	Multiple investigators	Fosters divergent perspectives and strengthens grounding
Entering the field	Overlap data collection and analysis	Speeds analysis and reveals helpful adjustments to data collection
	Flexible and opportunistic data collection methods	Allows investigators to take advantage of emergent themes and unique case features
Analysing data	Within case analysis	Gains familiarity with data and preliminary theory generation
	Cross case pattern search using divergent techniques	Forces investigators to look beyond initial impressions and see evidence through multiple lenses
Shaping hypotheses	Iterative tabulation of evidence for each construct	Sharpens construct definition, validity and measurability
	Replication, not sampling, logic across cases	Confirms, extends and sharpens theory.
	Search evidence for "why" behind relationships	Builds internal validity
Enfolding literature	Comparison with conflicting literature	Builds internal validity, raises theoretical level, and sharpens construct definitions.
	Comparison with similar literature	Sharpens generalisability, improves construct definition, and raises theoretical level.
Reaching closure	Theoretical saturation when possible	Ends process when marginal improvement becomes small

(Source Eisenhardt 1989, p.533)

The process outlined by Eisenhardt (1989), (Table 3.4), synthesises many of the issues related to qualitative research, case study design and theory building that have been discussed so far. Thus it is more comprehensive than the four issues detailed by Perry (1998). This process forms the basis for the design of the inductive

case study that comprises phase one of the research in this thesis (outlined in the following section).

3.5 PHASE ONE - INDUCTIVE PHASE

In order to develop a model of the self-symbolic consumption of music in social situations an inductive, case study research design was employed. This enabled new insights into the self-symbolic consumption of music to be gained and incorporated with the relevant theories and concepts from the literature in the development of an Initial Model.

Data was collected from sixteen sources in total, which comprised of three main categories of informants. The three research methods used in the development of the Initial Model were interviews with consumers, interviews with experts in the field and subjective personal introspection. The sixteen sources are outlined in Table 3.5.

Table 3.5 Database for Phase One

Source Number	Source	Interview Details
1	Case 1, Flat A	26 August, 2000 11 September 2000
2	Case 2, Flat A	28 August 2000 10 September 2000
3	Case 3, Flat A	22 August 2000 5 September 2000
4	Case 4, Flat A	25 August 2000 24 September 2000
5	Case 5, Flat A	22 August 2000 5 September 2000
6	Case 6, Flat B	1 September 2000 10 September 2000
7	Case 7, Flat B	4 September 2000 12 September 2000
8	Case 8, Flat B	4 September 2000 12 September 2000
9	Case 9, Flat B	8 September 2000 15 September 2000
10	Case 10, Flat B	8 September 2000 15 September 2000
11	Focus Group Flat A	8 October 2000
12	Focus Group Flat B	2 October 2000
13	Expert 1	7 June 2001
14	Expert 2	11 June 2001
15	Expert 3	15 June 2001
16	Researcher – SPI Essay	December 2001

In order to ensure the development of a 'chain of evidence' (Yin 1994) the reader has access to all of the data sources. These are available on the CD Rom Appendices. Ethical approval was gained from the Department of Marketing, in accordance with the University of Otago's guidelines for ethical research practice, before the Phase One research was undertaken.

As this phenomenon is very much grounded in consumers' own experiences, a series of interviews with consumers was undertaken. Members of two different friendship groups, a total of 10 people, were interviewed. Informants were sought who were between the ages of 18 and 22 and who identified themselves as being very interested in music. The literature suggests that it is around this age that both self-concept and musical preferences are being formed (Holbrook and Schindler 1989; Dobson et al 1981), thus indicating that these consumers are likely to be more involved in this activity. It was also assumed that those who have a greater interest in music would be more likely to use music in this way, thus using an intensity sampling method of case selection (Patton 1991).

Friendship groups were used mainly for the reason that the behaviour being investigated is based on social interaction. By involving members of a friendship group, insight can be gained into the meaning of the behaviour and the context in which it occurs. In order to gain access to a defined friendship group, flatting groups were used. Flats were sought via posters placed on public notice boards in various tertiary institutions in Dunedin. Incentives were offered in the form of a NZ\$30 CD voucher for each individual respondent and a NZ\$100 grocery voucher for the whole flat. Potential informants were screened when they called to ensure that they, and the other members of their flat, met the criteria and were able to take part in each interview.

Two personal interviews were conducted with each respondent and one group interview with each flat. In addition, two practice interviews were conducted. The objective of the first interview was to gain an understanding of the respondent and how music fitted into their life. The second interview aimed to identify and describe instances of the social consumption of music in the respondent's daily life. The objective of the group interview was to discuss issues that arose from the personal

interviews such as situations in which the self-symbolic consumption of music may be more apparent and the type of people who were more or less likely to behave in this manner. All interviews were based on interview protocols, which can be viewed in Appendix 1. The interview protocols were semi structured, which provided guidance to the interviewer but also allowed the interviewer to follow interesting leads as they arose, and included open-ended questions that were to be used as prompts. The content of the questions was reflective of the interview objectives, and where possible, informed by the literature. For example, respondents were asked about which music they do not like, as well as music they do like, which reflects both Wilk's (1997) and Banister and Hogg's (2001) research on distastes and the negative self.

It is also important to discuss this phenomenon with those who can be considered experts in the field. These people are able to offer theoretically based insights into the phenomenon and are more likely to have consciously thought about this consumption activity. Thus three semi-structured interviews were undertaken with academics from the Department of Music at the University of Otago. Two of these informants have expertise in ethnomusicology and one in contemporary music. The interview protocol can also be viewed in Appendix 2.

To complete the inductive theory building process, subjective personal introspection (SPI) was undertaken. SPI is the examination of one's own mental and emotional processes regarding a particular topic. The output of this process is an autoethnographic essay (Brown and Reid 1998; Holbrook 1995).

The use of SPI in consumer research has not been without controversy. Wallendorf and Brucks (1993) asserted that SPI has "severely limited potential to contribute to future research in consumer behaviour" (p.339) because of the difficulty of overcoming a number of inherent methodological limitations. However, Wallendorf and Brucks (1993) do suggest that introspection can be used to advance theory in consumer behaviour when used appropriately. In their article, they outline both the methodological issues and the consequent methodological considerations that should be made. These issues are outlined in Table 3.6. Please note that the shaded areas in the 'Methodological Considerations' column represent the measures that have been undertaken in this thesis to ensure appropriate use of SPI. These are also

indicated where relevant in the following discussion by including the appropriate number in superscript e.g. ¹

Further advantages of SPI have been presented in the literature: (1) in addition to providing deep insights, it offers several practical advantages including easy and quick fieldwork, unrestricted access to the informant and the absence of ethical issues concerning privacy (Holbrook 1995); (2) it facilitates mindful self evaluation (Gould 1995); (3) it formalises something that researchers do intuitively (Shankar 2000). Thus, although the use of SPI has been controversial, proponents of the method suggest that it is capable of making significant contributions to model development and theory building (e.g. Brown and Reid 1998; Holbrook 1995, Wallendorf and Brucks 1993), especially when part of an overall research programme (Shankar 2000) as in this thesis.

SPI was included in Phase One for the following reasons⁸. Firstly, symbolic consumption is closely linked to the self-concept. Because the self-concept is an individual experience related to the construction of meaning, it is an especially appropriate topic for SPI^{10, 1}. Secondly, SPI has previously been successfully used to provide insight into the consumption of music¹⁰ (Holbrook 1986, 1987; Shankar 2000). Third, as SPI formalises and records the researcher's own views on the research topic, it presents an ideal way to address the issue of researcher bias in data collection⁹ (e.g. Hamel, Dufour and Fortin 1993), and in data analysis when used as one of a number of data sources¹¹. And finally, the researcher is a highly involved consumer of music⁷. Thus, according to Gould (1991), the researcher's own experiences constitute a case that will assist in gaining an understanding of the range of behaviours involved in this phenomenon.

Table 3.6 Methodological Issues Involved in SPI

(Adapted from Wallendorf and Brucks 1993)

Modal Types	Problems	Methodological Considerations
<i>Issue 1: Time period which the introspector is providing data: the temporal relation between experience and time of report (introspection)</i>		
Retrospection, contemporaneous reporting, projection into hypothesised future	Central problems with long term retrospection: - the reconstructive nature of long term memory - memory's distorted sampling of the past	1. Retrospection is appropriate when the inquiry focuses on comprehending how people frame their present understandings of the past. 2. Experiences should be recorded close to time of occurrence 3. Retrospection is appropriate when study is concerned with vivid and emotional experiences, uses reports of extreme incidents to provide conceptual & sampling boundaries for later data collection, when extremity is solicited to obtain information about unusual cases that may be enlightening
<i>Issue 2: Specificity of data the introspector is asked to provide: reliance on reports of specific incidences versus generalised inferences and analyses</i>		
Particularistic, generalised	Potential differences between informants generalised reports and researchers generalisations based on analysis of particularistic reports from informants	4. Unless the subjective focus of the research is informants generalised beliefs about their own behaviour, accounts of specific occurrences are preferred.
<i>Issue 3: Documentation of data: the extent to which introspections are documented in a form accessible to others</i>		
Documented trace record ("data for"), undocumented recollections ("examples of")	Studies do not make reference to the data set, implying that what is referred to as the data set is a series of undocumented recollections Illusory correlation phenomenon	5. Researcher introspection involving a systematic self-study of some aspect of consumer behaviour should rely on the researchers diary of relevant thoughts, feelings, behaviours, experiences and events recorded close to the time they occur. 6. Diary materials should be subjected to systematic analysis.
<i>Issue 4: Selection of cases for inclusion in the sample: person who best meets criteria established by researcher</i>		
Convenience, quota, emergent, probability	Selecting oneself as a sample of one on the basis of convenience. Selecting oneself as a sample of one on the basis of representativeness	7. Introspectors may choose to conduct research on their own experience when they find themselves in relatively unusual, but theoretically useful positions for gathering data. 8. Justification for using researcher introspection should be provided in methodological discussions
<i>Issue 5: Analytic stance adopted: concern for establishing di-stance in analysis</i>		
Emic, emic and etic, etic	Developing di-stance, particularly in gaining sufficient analytic distance. Compounded by personal dilemma's and discomforts in reporting this data	9. Lack of articulation in the literature about who to overcome these issues. However, data analysis procedures of thematic coding by conceptual category, subsuming particulars into the general, and factoring.
<i>Issue 6: Overall appropriateness of the method: topical appropriateness</i>		
Thick description, psychophysiology	Unsuited for providing the cultural analysis implied by 'thick description'. Not desirable if the focus is on psychophysiology	10. Researcher introspection most appropriate for topics concerning individual experience and construction of individual psychological understandings or meaning. 11. Data from researcher introspection could be combined with data collected from other individuals.

SPI was conducted during Phase One of the research and the autoethnographic essay was written in December 2001. It was accomplished by the researcher developing a dialogue with her self (Ellis 1991) through rigorous analysis of her memories and by conducting continuing thought-experiential experiments. These 'experiments' involved observing and/or thinking through how the researcher reacts in various situations, either actual or imagined (Gould 1991)^{2,3,4,5}. The construction of the autoethnographic essay focused on the following questions:

1. To what extent is music related to the researcher's self-concept and how?
2. In what ways does this relationship influence the music consumption decisions the researcher makes in social situations?

The resulting autoethnographic essay can be read on the CD Rom in the appendices⁵. This essay was then included as one data source in the analysis phase⁶ (Table 3.5).

After these three stages of data collection were completed, the data was analysed on the basis of within case and cross case patterns. An initial model of the symbolic consumption of music was then developed on the basis of the research results and the relevant literature. This model was then subjected to a pilot study during which interview procedures and techniques to be used in the deductive phase were rigorously tested. The pilot study was based on two subjects who fulfil the age and musical interest criteria of the first series of interviews. The pilot study was completed satisfactorily thus the Initial Model and a competing Alternative Model were then ready for testing during Phase Two, which is comprised of a deductive case study.

Chapter 4

Phase One Results

4.1 INTRODUCTION

The following chapter outlines the results from Phase One of the research into the symbolic consumption of music. In this phase, data was collected from 16 sources within three data categories (individual consumers, experts and researcher introspection (SPI)) as outlined in section 3.5. Seven overall themes were identified in the analysis of the evidence. These are discussed in section 4.2. The Model of the Symbolic Consumption of Music, as developed from the Phase One research evidence and the existing literature is presented in section 4.3.

4.2 RESEARCH THEMES

This section details the results of the inductive, qualitative research undertaken in Phase One of the research methodology. The evidence from phase one was analysed on the basis of within case and across case patterns. Seven main themes emerged from the analysis. These are (1) symbolically consuming music, (2) self/music image congruency, (3) situational factors, (4) the presentational self, (5) musical tastes and preferences, (6) musical experience and involvement, and (7) consumption rituals. These themes are described and quotes from the evidence are presented to illustrate each theme. The themes are also discussed with reference to the relevant literature. It should be noted that some of the quotes from the evidence, which are presented, address multiple themes. Mention is made of this where it occurs. The evidence upon which the analysis is based is presented in full in the Phase One directory of the CD Rom Appendices.

4.2.1 Symbolically Consuming Music

As discussed in section 2.2.4.1, there are many reasons why someone might listen to, or consume music. A summary of these reasons has been provided by Hargreaves and North (1999) and comprises emotional expression, aesthetic enjoyment and entertainment, communication and symbolic representation. This thesis is concerned with music consumption behaviour that is primarily symbolic, that is, where the symbolic meaning inherent in different music is used to communicate information about the consumer (section 2.4.2). The first theme provides evidence to support the notion that individuals do consume music in a symbolic manner.

The most frequently identified reason for the consumption of music by the informants was that of emotional expression. In this sense music is consumed because of the congruence between the emotion in the music and the mood of the listener. For example one friendship group had a 'happy songs' tape and a 'sad songs' tape that they listened to, depending upon the mood of the people in the situation and to some extent, the purpose of the gathering (Source 11, focus group). As illustrated in the following quote, often the mood changes throughout the duration of a social event and different music can be chosen to reflect the changing emotions.

"Well there were two songs that I liked so I just decided that I would get the CD. So I brought the CD, we listened to that for a while and then we decided that we wanted something louder and heavier. We put this other band Cold on, which is like a rock band, and then we put on System of a Down, which is very heavy and very hyper-active music. ... *What was wrong with the slow...?* We were feeling a bit hyper-active. Like sometimes you just get that way, and it's perceived not to fit. We wanted something more energetic" (Source 5, interview).

In line with Holbrook and Hirschman's (1982) work on the experiential aspects of consumer behaviour, it was also found that in addition to symbolic reasons, music was also consumed for aesthetic and entertainment purposes. For example, when asked what the music meant to them, this informant replied:

"It's just a bit of entertainment. That's about it" (Source 4, interview).

In general the informants expressed aesthetic preference simply as 'liking' the music. Hargreaves and North (1999) suggested that the entertainment function of music is only distinguishable from the aesthetic function in that it makes the social dimension more explicit. However, the following evidence suggests that the entertainment function is also closely linked with the emotional function of music with regard to fantasy elements of consumption. Holbrook and Hirschman (1982) linked emotion (feeling) and entertainment (fun) together with symbolic meaning (fantasy) as the basis for experiential consumption. This evidence therefore suggests that music is consumed in a manner relevant to all aspects of experiential consumption.

"I mean, most people I think, say they like music because it makes them feel good. The feel good factor, the entertainment, sometimes escape from a reality they don't enjoy, it gives them the opportunity to stimulate the imagination and fantasise" (Source 13, expert interview).

With regard to Hargreaves and North's (1999) communication function of music, very little evidence was found. The one exception was the respondent who described an occasion where he played angry music (Metallica) very loudly to annoy a flatmate in order to indicate that she should "get a life" (Source 12, focus group).

One function of music, which was expressed in the evidence but is not included in Hargreaves and North's (1999) functions, is that of music as background. Music can serve simply to fill space as expressed by one informant, who said that although he enjoys music "it's background, it's just music" (Source 11, focus group). Background music can also facilitate social interaction in that it makes a situation more comfortable by filling in the silences and, as suggested by some informants, it can even provide a topic for conversation. The following quotes illustrate the background function of music.

"What were you talking about, while you were listening to the music? Oh I think it was just pretty random, just talking about...sort of discussing what the ball might be like. The music just sort of played a background. I like to listen to music while I drive anyway" (Source 2, interview).

"It [music] tends to have something like a sonic wall paper function to it. I guess because you don't actually listen to it. You want to hear it rather than

listen to it, because you are engaged in other things” (Source 14, expert interview).

In relation to the question of whether music is also consumed symbolically much evidence was provided to support this use. Many of the examples were observations of other people’s behaviour, as illustrated by the following quotes.

“When it’s your friends and stuff, I notice that you listen to the music that they put on, like if you’re at a party, you can tell its like their personality. You can tell they put it on because they like it and because it’s sort of them, it fits their mood, how they are” (Source 11, focus group).

“At Art School, everybody puts on Radio One and everybody hates it. It’s just at Art School it’s the station you are supposed to listen to” (Source 11, focus group).

“He was a conformist in a non-conformist way. ...Conforming to be alternative. ...Exactly that. And he wanted everyone to know it so he played that sort of music” (Source 12, focus group).

It appears that the informants found it difficult to recognise and/or articulate symbolic behaviour within themselves. There are several possible explanations for this. Firstly, the manner in which respondents described their observations indicated that it might not be socially desirable to acknowledge using music to present one’s self, therefore admitting to this behaviour would reflect negatively on the respondent’s self image.

A second explanation may lie within impression formation and self- perception literature. Belk (1978) hypothesised that when forming impressions based on visible consumption, inferences may go from person to consumption or from consumption to person. Thus inferences about a consumer are determined in part by the products he or she consumes, and similarly, inferences about a product are, in part, determined by those who are seen to consume it. The direction of the inference depends upon whether the perceiver is more familiar with the product or the consumer. Bem’s (1967) self perception theory states that these inferences can still occur even when the consumer and the perceiver are the same person. Therefore, if the consumer knows him/her self well, then the image of the products they consume will be based

upon how they see themselves (i.e. the inference is made from the consumer to the products they consume). Consequently they are unlikely to recognise their own consumption behaviour as being symbolic.

The final explanation could lie in the level of self-monitoring that the respondents undertake. In their study of the consumption of alcoholic drinks, Hogg et al (2000) found that low self-monitors recognised that people did use drinks to project an image, but that it was something that other people did. The decision of which of these explanations is appropriate is difficult to make without further investigation. However, it is important to note that the ease with which respondents could provide examples of this behaviour in others, and to a lesser extent themselves, indicates that music is commonly used for this purpose.

In some cases, the symbolic consumption of music was recognised more or less explicitly within the informants own behaviour. The following quotes are examples of this. The first quote refers to the presentation of the self as part of an overall group identity, whereas the second quote refers to a situation where the potential self-presentations were carefully considered. In this case, the selection of self to present was based on the informants social perception of others (Markus and Wurf, 1987).

“We listened to Nine Inch Nails mainly. Because the majority of us there were, like, Nine Inch Nail Fans. The group of us, like, love them. A couple of them were staunch fans” (Source 5, interview).

“That is definitely a situation where I was like a little bit worried about what she might think of me probably. And that’s really quite strange, because I wouldn’t normally worry about what someone else thinks of me or what someone else thinks of my taste in music, it wouldn’t worry me. But I think it was mainly because she doesn’t know me very well and I don’t know her very well, and then I’m a bit reluctant to just stick on whatever, stuff I really, really like” (Source 7, interview).

There are a number of issues arising from the evidence that assist in delineating the symbolic consumption of music. Firstly, it is important to note that the self can also be symbolically presented through the visible non-consumption of music. Evidence to

support this notion is presented and discussed in the following section on self/music image congruency (section 4.2.2). Secondly, being involved in music in general can form the basis of self-presentation, regardless of the specific tastes and preferences. This is illustrated by the following quote.

“I think he defines himself by it. He’s the guy with all the CD’s. *Does it matter what they are?* It does matter, like he said ‘cool, I remember these guys from when I was 10 or something’ or if he’s heard one song, he’ll buy it if it’s cheapish or something. Yeah, he does listen to a lot of it, but sometimes he buys it and it goes in the pile. But I think it’s just how he is. I think he defines himself by them” (Source 1, interview).

The concept of musical involvement is discussed in further detail in section 4.2.6, however the focus of this thesis is on self-presentation through the specific choices of music that an individual makes.

The third issue suggests that although an individual’s music consumption behaviour may sometimes be symbolic, at other times it may instead be based on other functions of music. For example, the following quote illustrates that the music consumption behaviour of this informant is sometimes symbolic, but mostly it is based on aesthetic enjoyment and entertainment.

“I guess sometimes you come across a song that might have some memories for you or the lyrics might relate to some part of your life sometimes, and you like the song for that reason. Most...more often than not, it’s just a good song. It doesn’t really have any meaning for me, it’s just a good song you can sing along to, or listen to” (Source 1, interview)

Finally, what initially appears to be the management of emotions and moods through the selection of different types of music may in fact be a means for allowing a transition from one self-presentation to another. In other words, when the situation changes it is likely that the individual’s self-presentation will also change. This type of situation differs from those where music is chosen because of its congruency with the mood, in that here music is used as a tool to create a particular mood or atmosphere. In addition atmosphere should also be differentiated from background, as music that is played in order to create an atmosphere is listened to, whereas background music tends to perform what an informant in a previous quote referred to as a ‘sonic

wallpaper' function. The following quotes are examples of music being used to aid the transition of self from one situation to the next. The second quote illustrates how mood can be altered, simply by having music in the background.

"I guess seeing it was a formal night, I think she chose sort of 'get us in the mood' music, that you could dance to" (Source 2, interview).

"What sort of role did the music play on that occasion? Sort of, I suppose like a motivator. What do you mean by that? Well when we first came in we didn't have any music on and we were just sitting there and it sort of seemed a bit dull, and funny without something in the background, so we put it on. Then we started talking and playing poker and stuff" (Source 3, interview).

"It was like, getting the atmosphere...like pumping us up to go out. " (Source 7, Interview).

4.2.2 Self/Music Image Congruency

Symbolic consumption has been conceptualised as being based on the congruency between the image of the self and the image of the music (Grubb and Grathwhol 1967). This relationship was recognised by some of the informants who suggested that an individual's musical preferences could provide insight into a part of their personality.

"People try and define their personality through music, don't they? ...I think in part, not like the whole thing. ...I reckon that it definitely defines a part of their personality" (Source 11, focus group).

In stating that people strive to achieve congruency between their self-concept and the images of the products or brands they consume, the image congruency hypothesis (Grubb and Grathwhol 1967) inherently suggests that only a positive congruency exists. However, as discussed in section 2.2.4.2, the self-concept is comprised of all possible selves, including both approach and avoidance selves and past, current and future selves (e.g. Markus and Nurius 1986). Given this conceptualisation, it is quite possible that the image of music may be congruent with an avoidance self or a past self and would probably be manifest as 'distastes' (Wilk 1997). There is much support for this notion within the evidence, as informants gave

numerous examples of music that was 'not me'. The evidence also provides support for considering not only the congruency of the music/self image but also the acceptability of this congruency.

An important reminder here is that music can be consumed in a non-symbolic manner even if its image is congruent with the self-concept. This section only includes examples of consumption behaviour that is symbolic in nature.

The following quotes represent examples of symbolic consumption that is based on a congruency between the self-concept and the image of the music, which is also viewed as acceptable by the consumer. The source of the first quote believes himself to be a funny person who likes to cause mischief within his flat. Thus the choice of music that he knew his flatmates did not like and would react to is consistent with his self-concept. The feedback that his choice evoked, confirmed his self-concept.

"It was just something different [Wagner's Ring Cycle]. They didn't like it. *Did you think about whether they would like it?* Um, I guess I probably would have. I thought I'd just put it on to see what they would say. ...*Were you happy that you put it on?* Yeah, I got a decent response" (Source 9, interview).

The next two quotes refer to consumers to whom music is central to their self-concept. In both examples, the consumer is expressing a level of sophistication through their knowledge and subsequent choice of music to consume. The first quote is also an example of the self-concept motive 'self esteem' (Sirgy 1982). Here the informant is enhancing her self-concept via reflected appraisals (Rosenberg 1979).

"We try and convert people to like the music that we like...I don't know why it is. It's just good to have people...the more people that like it the better sort of. We just think it's good music and more people should listen to it" (Source 5, interview).

"Quite often they have pretty large record collections, they might put on some things that are a bit naff, kitsch or whatever. I guess they are making a statement which is it's actually so naff it's good" (Source 14, expert interview).

The following quotes illustrate how the self-concept can also be represented through association with a group identity. The first refers to a romantic relationship whereas a flattering group forms the basis of the second quote.

“Now that I think about it there is one song by U2 that I put on because I relate it to her. It’s “With or Without You”. *So that’s one of your songs? Yeah, one of our songs*” (Source 1, interview).

“The “Cactus Song” by The Ladds...they are a religious band, I don’t know. My flatmate anyway was quite into them and she played a bit of them when I flatted and I thought ‘it’s a really cool song’. Everybody else in the flat seemed to like it, so we seemed to play it quite a bit, so I suppose it was probably a flat type thing because most people wouldn’t have heard it” (Source 8, interview).

The evidence also suggests that even when the image of music is congruent with some aspect of the self, it still might be deemed an unacceptable choice. The most common situation in which this occurs is when the congruency is between the image of the music and some aspect of the negative self e.g. the undesired self or the avoidance self (Banister and Hogg 2001b). The result of this is that either the music is not consumed, or is consumed in a way that disassociates the consumer with the music. Informants were easily able to recognise this type of symbolic consumption both in their own and others’ behaviour, as illustrated in the following quotes. The first three quotes also show how the presentational self-concept is situationally determined. Informants recognise that the consumers being referred to actually do have a preference for the music being played, however, they will not express their preference in these situations because of the congruency with a negative self.

“I think there are some people who don’t like them [the Vengaboys] and then there’s some people who say they don’t like them because they want to keep up an image” (Source 11, focus group)

“I remember at school, at a 7th Form party, someone put on Hanson and the big rugby heads were like ‘what did you put that on for?’ Then you see them tapping their feet and bopping their heads. They complain once just to say ‘right I’m disapproving’” (Source 11, focus group).

“The music that is congruent with this part of my self–concept is primarily music that I want people to know that I don’t like and music that I might like in private but want to make sure that other people don’t know I like it” (Source 16, SPI).

“Like sometimes if the country music goes on, it’s like! ...There’s one or two who might like it. But me and XXX for example are like ‘oh no!’ But we listen to it though” (Source 1, interview).

The second to last quote and to some extent, the first two quotes, also refer to the difference between the public and private consumption of music. The image of a particular piece of music might be congruent with some aspect of the consumer’s self-concept, but because that part of the self is private, or because it is not consistent with the self-concept, then the music will not be considered acceptable for public consumption.

“Of course, one of the interesting things about music is that...it may be true about many things, that we do consume it privately as well as publicly and therefore the choices we make for our private consumption are going to relate to different aspects of us than the ones we make for public consumption. Therefore it may well be that the piece of music that is important in private consumption, we may never want to play in public” (Source13, expert interview).

Music that is unacceptable to consume because its image is congruent with the negative self can also be considered to represent consumers’ distastes. As discussed in section 2.4.7.1, Wilk (1997) proposes that distastes and rejection of consumer goods are more important than tastes and consumption in creating personal identity and social distinctions. On this basis, the non-consumption of music that is congruent with the negative self is as important in understanding symbolic consumption as the consumption of music that is congruent with the approach self.

The evidence suggested that there are also other circumstances where music that is congruent with the self-concept is deemed unacceptable for symbolic consumption. The following quote is an example of a situation where the music was considered

congruent with an approach self, but that was not the self that they wanted to present in that situation. The source of the second quote is stating that the music is congruent with a desired self, as opposed to actual self, and therefore is not acceptable to consume, as it would not be an authentic representation.

“Why did you end up picking out of her music? That would definitely have been because of what she thought of me I think. If I had stuck on something like, I really like Cat Stevens, so I took my Cat Stevens CD along. Yeah it turned out that she doesn’t really like Cat Stevens and I was a bit worried because I know some people don’t” (Source 7, interview).

“I would like to listen to more alternative, independent label music because I would like to be seen as having a detailed knowledge of this type of music and I also like the idea of a more alternative version of myself. However I don’t feel that it really is me...so I don’t consume the music” (Source 16, SPI).

An interesting aspect of symbolic consumption behaviour is that which occurs when the image of the music is incongruent with the self-concept but is still deemed acceptable to consume symbolically. The evidence shows that there are certain circumstances where this behaviour occurs. The first of these is when the image of the music is incongruent with the individual’s social self; that is the concept of him/her self that an individual believes others hold (James 1890/1981). The music is however, perceived by the individual to still be acceptable. The following quotes are the same informant but from two different sources, and are an example of this.

*“I wouldn’t really put on B*witched...because it would be like ‘ohhh come on’. I would put it on for a joke* (Source 11, focus group).

*“They were paying me out about B*witched. I kind of put B*witched on too. Why were they paying you out about B*witched? Oh just because...well they think...I think it’s kind of true that it’s mainly sort of 13 year old female music. ...It doesn’t fit into my image, I suppose. Like into a stereotype...matching it up. Like this big bald guy who looks like he should be into heavy metal and he likes B*witched. Did it bother you? No, because when I bought it, I couldn’t help but laugh and I thought ‘oh I’m going to get hassled for buying this’ but I bought it anyway”* (Source 1, interview).

This example offers a particularly interesting insight into the symbolic use of music. This respondent actually owns the B*itched CD and said that he enjoys listening to it. However, his flatmates tease him about this because they see this preference as contrary to his image. It could be presumed that he has reacted to this feedback by presenting this aspect of himself in a humorous manner to avoid negatively affecting the image he has previously created.

The symbolic consumption of music that is incongruent with the self may also occur when certain situational factors occur. Examples of this include when the music that is incongruent with the self is music that is expected in similar situations and when the individual wants to make a good impression upon the people they are with by catering to their musical preferences.

“Surprisingly I actually considered putting on Abba! Because they usually play it in the clubs and pubs and stuff, so I thought that always goes down well” (Source 2, interview).

“I guess it was more important for me to put on something that he liked rather than what I liked because I knew that he despised what I liked. And if he, you know, I didn’t despise what he liked so I was prepared to compromise. You know, making him happy as well (Source 10, interview).

The next two quotes refer to situations where the image of the music being consumed is not congruent with the self-concept mainly for the reason that they are not familiar with the music, but where the music is still considered acceptable for consumption.

“There’s a lot of people into techno and stuff, but there’s nobody I know that really likes it but they still listen to it. ...I’ll listen to it sometimes because I feel I should know a bit about those artists” (Source 4, interview).

“When I was choosing from her CD collection I had way less knowledge of the music and whether or not I really like it, because I hadn’t really listened to that type of thing before, and so it was more of an interest thing. Like it didn’t worry

me putting it on because I didn't really know what it was going to be like" (Source 7, interview).

The final combination is that of music that is incongruent with the self that is deemed unacceptable for consumption. There were no examples provided in the evidence of where this resulted in symbolic consumption. The self-concept that is applicable here is that of the irrelevant self, which is the self that is 'meaningless to me' (Banister and Hogg 2001a). Thus any music that is congruent with the irrelevant self holds no meaning for the consumer and therefore by definition, cannot be symbolically consumed. The following quote provides an example of the 'irrelevant self. In this situation, music that is of no interest to the informant, will not even be listened to and therefore, there is no opportunity for it to become part of the self.

"Are there any particular bands or artists that you don't like? Um...ah, I guess I wouldn't say that I really don't like...if I don't like it then I'm not going to listen to it, so there's really no chance of getting to dislike it" (Source 2, interview).

A theme that underlies many of the examples in this section is that the evaluation of the level of congruency between the music and self-image is moderated by the situation in which the consumption is occurring. The influence of situational factors is discussed in the following section (4.2.3). However, the evidence presented in this section supports a conceptualisation of the self-concept that is situational (Schenk and Holman 1979) and encompassing all possible selves (Markus and Nurius 1986).

4.2.3 Situation

In general, respondents seemed to find it difficult to articulate exactly what influences their consumption of music. This notwithstanding, several factors relating to the situation or consumption context emerged from the evidence. Belk (1975) identified five different groups of characteristics that might be used to define a situation (see section 2.4.7). The evidence suggests that, of these characteristics, social surroundings most influence consumption behaviour, and that some aspects of task definition and antecedent states are also important. Evidence that upon first glance seems to be related to physical surroundings is in fact more closely aligned with antecedent states or task definition. For example, as illustrated in the following quote, the weather appears important particularly if it is a sunny day, however this is actually because of the mood it creates (relaxed, carefree).

“It’s a sunny day! It’s [music] got to be something that’s going to be in the mood, it can’t be something dull and depressing” (Source 10, interview).

Without disregarding Belk’s (1975) categories, the evidence suggests that the situational characteristics that influence the symbolic consumption of music, can be divided into two groups, comprising of people based factors and music based factors. People based factors include: image of others, relationship with others, role in group, group image, mood and level of intoxication.

4.2.3.1 Image of Others

The image that the informant held of the other people in the situation did have some impact upon their consumption behaviour. This influence was not mentioned very often though, and the situations where it was identified as important generally involved people who were unfamiliar to the informant. The following quote is one such example.

“I know she likes going to Bath Street a lot and I knew that before I had looked at her CD collection and then, because I always associate Bath Street with house music type, that kind of music. I knew she really likes going there, so I probably had it in the back of my mind that she did like that kind of music. That probably just reconfirmed it when I looked at her CD collection” (Source 7, interview).

Perhaps the perceived image of the other people in the situation provides clues about their musical tastes and the type of person they are. This process of self/product meaning interpretation illustrates Solomon’s (1983) view that symbolic products can be a stimuli to behaviour (section 2.4.7). It may be that when the person is more familiar, the image of others is replaced by knowledge of who they are.

4.2.3.2 Relationship with Others

One of the more common situational factors mentioned by informants was that of the people participating in the situation and the kind of relationship that exists between the informant and those people. The following quotes support this notion.

“You are kind of influenced by the people around you” (Source 12, focus group).

“If you are with friends you listen to one thing, and then you go home and listen to something different by yourself” (Source 12, focus group).

The specific combination of people is important in determining the relationship between the people in the situation.

“I spent ages thinking about the songs that were significant to me and that would mean something to the group of friends who were going to be there. This was made more difficult by the fact that not all of the people who were going to be there were friends of mine” (Source 16, SPI).

“Every time we get into a situation with those people, you know, going out with those people, we listen to the same thing. It’s just like a habit thing again” (Source 7, interview)

The above quote illustrates that familiarity and previous experience with people enables them to be an influence in the sense that an effort is made to maintain consumption rituals over time. This consistency is facilitated by the self-concept, as one of its functions is to provide the individual with a sense of continuity in time (Markus and Wurf 1987). People who are unfamiliar might pose less of a concern, as they are a less significant other.

“If you don’t know them very well you don’t really care what they think of you” (Source 12, focus group).

However, this might be altered by the purpose of the interaction. Some respondents indicated that if they were trying to get to know someone and trying to make a good impression, then the decision about what music to listen to became even more important.

4.2.3.3 Role in Group

Several examples were given that suggest that the consumer’s perceived role in the group influenced their consumption of music. The following quotes illustrate that certain behaviours are associated with certain social roles. For example the source of the second quote felt that it was part of his role as a boyfriend/husband to be considerate of his partner, thus selecting music that she also liked enabled him to express himself in this role (section 2.4.4).

“You may be in a grouping in which you are, in which you can do almost anything, even break the rules of the group because of your position in the group” (Source 13, interview).

“Can you describe why [it is important to put on music that she also likes]?
Just because I love her and I’ve got to sort of respect her as well. I can’t just choose what I want to listen to” (Source 1, interview).

A perceived role emerged from the evidence that is specifically related to the consumption of music. That is the role of the expert or opinion leader. As illustrated in the following quotes, the music choices of these informants were in part motivated by the desire to pass on knowledge about, or create awareness of the music they prefer.

“XXX hadn’t heard Placebo. I had just bought it. So I said, do you want to listen to this” (Source 5, interview).

“How do you feel about sort of playing new music to her? I like to, ‘cos she likes, it gets her knowing other bands as well. She generally usually follows on to, like, the music that I like” (Source 5, interview).

4.2.3.4 Group Image

The image of the group of people involved in the situation also had some influence on the informant’s music consumption behaviour. An individual’s self-concept can also be expressed through their associations with particular groups of people.

“Because the social grouping you happened to be within had a different musical preference, you switch your musical preference to that. ...If a social group is requiring you to do something, you still have some choices to make” (Source 13, expert interview).

Associations with the identity of the group are generally expressed through shared musical preferences, as illustrated in the following quotes. These quotes also refer to a sense of community that has been created through, or because of, shared preferences.

“We listened to Nine Inch Nails, mainly. Because the majority of us there were, like, Nine Inch Nails fans. The group of us, like, love them. A couple of them were staunch fans” (Source 5, interview).

“Everybody else in the flat seemed to like it, so we seemed to play it quite a bit, so I suppose it was probably a flat type thing because most people wouldn’t have heard it” (Source 8, interview).

The last quote suggests that the identity of the group is dependent on the totality of individual self-concepts and that any change in the combination will impact upon the behaviour of the group as a whole. Thus this situational characteristic is also closely related to that of ‘relationship with others’.

“Would any of you put on something different? If we were all going to be here I wouldn’t” (Source 12, focus group).

4.2.3.5 Mood

As discussed in section 4.2.1, mood is an important determinant of the consumption of music. Music can be consumed because the mood of the music is congruent with the current mood or atmosphere or because it is able to change the mood of the consumer (self transition). In both cases, the mood is situation specific. This section looks specifically at the relationship between situation, mood and the consumption of music.

Informants used music to maintain or create the mood that was appropriate for the situation in which they were. The mood was generally determined by the purpose of the occasion. For example, if the purpose was to relax, then music that was conducive to relaxing was selected.

I don’t like selecting...I don’t really want dance music or anything like that before we go to sleep. Just a bit of pop, mainstream stuff you know sort of thing. Basically I don’t really want the music to be loud or heavy rock or dance sort of thing, because that would be sort of invasive. Some music kind of makes you listen to it, I reckon sometimes” (Source 1, interview).

Many of the music consumption situations that were discussed centred around the consumption of alcohol. In this situation happy, hyped, dance music was often selected. The following quotes reflect this idea and they also suggest that music can assist in creating the atmosphere that is appropriate for the situation. Thus music will

be selected not only on the basis of its congruency with the current mood, but also based on the expected mood.

“...adding something to the atmosphere I think is probably something. Like you are not going to put something like Celine Dion or something or it's like a funeral. Something that's going to add to the atmosphere and make it more social” (Source 1, interview).

“I guess it [music] was transitional if you like. Yeah it started off as just background stuff and then yeah, but later on we were all listening to it” (Source 8, interview).

4.2.3.6 Level of Intoxication

Although no specific examples were provided, a number of informants implied that their level of intoxication would also affect their music consumption behaviour. For example, as people consumed more alcohol, they would choose music that they might not choose if they were sober. Either the music that the informants enjoy is different when intoxicated or they do not feel as inhibited by the social situation and are less conscious of the self they are presenting.

The second group of situational characteristics found within the evidence are those related to music. These music based factors include social norms, importance of music to others, others' familiarity with the music, others' music preferences, others' image of the music and the role of music.

4.2.3.7 Social Norms

The first stage of the music consumption ritual is to determine who is going to choose what music the group will listen to. This decision appears to be governed by a multitude of social norms. One particular example that was mentioned by several different informants was that of listening to music while travelling in a car. In this situation the owner of the car normally chooses the music.

“When I got in the car I was thinking well its not my car so I don't really want to just put music that I like on, in case she might not like it and because I feel it's a bit rude to jump in there and do that” (Source 7, interview).

“So I guess it’s my choice more than hers, partly because I’m driving and partly because it’s my car” (Source 8, interview).

Similarly, ownership of the stereo seems to be more influential in determining who will choose the music that the group will listen to than ownership of the music itself. A number of informants indicated that because it was their stereo that was being used they were primarily responsible for the choice of music. The following quote is one such example.

“Who made the choice about what music to listen to? I did, because it was my stereo. And I had started listening to it so I just carried on with what I felt like listening to, and I asked her if it was alright for her mood” (Source 3, interview).

One function of the self-concept is to provide strategies for interpersonal interaction (Markus and Wurf 1987). If the motor vehicle or stereo has been integrated into the extended self through ownership, then violating the social norm could be likened to attempting to control somebody’s actions. As a result of the mobile nature of music, and because it can be consumed without ownership, music is less subject to strict norms regarding social interaction.

Another social norm that was evident was that certain music is expected in certain types of situations. For example, particular genres of music and even certain songs are not only considered appropriate, but are actually expected at parties. The following quote illustrates this and also indicates one way that private meanings (Richins 1994) become associated with music.

“There are like drinking songs and stuff. Like Kenny Roger’s “The Gambler”. ...I always used to listen to that at school ...and it’s so the song that you always think yes, I love this song and you just think about all the time you went out with mates and had a good time” (Source 1, interview).

4.2.3.8 Importance of Music to Others

To some extent, the perceived importance of music to the other people in the situation moderated the amount of consideration given by the informant to the musical preferences of those people. The following quote refers to a situation where

the other person involved does not place much importance on music, whereas the second quote is an example of the opposite situation.

“I wouldn’t want to put on something she really, really hates, but usually...she doesn’t have a huge opinion on music though” (Source 1, interview).

“We know that they are really picky about music and they just...it really ticks them off when music’s on that they don’t like” (Source 3, interview).

4.2.3.9 Others’ Familiarity with the Music

Much like the factor of ‘importance of music to others’, the perceived level of familiarity that others have with the music has an influence on the consumption of music. In the first quote, the other person in the situation is unfamiliar with the music and therefore does not have much influence on the informant’s choice, whereas in the second quote, other people’s familiarity with the music was of central importance to the choice that was made.

“Mum doesn’t really have a ‘choice’ of music as such. So even when you are talking in terms of radio stations or something, she wouldn’t know one from the other. Whereas I would know more about what radio station I would want on” (Source 6, interview).

“How did you choose which alternative was appropriate for the situation? Anything that I knew that most people would know. People don’t appreciate, I mean they don’t mind, but it’s better if you play stuff they know” (Source 8, interview).

4.2.3.10 Others’ Musical Tastes

The respondents seemed to mostly be aware of the musical preferences of the people in the situation and would generally choose music that all of the people involved would enjoy. As one respondent said:

“...you don’t pick out obscure stuff” (Source 12, focus group).

Other examples of informants considering others musical preferences in their own consumption behaviour are provided in the following quotes. The second quote indicates how knowledge of these preferences can be based on previous experience with that same person.

“They’ve got to sit in the car too and it’s no fun if you’re the only one who’s enjoying the music” (Source 8, interview).

“Well I know what she listens to and I know comments that she’s made on CD’s that I’ve brought and stuff. So try and keep it user friendly” (Source 3, interview).

An important reminder is that the amount of consideration given by the informants to the musical tastes of others, is also moderated by their perception of how important music as a whole, is to those others (see section 4.2.3.8).

Compilation albums were deemed to be useful in social situations as they made it easier to cater to a diversity of preferences found amongst a group of people. The second and third quotes indicate a sense of having to balance the tastes of those in the situation. This, in turn, implies that the informants’ music consumption behaviour is characterised by satisficing, that is, people choose the music that best caters for everyone’s tastes rather than that which represents their own preference.

“Why did you want a mixture in that situation? Because it is more likely that people will like it better than just one. And sometimes you get a wee bit sick of listening to one whole CD. A bit of a mixture is good” (Source 3, interview).

“She won’t listen to my rap and I won’t listen to her more heavier stuff, so it’s kind of the blurry stuff in between” (Source 2, interview).

“It’s a bit of a balancing act. ...Compilations are good. Just one artist, you know it’s going to end up grating someone in the end. ...A bit of a mix, if someone say’s ‘I hate this song’ then – there’s like – if the radio is on for the night then it’s not bad. It’s got a bit of a mix sometimes” (Source 11, focus group).

An interesting twist to this behaviour emerged from the evidence. Two respondents stated that they sometimes played music that was opposed to people’s preferences in order to evoke some humour. For example one enjoyed putting on classical music that he knew his flatmates disliked (Source 9, interview) and another stated

“I wouldn’t really put on B*witched, it would be like “Oh come on”. I’d put it on for a joke” (Source 11, focus group).

This example also implies that the way individuals react to situational variables such as the preferences of others, may in turn be moderated by individual factors such as introversion or extroversion, or level of self-monitoring (section 2.4.7).

4.2.3.11 Others’ Image of the Music

The image that others are thought to hold of the different musical options appeared to have some impact upon music consumption behaviour as illustrated by the following quote.

“Well XXX doesn’t like the image, so it’s respect for her tastes. (Source 5, interview).

This influence was referred to explicitly, only by a small number of informants. However, it is closely related to ‘others’ musical tastes’ in that the perceived image of a product is part of the overall preference for that product (e.g. Asseal 1995).

4.2.3.12 Role of Music

Music can perform different roles in a situation. Music can be consumed as background (discussed in relation to the first theme (section 4.2.1)), which in turn facilitates social interaction. The following quote is an example of this role.

“It was just sort of an icebreaker background thing. ... Sometimes we don’t say much. I reckon when there’s long pauses and stuff it’s better to have something in the background” (Source 3, interview).

Music can also perform the role of managing the mood or atmosphere of the social event. The ability of music to influence the transition to the expected mood has also previously been discussed (section 4.2.3.5). The final role that music plays in a situation is as a form of entertainment, with which people can interact. This includes being able to dance to the music, as illustrated in the following quote.

“Like, quite often, early in the night the music’s on and you are talking but the music’s on in the background. But then I suppose by the end of the night you actually listen to the music more and dancing and stuff” (Source 6, interview).

4.2.3.13 Self Monitoring

The evidence indicates that the situational characteristics discussed above, influence an individual's consumption behaviour to different degrees. This was apparent in the range of behaviours expressed by different informants, and it was also recognised by the informants themselves. The informants suggested a number of different explanations for the variation in level of influence, all of which were based on the personality of the consumer. For example, the members of one of the flats felt that people who were image conscious would be more aware of their image in a situation, and thus would be more likely to be influenced by variations in the situation.

"I think image conscious people are more interested in music. ...Because image conscious isn't 'oh how good do I look' it's where you are conscious of your image. ...Like how do I want people to see me. ...I don't listen to music just because I want to be seen in that way" (Source 11, focus group).

One informant suggested a different explanation, as follows.

"I think it depends on what kind of image you are trying to portray to people. If you want to keep up with this image all the time then you are going to keep listening to it. If you are concerned about what people think about you, you are probably more likely to change music depending on who's around you. Like if you don't care, if you have no worries at all, you just don't care what kind of impression you make at all then" (Source 12, focus group).

The ideas presented here are closely linked to the psychological construct of self-monitoring (Snyder 1974) (section 2.4.7.4). Self-monitoring recognises that individuals differ in the extent to which they observe and control their self presentations and related behaviour. Low self-monitors direct their behaviour internally and are therefore more consistent across different situations, whereas high self-monitors direct their behaviour externally, reacting to different situational characteristics. Therefore, an individual's level of self-monitoring will mediate the amount of influence that situational characteristics have on their consumption behaviour. Examples of both low and high self-monitoring were provided in the evidence. The first quote describes a low level of self-monitoring whereas the second is more representative of high levels of self-monitoring.

“They seemed to be enjoying themselves. *How did that make you feel?* I guess relieved that people were enjoying themselves at our flat warming. *How would you have felt if they didn't like it?* ...I would probably end up scratching my head thinking ‘what the hell can I play’. I mean I wouldn't take it personally (Source 2, interview).

“It was definitely a situation where I was like oh, a little bit worried about what she might think of me probably. And that's really quite strange, because I wouldn't normally worry about what someone thinks of me or what someone thinks of my taste in music, it wouldn't worry me. But I think it was mainly because she doesn't know me very well and I don't know her very well, and then I'm a bit reluctant to just stick on whatever, stuff that I really, really like” (Source 7, interview).

4.2.4 Presentational Self

Although many examples were given of music consumption behaviour that is symbolic of the self, there was only a small amount of evidence that referred to how the self that was to be presented was determined. It seemed that informants either could not or would not articulate this. The reasons for the unwillingness or inability to verbalise symbolic consumption behaviour were discussed in section 4.2.1, are again relevant here. The only example from the evidence was an observation of someone else's self presentation behaviour.

“A friend of mine used to have the craziest taste in music, like nothing you'd ever heard of, nothing I'd ever heard of! But she was like the kind of person that was a complete - she really didn't want to be like anyone, so individual, it was scary. She had this huge collection of CD's most of them I'd never heard of in my life. She just played them all the time and didn't care what people thought. She probably just played them to be different because she liked to be different” (Source 12, focus group).

The presentational self of the person in this example was based on differentiation from others. The apparent contradiction between not caring what people think and liking to be different suggests that she was, in fact, concerned with how she presented herself. The informants mostly attributed this kind of behaviour to individuals who were seen as trying to not conform.

“Supposed non-conformists use music to do this – art café music, repetitive”
(Source 12, focus group).

In this situation, the self that was presented was based on non-conformity. Respondents also discussed the idea that some images required more ongoing maintenance than others and that the non-conformist image was one such example. Therefore, someone who was presenting himself or herself as non-conformist would need to do so in many different situations and through many different means (e.g. music, clothes, vocabulary). This is not to say though that people do not change the way they present themselves from one situation to the next. The very fact that the only example provided by the informants was one where the individual did not change their self-presentation, suggests that this is unusual, and therefore supports the notion that people do present themselves in a manner appropriate for the situation. Thus the situational factors outlined in the previous section (4.2.3) are also likely to moderate the self that is presented through the consumption of music.

4.2.5 Tastes and Preferences

Very rarely did informants choose music that they didn't normally listen to or didn't really like. Thus, as suggested by Wheeler (1985) the informant's musical preferences in a situation were selected from their wider set of long-term and evolving musical tastes. There are some exceptions to this, such as when music is consumed that is incongruent with the self, or congruent with a negative self, as was discussed in section 4.2.2. For example, one exception was a female respondent who played music that she didn't know because she wanted to keep her boyfriend happy (source 10, interview). This respondent stated that she had compromised herself, but she was prepared to do that in order to make her partner happy.

Several factors that influence the selection of music from the wider range of tastes also emerged in the evidence. Firstly, various situational characteristics are influential as discussed in section 4.2.3, particularly the set of music related characteristics, such as others' musical tastes. The following quotes illustrate this influence on music choices.

“There's a lot of other times I can listen to that music, music she doesn't like”
(Source 1, interview).

“I couldn’t just put on the stuff that I liked. *No? Why not?* Because I sort of assumed that not everyone would like it” (Source 2, interview).

Secondly, the access informants had to music was found to mediate musical preferences. Two dimensions of access are identified in the following quotes. Firstly, as in quotes one and two, access is limited when the retrieval of music involves physical effort. Secondly, as in the third and fourth quotes, access is limited through the absence of musical options.

“Do you think through what music you want to listen to? Um, not really eh? Basically usually it’s just whatever CD’s in there or the radio” (Source 1, interview).

“It’s always good to have a bigger selection. I mean I think I had a fairly – I mean the selection was alright, but when you’ve got ten different CD’s with one song on them, it’s very hard to get one song off one CD and then change it over, it’s a lot of work” (Source 8, interview).

“I think the problem at the time – well it wasn’t a problem, but the situation at the time was that she didn’t have any music that I would like. So I sort of have to rifle through and choose one that I thought I could stand listening to” (Source 2, interview).

“Because it [radio station] was easy listening. Yeah I don’t know, the guy on it was kind of hard case. And because of the good reception” (Source 6, interview).

The final factor mediating musical preferences that was identified is that of recent listening patterns. Recent, regular consumption of a particular piece of music or album may result in its exclusion as an appropriate choice for that situation. The second quote illustrates the influence of a combination of recent listening patterns and access to music.

“If I’ve listened to the CD with her here already, and it’s in the CD pile and I can’t be bothered getting out of bed to change it, and I’ve listened to the CD a few times, I can’t be bothered listening to it again” (Source 1, interview).

“I’m sort of getting a wee bit sick of the music I’ve got. Like I want some new stuff. I’ve listened to my CD’s so many times and I’ve got a wee bit sick of them. So it was probably because it’s one of the newest CD’s I’ve brought” (Source 3, interview).

The following quote extends this notion by illustrating the conscious management of musical preferences to ensure that the music does not become disliked.

“Like, System of a Down we have just started listening to it lately. So it’s quite fresh, new, we don’t know all the songs well. *Why is that important?* Um, for boredom’s sake. Eventually you kind of get sick of an album once you’ve listened to it, like, so many times. I leave it for a while, listen to other stuff, and then eventually you’ll get back to that album. It’s just to make sure that you don’t get, like, start not liking an album” (Source 5, interview).

4.2.6 Musical Experience and Involvement

The person’s overall interest in music was also seen to influence the symbolic consumption of music. The levels of importance placed on music by the informants were markedly different, despite having sought participants who were interested in music.

“Doesn’t it come down to what music means to you in your life? Because music to me is just music, whereas maybe it’s a lifestyle to XXX” (Source 11, focus group).

The informant referred to in this quote, and her best friend, are both heavily into bands such as Nine Inch Nails and Korn. They also partake in consumption activities such as the collection of paraphernalia and dress in a style congruent with the image portrayed by these bands. The ideas expressed are explained well by the concept of involvement (e.g. Zaichkowsky 1994). Involvement refers to the perceived level of importance of an object to an individual (Antil 1984). This suggests that, for those who are highly involved in music, the decision of what music to listen to in social situations is more complicated and more important because music is more important, or central to them. A high level of involvement is also likely to translate into longer lengths of time spent consuming the product and other related products. The difference in consumption patterns between individuals who are of differing involvement levels is illustrated in the first of the following quotes. The second quote

outlines the behaviour of an individual who is highly involved with music, whereas the final quote refers to someone who has low involvement with music. Also suggested in the final quote is the notion that involvement is situational, in that an individual can be more involved in music in certain situations.

"I think XXX and XXX, it's more part of their lives, to them. Like they really get into posters of the band on their wall and whatever, that sort of thing. I don't really care about bands or the people who play the music. I don't really think about them much, I just like the music" (Source 1, interview).

"Music is pretty much – I listen to it when I get up in the morning. I wake up to it. I get ready for uni, it's just always there in my head. I, like, I just never get away from music. I pretty much go to sleep to it and everything. I play the guitar when I feel like it" (Source 5, interview).

"How important is music to you? Um, relatively unimportant. It changes, it's – sometimes I don't listen to it a lot, other times I sit down and listen to it quite a bit. It can be quite important at times. But at other times it's just maybe something else there" (Source 9, interview).

It is important to note that previous experience with playing a musical instrument did not necessarily result in a high level of involvement. Two informants were accomplished musicians but did not feel that music was very important to them (as illustrated by the following quotes).

"I did a lot of piano at school. That's something I did at school a lot too, 'cos I did exams, Trinity. And leading up to exams I'd be doing two hours practice a day. ...I used to do exams to achieve a goal" (Source 4, interview).

"I failed two music exams before and like if I fail one I am just so gutted and I just practice like crazy and, like, always pass it the second time around. ...I think probably playing music is more important than listening to it" (Source 7, interview).

It appears that these informants' motivation for playing musical instruments is related to goal achievement as opposed to an interest in the music itself. This suggests that involvement with consuming music is different from involvement with playing music.

However, the two informants that seemed most highly involved with listening to music, both played music as well. Perhaps music is so important to them that they want to participate in all forms of consumption and production.

“I like that aspect, as in playing it yourself and I like the listening aspect” (Source 3, interview).

4.2.7 Consumption Rituals

Simply choosing music to listen to in the presence of others does not appear to be the only means of symbolically consuming music. A number of consumption rituals were identified that support the symbolic representation by strengthening the message and increasing its authenticity (McCracken 1986).

Informants suggested that singing along to the music or dancing were common ways of consuming music when it was liked, as illustrated by the following quotes.

“We would sing to it, like The Crow and stuff, but not dancing” (Source 3, interview).

“If a good song came on we would crank it up and dance away usually” (Source 8, interview).

Another supporting consumption ritual identified in the evidence involves the visible consumption of related paraphernalia and memorabilia. For example, the following quote implies that the degree of closeness between the individual and their musical preference can be symbolised by the range of additional paraphernalia consumed, thus emphasising the authenticity of the representation.

“So you don’t feel like you are as much of a fan as they are? I think I am, but it’s just the time span is a bit less than them. They buy every, like they buy all of the singles and like posters. Lots of time you like a band, you just buy the CD’s, whereas when you really, really like a band you go and buy all of the singles and you buy the vinyl and the books” (Source 5, interview).

The consumption of related paraphernalia seems to be a particularly relevant consumption ritual for those who are highly involved with music. One such example was given in the previous section (4.2.6) of two informants who dress in a fashion that is congruent with the image portrayed by their favourite artists.

Informants also discussed the idea that the language you use while talking about music can communicate to others your relationship with music. For example, one informant used the term 'pride' when describing how she felt about her favourite musician, John Lennon (Source 11, focus group). The use of this term indicates that the informant has incorporated this artist and his music into her self and that she is able to extend and communicate her self through meaning related to this artist. This is an example of a product being incorporated into the extended self (Belk 1988). On the other hand, the informants caution that the use of a particular symbolic action does not guarantee successful self-symbolic consumption. If the interpreter does not believe that they genuinely like the music, then the presented self is unsubstantiated.

4.2.8 Conclusions from Phase 1

A number of processes associated with the symbolic consumption of music, and influences on these processes, have been identified in the evidence. It is clear that individuals do consume music symbolically in addition to other reasons for consuming music. The symbolic consumption of music is based upon congruencies between the image of the music and the presentational self. However, it appears that this process, and the influence of variables such as situational characteristics on this process, will differ depending upon certain attributes of the individual. These include their level of self monitoring and their involvement in music.

4.3 INITIAL MODEL

An Initial Model of the Symbolic Consumption of Music was produced based upon the Phase One investigation and the review of the literature. This section presents this model in three ways – verbally, diagrammatically and as a set of 13 testable propositions.

The model is presented diagrammatically in Figure 4.1. The basis of the model is the comparison of the individual's image of their chosen music and their presentational self (see 2.3.5.1). This is the point at which the congruency between these two images, and the acceptability of the congruency, is evaluated. Regardless of the outcome, three consumption options exist – no consumption, non-symbolic consumption and symbolic consumption. Music could be consumed symbolically either when the comparison is acceptable (e.g. when the image of the music is

congruent with some aspect of the self) or unacceptable (e.g. when the comparison is congruent but unacceptable such as with disliked music). In addition, an acceptable or unacceptable comparison can also result in the music being consumed in a non-symbolic manner (i.e. without reference to the self) or not at all (see section 2.4.7). The congruency between the image of the music and the self-concept is related to various situational factors. These can be divided into two groups of situational characteristics (Belk 1975). The first of which is people based characteristics and includes perceived image of others, relationship with others, perceived role in group, image of group, mood and level of intoxication. The second group of situational characteristics includes music based factors such as social norms, importance of music to others, others' familiarity with music, preferences of others, others' image of the music and the role of music. This influence is in turn related to the individual's level of self monitoring and their involvement in music.

The self that is presented through music is selected from the overall global self-concept. The self to be presented is related to the situation; specifically the people based situational factors (see 2.3.4.2).

The individual's preferred music as selected from their overall musical tastes (Wheeler 1985), is also related to the situation, but here the music-based situational factors are more relevant. The music that is preferred in a particular situation is also related to the music that is available to the consumer and also their recent listening patterns (e.g. if they are bored with a piece of music that they have recently consumed regularly).

The authenticity of the symbolic representation is increased if supported by additional consumption rituals (see 2.4.5) such as singing with the music, dancing to it, consuming other related paraphernalia or knowledgeably discussing the music. Finally, the feedback received regarding the consumption behaviour feeds back into the presentational self concept, musical tastes and preferences and the comparison that is made between the two. This feedback is also related to the individual's level of self monitoring.

Figure 4.1 Initial Model of the Symbolic Consumption of Music

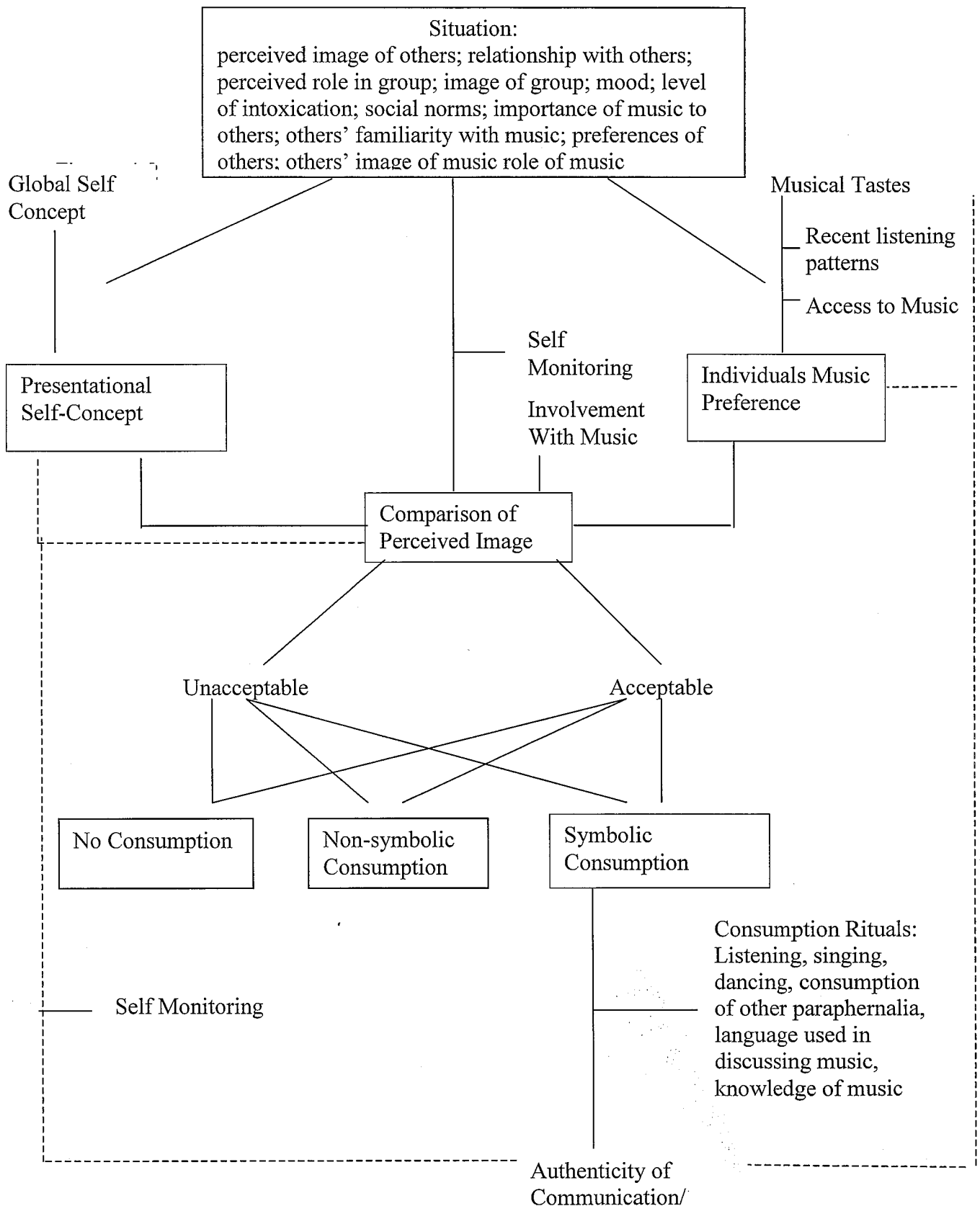


Figure 4.2 presents this model as a set of 13 testable propositions.

An Alternative Model of the Consumption of Music is represented by the alternative propositions. These are italicised in Figure 4.2. The alternative model represents consumption that is not symbolic and therefore does not include consumption rituals, and is not related to by situational, or individual, differences.

Figure 4.2 Propositions and Alternative Propositions for the Initial Model

- 1a: The individual's image of their chosen music is in some way congruent with their presented self.
- 1b: The individual's image of their chosen music is not congruent with their presented self.*
- 2a: Self/music image congruency is related to the following situational factors:
- 2a1: individual's perceived image of others
- 2a2: relationship with others
- 2a3: individual's perceived role in the group
- 2a4: individual's perceived image of the group/group identity
- 2a5: mood (current or expected)
- 2a6: level of intoxication
- 2a7: social norms (e.g opportunity for symbolic consumption)
- 2a8: individual's perception of the importance of music to others
- 2a9: individual's perception of others' familiarity with music
- 2a10: musical preferences of others (known or perceived)
- 2a11: individual's perception of others' image of the music
- 2a12: individual's perception of the role of music
- 2b: Self/music image congruency is not related to situation*
- 3a: Within the context of music consumption, the self presented is related to the following situational factors:
- 3a1: individual's perceived image of others

- 3a2: relationship with others
- 3a3: individual's perceived role in the group
- 3a4: individual's perceived image of the group/group identity
- 3a5: mood (current or expected)
- 3a6: level of intoxication
- 3b: *Within the context of music consumption, the self presented is not related to situation.*
- 4a: Musical preferences are related to the following situational factors:
- 4a1: social norms (e.g. opportunity for symbolic consumption)
- 4a2: individual's perception of the importance of music to others
- 4a3: individual's perception of others' familiarity with music
- 4a4: musical preferences of others (known or perceived)
- 4a5: individual's perception of others' image of the music
- 4a6: individual's perception of the role of music
- 4b: *Musical preferences are not related to situation.*
- 5a: Musical preferences are related to recent listening patterns.
- 5b: *Musical preferences are not related to recent listening patterns.*
- 6a: Musical preferences are related to access to music
- 6b: *Musical preferences are not related to access to music.*
- 7a: The importance of situation in self/image congruency is related to the extent to which an individual self monitors.
- 7b: *The importance of situation in self/image congruency is not related to the extent to which and individual self monitors.*
- 8a: The amount of time spent considering self/music image congruency is related to the individual's level of involvement with music.
- 8b: *The amount of time spent considering self/music image congruency is not related to the individual's level of involvement with music.*

9a: The following consumption rituals contribute to the authenticity of the symbolic consumption of music:

9a1: interaction with the music (singing, dancing)

9a2: consumption of related paraphernalia

9a3: discussion of the music and related topics that illustrates knowledge

9b: The above consumption rituals do not contribute to the authenticity of the symbolic consumption of music.

10a: Feedback about the symbolic consumption of music influences future decisions:

10a1: the presentational self-concept

10a2: musical tastes

10a3: musical preferences

10a4: the self/music image congruency.

10b: Feedback about the symbolic consumption of music does not influence future decisions.

11a: Feedback about the symbolic consumption of music is related to the extent which an individual self-monitors.

13b: Feedback about the symbolic consumption of music is not related to the extent which an individual self monitors..

Chapter 5

Phase Two Methodology

5.1 INTRODUCTION

The following chapter outlines the methodology undertaken in the deductive phase of this thesis. The objective of the deductive phase (Phase Two) is to test the Initial Model of the Symbolic Consumption of Music as outlined in the previous chapter, using a deductive case study method.

Deductive processes in case study research are outlined in section 5.2. The issues discussed in this section provide the framework from which the methodology has been developed. Section 5.3 details the data analysis technique of pattern matching, which can be used to test theories in deductive case studies. The methodology that is used in this phase of the research is then outlined in Section 5.4, focusing specifically on the study design, case selection, data gathering techniques and pattern matching procedures.

5.2 DEDUCTIVE PROCESSES IN CASE RESEARCH

Case studies are characterised by an interplay of inductive and deductive processes, as discussed in section 3.3.2. Patton (1990) proposes that a qualitative researcher will employ both approaches, often simultaneously.

“In practice, human reasoning is sufficiently complex and flexible that it is possible to research predetermined questions and test hypotheses about certain aspects of a program while being open and naturalistic in pursuing other aspects of a program. ...As evaluation fieldwork begins, the evaluator may be open to whatever emerges from the data, a discovery or inductive approach. Then, as the inquiry reveals patterns and major dimensions of

interest, the evaluator will begin to focus on verifying and elucidating what appears to be emerging – a more deductive approach to data collection” (Patton, 1990, p.194).

Qualitative research methods have traditionally been thought of as a first step in the research process, i.e. where theories are developed. Recently, recognition has been given to the notion that both qualitative and quantitative methods can be used for both inductive and deductive purposes (e.g. Guba and Lincoln 1994). In case research, the use of inductive processes for theory building has however been much more prominent than theory testing through deductive processes (Perry, 1998). As noted by Hyde (2000), Yin (1994), who is one of the most cited authors on case study methodology, “stands relatively alone in advocating a deductive, rather than inductive, approach to case study research” (p.85). As a result of the limited use of deductive processes in case research, many qualitative results remain tentative because they are untested (Hyde 2000), despite the fact that some theories are most appropriately tested within case study research. This unfortunately provides support to the traditional, limited view of the purpose of qualitative and case study research.

Hyde (2000) proposes that deductive processes in case study research are appropriate to use under a particular set of circumstances. These are when the concepts to be studied are obvious from the outset, and when the hypothesised relationships between those concepts can be stated before data gathering begins. In other words, deductive processes are appropriate for testing theoretical propositions that have been developed prior to the research. The deductive case study methodology should be designed in a way that follows propositional statements, therefore testing the propositions by connecting “the empirical data to a study’s initial research questions and, ultimately, to it’s conclusions” (Yin, 1994, p.19). Thus, instead of the informal use of deductive processes in case study research that is referred to by the ‘interplay’ notion, deductive processes need to be formalised within the case study (Hyde 2000).

Many of the better known qualitative data analysis techniques, such as content analysis, are not appropriate to use in deductive case studies. Primarily they are used for the purpose of data reduction and theory generation. Although they may

involve some informal deductive processes as characterised by the 'interplay' notion, they are not methods by which propositions can be formally tested.

Methods that can be used to formalise deductive processes in case studies include:

1. hold out samples: using a different data set for the deductive procedure than that used for inductive theory building;
2. replication case study designs: theoretical replication using multiple cases;
3. analytical induction: utilisation of negative cases to test and expand theory; and/or
4. pattern matching: testing data against competing patterns of outcomes.

(Hyde, 2000)

The methods that Hyde (2000) has are also tactics that have been suggested by Yin (1994) as formal procedures that can be used to address the criteria that are used to judge the quality of a research design (see Table 3.3). For example, utilising a pattern matching to test a theory, increases the internal validity of the theory. A research design is the sequence that enables connections to be made between the empirical data, the study's initial research questions, and its conclusions (Yin, 1994). Five components of a research design are particularly important for case studies.

These are:

1. a study's questions
2. its propositions, if any,
3. its units of analysis,
4. the logic linking the data to the propositions, and
5. the criteria for interpreting the findings.

The first two components have been detailed in Chapter 3, and the units of analysis are defined in section 5.4.2. Yin (1994) proposes that, of all the procedures used in deductive case studies, the methods for linking data to propositions are the least well developed. A number of authors maintain that "pattern matching" is the most appropriate way of analysing the data, as it provides a chain of evidence that the reader can follow to determine the links between the propositions, data and conclusions (Campbell 1975, Yin 1994 and Hyde 2000). The following section details the case data analysis method of pattern matching.

5.3 PATTERN MATCHING

Pattern matching is a data analysis technique used in deductive case studies that describes two potential patterns, or theories, and then shows that the data matches one better than the other (Yin 1994). The technique is generally attributed to Campbell (1975) who proposed it as a way of gaining sufficient 'degrees of freedom', thus addressing concerns he had with the internal validity of case study methods.

"In a case study done by an alert social scientist who has thorough local acquaintance, the theory he uses to explain the focal difference also generates predictions or expectations on dozens of other aspects of the culture, and he doesn't retain the theory unless most of these are confirmed. In some sense, he has tested the theory with degrees of freedom coming from multiple implications of any one theory. The process is a kind of pattern-matching in which there are many aspects of the pattern demanded by theory that are available for matching with his observations on the local setting" (Campbell, 1975, p.181-182).

The main concern of the pattern matching technique is with the overall pattern of results and the degree to which the data matches these patterns. Therefore the development of rival theoretical propositions, each with their own pattern of variables, forms the basis of the method (Yin 1994). The most comprehensive account of the processes involved in pattern-matching is that of Hyde (2000). Hyde (2000) states that the rival theories and the underlying propositions should be developed before the data is gathered, either on the basis of existing literature and/or prior research. The propositions and alternative propositions should make logical sense, and each should have some likelihood of being supported by the data. The case data that is obtained is then compared by independent judges, on a case by case basis, to the predictions of the rival theories. Results of these comparisons are recorded and initial propositions modified if the results do not show the entire pattern as predicted by the theory.

There is however, no precise way of setting the criteria against which the results will be measured, although researchers have successfully used a number of different methods. For example, Campbell (1975) suggested that the researcher should keep records of the box score of the correct and incorrect predictions of each theory as

determined by other experts. Wilson and Wilson (1995) used a simple chi-square test to determine the level of agreement between judges of the case data and Hyde (2000) employed Wilcoxon matched-pairs signed-ranks tests to do the same.

Alternative, or rival theories provide the strength of pattern matching procedures in deductive case studies. Deductive modes of enquiry require the researcher to “seek objectively to falsify one’s initial findings, and to look for support for alternative explanations” (Hyde, 2000, p88). Pattern matching is a deductive procedure that actively employs alternative explanations to test theories that have been generated using qualitative research methods.

5.4 PHASE TWO – DEDUCTIVE PHASE

5.4.1 Study Design

Phase Two of the research adopted a deductive case study approach for the purpose of testing and refining the Initial Model of the Symbolic Consumption of Music. This phase of research employed a multiple case, replication, deductive case study design (Yin 1994).

In order to observe the process of the symbolic consumption of music, data was gathered before, during and after a range of music consumption situations. An initial interview was conducted with each informant at the beginning of the research process. The informant was then presented with a participant diary, which they had for a period of four weeks. A second interview was held soon after receiving the participant diary from the informant. The purpose of the interviews and the participant diary was to gain an understanding of the informant and to record their thoughts and actions related to the consumption of music as they occurred.

In order to be able to test the Initial Model of the Symbolic Consumption of Music, data on the same topics that were covered in Phase One was required. However, changes were made to the data gathering techniques in order to facilitate the collection of more appropriate information. For example, participant diaries were selected as a data collection method in an attempt to address issues that arose in Phase One of the research. These issues were related to the articulation of symbolic

consumption behaviour. Thus by recording experiences as they occurred, it was believed that a more candid and detailed response would be received.

The objective of the interview A is to gain an understanding of the informant in terms of their self-concept, the activities they undertake, the importance of music to them, musical activities they undertake, musical preferences and images of those musical preferences.

The participant diary was designed to collect evidence pertaining to the informant's actual music consumption behaviour in social situations. Entries directed the informant to think about the decisions and choices they made in particular situations. The diary also performed the function of a survey, as measurements of the informant's self concept, involvement with music and level of self monitoring were included, and they acted as prompts for the second interview.

Interview B further investigated comments made in the participant diaries. In addition, informants were questioned on their behaviour in different types of music consumption situations that may have occurred previous to the period of the participant diary. Interview A, the participant diary and interview B are discussed further in sections 5.4.3 – 5.4.5.

Two pilot studies were undertaken to refine the methodological techniques to be used in this phase, and to provide a check of the Initial Model of the Symbolic Consumption of Music. The informants were both male students at the University of Otago, and were selected using similar techniques to those outlined in section 5.4.2. Some changes were made to the participant diary, as a result of the pilot study (see 5.4.4 for details).

The research was conducted over a period of four months from the end of February, 2002 until June 2002. Table 5.1 details the database for Phase Two of the research. Please note that the names of the informants have been changed in order to retain their anonymity.

Table 5.1 Database for Phase 2

Case	Name	Interview A Date	Participant Diary Dates	Interview B Date
1	David	4 March 2002	4 March – 1 April 2002	10 April 2002
2	Michael	4 March 2002	4 March – 1 April 2002	9 April 2002
3	Robert	7 March 2002	7 March – 4 April 2002	11 April 2002
4	Joshua	7 March 2002	7 March – 4 April 2002	11 April 2002
5	Megan	6 March 2002	6 March – 3 April 2002	11 April 2002
6	Adam	4 March 2002	4 March – 1 April 2002	15 April 2002
7	Matthew	27 February 2002	27 February – 27 March 2002	4 April 2002
8	Christina	5 March 2002	5 March – 2 April 2002	9 April 2002
9	Anthony	11 March 2002	11 March – 8 April 2002	17 April 2002
10	Tom	28 February 2002	28 February – 28 March 2002	4 April 2002
11	Tiffany	7 March 2002	7 March – 4 April 2002	16 April 2002
12	Kate	7 March 2002	7 March – 4 April 2002	11 April 2002
13	Steven	10 March 2002	10 March – 6 April 2002	16 April 2002
14	James	11 March 2002	11 March – 8 April 2002	15 April 2002
15	Jonathan	5 March 2002	5 March – 2 April 2002	8 April 2002
16	Amanda	5 March 2002	5 March – 2 April 2002	8 April 2002
17	Justin	11 March 2002	11 March – 8 April 2002	15 April 2002
18	Rebecca	16 April 2002	16 April – 14 May 2002	4 June 2002
19	Emily	12 April 2002	12 April – 10 May 2002	17 May 2002
20	Rachel	17 April 2002	17 April – 15 May 2002	17 May 2002
21	Danielle	3 April 2002	3 April – 1 May 2002	8 May 2002
22	Stephanie	15 April 2002	15 April – 13 May 2002	17 May 2002

In undertaking research, a number of procedures were adopted in order to improve the validity and reliability of the results (see section 3.3.2). These are discussed at the relevant points in the following methodology and include:

- selection of disconfirming cases (replication logic)
- triangulation of methods and sources of evidence
- developing and using interview protocol
- maintenance of a case study database, and
- documentation of a chain of evidence

5.4.2 Case Selection

The only parameter placed upon the population from which the cases were selected was that of age. The population was defined as those between the ages of 18 and 24. This is the same parameter that was placed on the population in Phase 1 (see section 3.5) and it was appropriate to test the Initial Model on cases with similar demographic characteristics.

Purposeful case selection in case study research can be achieved in a number of ways, as discussed in section 3.3.2. The method used in this phase was that of maximum variation sampling, which involves “purposefully picking a wide range of variation on dimensions of interest” (Patton 1991, p.182). The justification for the choice of case selection method is that the results from Phase 1 indicate that there are a number of individual characteristics that could be important in explaining variation in the behaviour related to the symbolic consumption of music. These characteristics are the individual’s level of self-monitoring, involvement with music and access to music.

The selection of cases was based on replication logic. Replication logic is distinguished from the sampling logic, in that it enables theoretical generalisation, which is central to the level of external validity achieved in case study research (Yin 1994) (see section 3.3.2). Within a deductive, multiple case, replication case study design, each case should be selected so that is either a literal replication (i.e. it predicts results) or a theoretical replication (i.e. it predicts contrasting results). Although there is no formula for determining the required number of cases, Yin (1994) suggests that if the rival theories have subtle differences or if a high degree of certainty is desired, then five to seven cases based on literal replication should be sought. The number of theoretical replication cases should be based on the number of factors that might induce variation. In Phase One of this study three variation inducing factors were identified – self-monitoring, involvement and access to music. Yin (1994) suggests that within each of these types of case, two or three replications should be sought. In total between 19 and 28 cases were sought for Phase Two of the research. Of these, five to seven would be literal replication cases, where similar results to the Initial Model were expected. Thus, these cases would be individuals who:

- were high self monitors,
- had high involvement with music, and who
- had open access to music.

The theoretical replication cases are characterised by:

- low self monitoring,
- low involvement with music, and/or
- limited access to music.

Because any one of these factors can induce variation from the music consumption behaviour predicted in the model, the combinations of these factors formed the types of theoretical replications, as outlined in Table 5.2. Two to three replications of each combination are required (Yin 1994), thus between 14 and 21 cases were sought.

Table 5.2 Criteria for Theoretical Replication Cases

Replication Number*	Self Monitoring	Involvement with Music	Access to Music
2	High	High	Limited
3	High	Low	Open
4	High	Low	Limited
5	Low	High	Open
6	Low	High	Limited
7	Low	Low	Open
8	Low	Low	Limited

(*Please note that replication 1 is that which represents the literal replication)

The cases were sought using three different methods, as follows.

1. Notices placed in the local daily paper, the Otago Daily Times and a weekly community newspaper, the Star. Notices called for people who were interested in music to take part in a study about listening to music and provided contact details for the author. The notice also stated that research participants would receive a NZ\$30CD voucher as a token of thanks.
2. Notice posted in university lecture. People who had low levels of involvement were difficult to reach using the first method, therefore a notice was placed in a 3rd year Marketing lecture. This notice was the same as that used in the newspapers except that it called for people who were not interested in music

3. Snowballing. Research participants were asked if any of their friends or family, who fulfilled the age criteria, would also like to take part in the research.

With the first method, people who were interested in taking part in the research were asked to contact the author via phone. When they called a protocol was followed, where the research process was outlined. It was explained that people with certain characteristics were being sought; therefore they would first need to complete a screening questionnaire. If they were interested, they were sent a copy of the screening questionnaire. For the second and third methods, the research process was explained and a screening questionnaire received as the notice was posted in the lecture or from the friend of family member who had already indicated interest in the project.

The screening questionnaire (Appendix 3) was necessary to ensure that the potential cases fulfilled the replication criteria. The following measures were included on the screening questionnaire:

- Zaichowsky's (1994) Revised Personal Involvement Inventory. A number of different involvement measures exist e.g. Lastovicka and Gardner's (1979) Components of Involvement, Laurent and Kapferer's (1985) Consumer Involvement Profile and Mittal's (1989) Purchasing Decision Involvement. The choice of measure is dependent on the type of involvement (e.g. cognitive, affective, enduring, situational) and the purpose of the investigation. Zaichowsky's (1994) RPII was selected primarily because little information had been gathered regarding involvement in Phase One, other than the idea that it may influence the symbolic consumption of music. Thus there was little indication of exactly what type of involvement was relevant. The RPII can be used to measure involvement with a wide variety of stimulus objects, and measures both cognitive and affective involvement. In addition, the RPII contains only 10 items, so it is appropriate to use in a screening questionnaire.
- Snyder's (1974) Self Monitoring Scale. As discussed in section 2.4.7.4 there have been criticisms regarding Snyder's (1974) Self-Monitoring Scale. However this scale was selected on the basis that it has been used successfully in similar studies (e.g. Hogg, Cox and Keeling 2000).
- the respondent's level of access to music; and

- the demographic variables of age and gender.

The scale used to determine the respondent's level of access to music was developed by the author as no suitable measure of access to music currently exists in the literature. The scale, presented in Figure 5.1, incorporates the respondent's level of interest in music, in an effort to discriminate between access that is perceived as unlimited because a range of music is available (item a) and access that perceived as unlimited because the respondent does not mind what they listen to (item e).

Figure 5.1 Measurement Scale for Access to Music

Please indicate which of the following statements best represents the access that you have to music (please tick one box only).	
a) I am always able to put on the music that I most want to listen to, because I have access to all the music that I want to listen to.	<input type="checkbox"/>
b) Most of the time I can put on the music that I want to listen to, but there are times I have to choose something else because I haven't got that music.	<input type="checkbox"/>
c) Some of the time I can put on the music that I want to listen to, but a lot of the time I have to choose something else because I haven't got that music.	<input type="checkbox"/>
d) Usually I find I can't listen to the music I want to because I don't have it.	<input type="checkbox"/>
e) I am always able to put on the music that I want to listen to because I don't really care what music I listen to.	<input type="checkbox"/>

In reply to the notices placed in the two newspapers, 21 phone calls were received and 8 people responded to the notice that was posted in the lecture. Approximately 65 screening questionnaires were distributed and a total of 32 forms were returned. 25 informants were selected, and a total of 22 completed the research process. Two informants did not attend the first interview as organised. However, only one informant withdrew from the process and did so after the first interview.

In order to ascertain which type of replication each case was, the data collected in the screening questionnaire was analysed. The level of access to music was considered open if informants selected either items a, b or e on the measure, and limited if they selected c, d (Figure 5.1). Levels of self-monitoring were determined by calculating the median score for the self monitoring scale and then allocating cases as high or low accordingly, as done by Hogg et al (2000). The informant's level of involvement with music was established by calculating the lower third percentile and

then those cases whose involvement score fell below this level were designated as having low involvement with music. This method was used as a reflection of the proportion of people who responded to the low involvement versus high involvement notices.

Table 5.3 Screening Questionnaire: Case Replications

Replication Number	Criteria	Number of Cases
1 (Literal)	High self monitoring, high involvement, open access	7
2 (Theoretical)	High self monitoring, high involvement, limited access	2
3 (Theoretical)	High self monitoring, low involvement, open access	1
4 (Theoretical)	High self monitoring, low involvement, limited access	1
5 (Theoretical)	Low self monitoring, high involvement, open access	3
6 (Theoretical)	Low self monitoring, high involvement, limited access	3
7 (Theoretical)	Low self monitoring, low involvement, open access	3
8 (Theoretical)	Low self monitoring, low involvement, limited access	2

The 22 cases included seven literal replication cases and 15 theoretical replication cases, as outlined in Table 5.3. There is only one case representing theoretical replication numbers three and four. Cases who had low involvement with music were scarce, and cases with the combination of this and high self-monitoring were particularly difficult to find. It is impossible to know exactly why, but it may be that because these people are not involved with music, they may not feel comfortable participating in a study about music where their low involvement and possible lack of musical knowledge could be exposed to others.

5.4.3 Interview A

The initial interviews conducted with each case were semi-structured and followed the interview protocol provided in Figure 5.2. The interview began with the researcher outlining the rights of the informants as research participants and then consent to participate in the research was gained. See Appendix 4 for a copy of the consent form. The interview then took place and was concluded with an explanation of the participant diary. The objective of this interview was to gain a general overview of the informant, including their self-concept and music consumption behaviour, thus the protocol for Interview A was a similar but refined version of the protocol for Interview

1, Phase One. The number of questions were reduced and they were rewritten to facilitate an interview that was more like a conversation than a formal question and answer session. Consequently, this interview also presented an opportunity to build rapport with the informant in an effort to increase the level of information that the informant would provide in their participant diaries.

Figure 5.2 Interview Protocol for Interview A

What do you do?

What do you do when you are not working/studying?

What other things are you interested in, but don't currently do?

What kind of person are you?

What is important to you as a person (values, ideals, way of life)?

How important is music to you?

How does music fit into your daily life? What music-related activities do you undertake?

How much time do you spend on music-related activities?

How does this compare to the people who you are close to?

What music do you like/dislike? Why/why not?

What image does the music you like/dislike have?

A total of 23 interviews were undertaken during the months of February – March 2002. One of the informants did however withdraw from the research after the initial interview. All interviews were recorded and were transcribed in full, with the exception of one interview in which the tape recorder failed. Notes were made immediately after the interview. The original interview transcripts in their entirety can be viewed in the Phase Two directory of the CD Rom Appendices. A record was also kept of the date, time and location of each of the interviews (see Table 5.1).

5.4.4 Participant Diaries

The cases were each presented with a diary in which they recorded their music consumption experiences over the period of four weeks. The objective of the participant diary was to gain a record of, and insight into, the informants own music consumption experiences over a short period of time. The completion of a participant diary meant that the evidence was collected at the time of the consumption experience as opposed to retrospectively, which should result in more detailed and accurate evidence.

The participant diaries were comprised of three parts. A copy of all three parts can be viewed in Appendix 5. Part one of the diary was the Introduction. In this part an outline of the project and instructions for completing the diary were given. Informants were instructed to complete a diary entry only when all of the following conditions were fulfilled:

1. they listened to music with other people;
2. they chose at least some of the music that they listened to together;
3. the music they listened to was pre-recorded (e.g. CD's, MP3's, tapes, radio stations and music videos); and
4. they had a selection of music to choose from.

These conditions reflect the parameters of the study as discussed in section 3.2.

The second part of the participant diary included quantitative measures that would assist in analysing the evidence. The quantitative measures used related to variables in the Initial Model that were proposed to explain variance in the consumption behaviour as reflected in the model. These variables were self-monitoring and involvement with music. Although the measures had already been taken in the screening questionnaire, it was appropriate to include them again at the point of data collection. In addition, a measure of the informant's self-concept was also taken at this point. The specific measures used were:

- Hoelter's (1985) Self Concept Measure. This measured the informant's global self concept so that self presentational behaviour referred to in the diary or interviews could be interpreted accurately. This measure was selected on the basis that it is a relatively short (21 items) that measures identity on a number

of meaning dimensions. The measure was adapted to measure global self-concept by excluding the "Identity Salience" dimension.

- Zaichowsky's (1994) Revised Personal Involvement Inventory: to measure the informant's involvement with music; and
- Snyder's (1974) Self Monitoring Scale: the measure the informant's level of self-monitoring.

Part three of the participant diary contained the diary entries. In the pilot study, the participant diary entries were undated and only 15 were included. Informants in the pilot study did not report every situation in which the criteria were fulfilled, therefore the entries were changed to dated entries for each day of the four weeks, and a checklist of criteria was included in every entry. Questions were included in the diary entries to guide informants to consider all relevant aspects. Figure 5.3 presents a condensed version of the diary entry. Informants were asked to provide a description of the situation. Questions relating to their music consumption behaviour were then asked, referring particularly to what they thought about while making their consumption choices and how they felt about those choices.

Figure 5.3 Participant Diary Entry

17/4/02

Checklist:

If you do not answer yes to all of the following criteria, then do not write about this occasion.

- | | |
|--|-----|
| You listened to music with other people | [] |
| You chose at least some of the music that you listened to together | [] |
| The music you listened to was pre-recorded (e.g. CD's, MP3's, tapes, radio stations, music videos) | [] |
| You had a selection of music to choose from | [] |

Description of General Situation

In your description of the general situation please be sure to reflect upon the following:

- location
- who was there
- the purpose of the social gathering
- the general mood and atmosphere of the occasion, and your own mood
- what you were doing and what else was happening
- level of alcohol consumption, if any

[Space provided for entry]

Description of the Consumption of Music

Please reflect upon the following questions.

Why did you listen to music in this situation? What role did music play?

[Space provided for entry]

Did other people also choose music? Why did they choose the music when they did?

[Space provided for entry]

What type of music was available for you to choose?

[Space provided for entry]

What type of music did you choose? (Describe the music)

[Space provided for entry]

What made you choose the music that you did? Describe all the things you thought about.

[Space provided for entry]

Did you consider any other music to listen to? Why did you not choose it?

[Space provided for entry]

How do you think other people felt about your choice of music?

[Space provided for entry]

Once the music was on, how did you feel about your choice of music?

[Space provided for entry]

How did you personally relate to the music you chose? E.g did it reflect how you felt about yourself in the situation?

[Space provided for entry]

Do you have any other general comments about music in this situation?

[Space provided for entry]

The participant diary was presented at the end of Interview A and was collected before Interview B so that it could be read and questions about the entries prepared for Interview B. Over the period of February – May 2002, 22 participant diaries were completed and collected. The diary entries were retyped and they can be viewed in the Phase 2 directory of the CD Rom Appendices.

The quantitative measures were used in two ways. Firstly, they assisted in the data analysis as they provided insight into the behaviour of the informant. Secondly, they were used to determine the type of replication (literal or theoretical) that each case was. As discussed above, the data had already been gathered in the screening questionnaire and because the measures are generally thought to have high reliability, it was expected that there would be little or no difference to the scores in the repeated measure. However, many changes did occur. For example, of the 22 measures, only six of the self-monitoring and seven of the involvement scores remained as they were in the screening questionnaire. Only three pairs of measures remained the same. This is an interesting result in itself, as they indicate that these measures may be situation specific. The more immediate implication however, was for the determination of type of replication. With the exception of two cases, there was not enough variation between the scores to change the level of either self-monitoring or involvement with music. Table 5.4 outlines the changes that have occurred regarding the cases that represent each replication type between the two points of measurement. The cases that have changed are shaded.

Table 5.4 Replication Type of Each Case

Replication Number	Level of Self Monitoring	Level of Involvement	Access to Music	Case Number – Screening Questionnaire	Case Number - Diary
1	High	High	Open	4 9 10 11 12 13 17	2 4 10 11 12 13 14 17
2	High	High	Limited	5 15	5 15
3	High	Low	Open	14	
4	High	Low	Limited	21	21
5	Low	High	Open	1 7 8	1 7 8 9
6	Low	High	Limited	3 6 19	3 6 19
7	Low	Low	Open	2 18 20	18 20
8	Low	Low	Limited	16 22	16 22

Three cases have changed in terms of which replication they represent (shaded in Table 5.4). Case #2 has changed levels on both self-monitoring and involvement with music. Case #14 has changed level of involvement and case #9 has changed level of self-monitoring. Consequently, there is no longer a case representing replication number three, which is characterised by high self monitoring, low involvement with

music and open access to music. This only differs from the literal replication (replication # 1) on the level of involvement, therefore enough information should be gained from other low involvement cases to counterbalance this.

5.4.5 Interview B

The final interviews conducted with each case were semi-structured in nature and followed the interview protocol provided in Figure 5.4. The objective of Interview B was to investigate further any diary entries and other types of consumption situations that may not have been covered in the participant diary. The questions included in the protocol were the same as those for Interview 2, Phase One. However exactly which questions were selected was dependent on the information that was included in the diary. The participant diary was collected at the end of the four weeks. In preparation for Interview B, it was read and any areas identified where further insight was required. The interview also asked about types of music consumption situations that the informant may have previously been in that were not referred to in the diary. These alternative types of situations were the same as those included in Interview 1, Phase One: group situations, one on one situations and situations where they might have chosen something that they would not normally listen to. At the end of the interview, informants were presented with a NZ\$30 CD voucher and a note of thanks for participating in the research.

Figure 5.4 Interview Protocol for Interview B

Introduction

- overview of interview: clarification of diary entries and other music consumption situations
- general feelings about completing the participant diary

Reflection on Diary Entries

Lets talk a little more about diary entry #: _____. Can you tell me a little more about...

who was there,

where,

when,

purpose of occasion,

conversation topic or other activities undertaken

role of music

general mood and atmosphere of the situation

How was it decided who was going to choose the music that you listened to?

What (type of) music did you decide to listen to in the end?

- What were the different types of music or artists that you considered?
- How do these alternatives differ from one another?
- Did the other person know the music that you chose to listen to?
- Why did you choose the music that you did?
- What was the significance of the music that you chose to listen to?
- What does this music mean to you?

Did you think about the choice of music that you put on?

What kinds of things did you think about when making the decision about what music to listen to in this situation?

(prompt for explanations about why these were important things to consider)

What is important when choosing music to listen to with that person?

Did the other person like the music you chose? How did this make you feel?

- Does this music mean the same thing to the other person as it does to you?
- Is it important to you how the other person feels about the music? How/in what ways is it important? OR Why is it not important?

How appropriate did you feel the choice of music was for that situation?

Were you happy with the choice you made?

Why/why not?

What do you wish that you had put on instead?

Do you think the music you put on truly reflected how you felt in the situation? Why/why not? How?

Representativeness of the Diary Entries

Were these common situations in which you would listen to music with these particular people?

Were the decisions you made about what to listen to similar or different to previous situations with these people? Why?

Other Situations

One on one

Group Situation

Different Situation

Can you tell me about a situation where...[from above]
who was there,
where,
when,

purpose of occasion,
 conversation topic or other activities undertaken
 role of music
 general mood and atmosphere of the situation

How was it decided who was going to choose the music that you listened to?

What (type of) music did you decide to listen to in the end?

- What were the different types of music or artists that you considered?
- How do these alternatives differ from one another?
- Did the other person know the music that you choose to listen to?
- Why did you choose the music that you did?
- What was the significance of the music that you choose to listen to?
- What does this music mean to you?

Did you think about the choice of music that you put on?

What kinds of things did you think about when making the decision about what music to listen to in this situation?

(prompt for explanations about why these were important things to consider)

What is important when choosing music to listen to with that person?

Did the other person like the music you choose? How did this make you feel?

- Does this music mean the same thing to the other person as it does to you?
- Is it important to you how the other person feels about the music? How/in what ways is it important? OR Why is it not important?

How appropriate did you feel the choice of music was for that situation?

Were you happy with the choice you made?

Why/why not?

What do you wish that you had put on instead?

Do you think the music you put on truly reflected how you felt in the situation?

Why/why not? How?

A total of 22 interviews were undertaken during the months of April – June 2002. All interviews were recorded and were transcribed in full. The original interview transcripts in their entirety can be viewed in the Phase Two directory of the CD Rom Appendices. A record was also kept of the date, time and location of each of the interviews (see Table 5.1).

5.4.6 Testing the Model and Propositions by Pattern Matching

The Initial Model of the Symbolic Consumption of Music was formulated in the inductive phase of the research. This model is represented as a set of 11 testable

propositions paired with alternative propositions. A pattern matching procedure (e.g. Campbell 1975, Yin 1994, Hyde 2000) (see section 5.3) was used to test these competing theories as represented by the sets of propositions.

Pattern matching was achieved by examining each of the 11 sets of propositions and alternative propositions against each of the 22 cases. This was performed by three judges, two of whom were postgraduate students with detailed knowledge of consumer behaviour, and the remaining judge was the researcher. The involvement of a number of judges in the coding and analysis helps to reduce the bias that can occur when the researcher is closely involved in both data collection and analysis. This is achieved by increasing 'di-stance' (Zaltman et al 1982), which is developing sufficient analytic distance from the phenomenon being studied. Rather than examining the full set of transcripts, which comprised of two interviews and several diary entries for each case, the judges were provided with a case summary for each case. The case summaries contained the following information:

- name, age, occupation and background of each case
- dates of each interview and the diary period
- quantitative measures: the self concept measure as a whole, scores for involvement with music and self-monitoring
- summary of the case's self concept with supporting evidence from Interview A
- summary of the importance of music to the case and the types of music consumption situations in which the case typically participates, both with supporting evidence from Interview A
- excerpts from Interview A, approximately four diary entries and excerpts from Interview B

The researcher attempted to avoid bias by selecting evidence on the basis of its representativeness of the variation of behaviour expressed by the case, and thus including evidence that potentially could either support or contradict the propositions. The evidence included in the case summary represents a triangulation of methods and of sources, such as qualitative and quantitative data, interviews and diary entries. A sample case summary is provided in Appendix 6. The entire case summaries can be found in the Phase 2 directory of the CD Rom appendices.

A training session was conducted with the judges. During this session each proposition and alternative proposition was discussed and the type of information included in the case summary outlined. In an effort to ensure that judgements were based on a similar understanding of the terms, an overview of the concepts and related definition was also provided and discussed with the judges. The cases were analysed independently by the three judges.

In order to assess the cases, each judge was provided with:

- a summary of the related literature, to which they could refer for definitions of terms such as 'self-monitoring';
- a copy of the 22 case summaries
- a set of 22 case evaluations forms, upon which all judgements for each case were to be recorded.

A case evaluation form is provided in Appendix 7. On these forms, each judge recorded a judgement of the proposition against the case. Each proposition could be evaluated as either confirmed, partially confirmed or not confirmed, and space was provided for the judge to record line references pointing to evidence in the case summary that supported the judgement.

In order to test the model as a whole and with suitable 'degrees of freedom' (Campbell 1975), a pattern of independent outcomes (i.e. the set of propositions underlying the model) were examined for each case. Thus, to determine if the case supported the model as a whole, three judges evaluated 13 propositions and alternative propositions against the case. Wilcoxon matched-pairs signed-ranks test were employed to test the judgements of the Initial Model against the Alternative Model. In turn, the same judgements were used to evaluate which proposition of each set was best supported by the evidence. Thus three judges evaluated 22 cases against each set of propositions. Again Wilcoxon matched-pairs signed-ranks test were used to test the judgements of the propositions against the alternative propositions. The results of the pattern matching procedures are presented in the following chapter, Chapter 6.

Table 6.1 Characteristics of the Cases

Case No.	Name	Age	Occupation	Self Monitoring Score	Involvement Score	Access	Replication Number
1	David	Approx 20	Student – Science	Low (6)	High (70)	Open	5
2	Michael	Approx 21	Student – Humanities	High (14)	High (57)	Open	1
3	Robert	Early 20's	Student – Teaching	Low (11)	High (70)	Limited	6
4	Joshua	24	Store Manager	High (17)	High (68)	Open	1
5	Megan	Early 20's	Student – Humanities	High (14)	High (62)	Limited	2
6	Adam	23-24	Musician	Low (8)	High (70)	Limited	6
7	Matthew	22-23	Student – Business	Low (10)	High (56)	Open	5
8	Christina	Approx 20	Student – Arts	Low (10)	High (70)	Open	5
9	Anthony	Approx 20	Student – Arts	Low (10)	High (69)	Open	5
10	Tom	22	Various part time jobs	High (15)	High (64)	Open	1
11	Tiffany	20	Student – Science + Business	High (15)	High (58)	Open	1
12	Kate	20	Student – Arts	High (18)	High (66)	Open	1
13	Steven	Approx 23	DJ + Student – Arts	High (16)	High (62)	Open	1
14	James	Approx 20	Student – Arts and Business	High (21)	High (59)	Open	1
15	Jonathan	19	Student – Sports	High (18)	High (70)	Limited	2
16	Amanda	18-19	Student – Science	Low (5)	Low (33)	Limited	8
17	Justin	Approx 25	Musician + Student – Phys Ed	High (16)	High (70)	Open	1
18	Rebecca	21-22	Student – Business	Low (11)	Low (54)	Open	7
19	Emily	Approx 20	Student – Arts and Business	Low (8)	High (55)	Limited	6
20	Rachel	Approx 21	Student – Business + Science	Low (7)	Low (31)	Open	7
21	Danielle	Approx 21	Student – Business	High (16)	Low (44)	Limited	4
22	Stephanie	Approx 21	Student – Business	Low (13)	Low (35)	Limited	8

The self-monitoring scores of the informants (Table 6.1) vary across the replications as expected, although there were no extreme cases. The highest possible self-monitoring score is 25 and the lowest is zero. All of the cases had a self-monitoring score of between five and 21. The pattern of scores for involvement with music are quite different from those of self-monitoring (Table 6.1). Six of the 22 cases scored the maximum of 70 on this scale. Only five of the 22 cases reported a low level of involvement with music. This is mostly due to the replication design, however it is also a reflection of the inherent difficulties of attaining informants who are not very interested in music, to participate in an involved study about music.

An overview of the cases' general music consumption behaviour is provided in Table 6.2. This includes each case's musical tastes, which provide both an insight and a reference point for understanding symbolic music consumption behaviour. The frequency of situations where music is consumed in the presence of others is determined by the number of diary entries made by each case in the four-week period of their participant diary.

The list of the cases' musical tastes includes both specific bands and more general genres of music (Table 6.2). The genres have been recorded as they were identified by the cases themselves, as this gives some indication of the meaning that the case associates with their musical tastes and distastes. As was expected, there is a range of music in both the 'tastes' and 'distastes' categories, which reflect the individual differences between the cases. One consistency between the cases is that they articulated tastes more specifically by reference to a particular band or artist, whereas distastes are specified as whole genres of music.

The number of situations during a four-week period, where the case consumed music in a social situation ranged from two to nine, with an average of 6. As instructed in the diary, situations that were included were those where:

- they listened to music with other people,
- they chose at least some of the music that they listened to,
- the music they listened to was pre-recorded, and
- they had a selection of music to choose from.

Table 6.2 Cases' General Music Consumption Behaviour

Case	Tastes	Distastes	Number of Consumption Situations
1	American metal e.g. Pantera.	"Boy bands"	5
2	Range, particularly drum and bass	Pop music	9
3	Rock music e.g. Tool	Chart music e.g. Britney Spears	8
4	"Guitar music" e.g. Tool, Korn	Dance music	8
5	Juliana Hatfield, Fiona Apple, Lemonheads	"Bassy" and "screamy" music e.g. Cyprus Hill	7
6	Trance, dub, reggae, New Zealand music	Commercial music e.g. Spice Girls	2
7	Heavy music e.g. Metallica	"Boy bands"	8
8	Punk, rock music	Pop music, dance, hip hop	6
9	Heavy music, dance, reggae, dub	Commercial music e.g. Britney Spears	7
10	Punk, grunge e.g. NoFX, Nirvana	Dance music	2
11	Music you can sing and dance to	Heavy metal, classical	8
12	Rock, punk, techno e.g. Foo Fighters, Hole, Chemical Brothers	Heavy metal, death metal	4
13	Rock, dance music	Pop music	6
14	Anything before 1989 e.g. Bee Gees	Anything after 1990 e.g. metal, rap	3
15	"Guitar music", blues e.g. Metallica, Eric Clapton	Country music	5
16	The Beatles, The Corrs, "solid gold" music	Rap	8
17	Range e.g. The Beatles, Metallica, Pearl Jam, Violent Femmes	RnB, country music, techno	7
18	Music with memories	Angry music	4
19	60's and 70's music, Silverchair	Pop, rap, hiphop	7
20	Dance, rave e.g. Salmonella Dub	Heavy metal	3
21	Recent 'radio music'	Heavy metal, Pavarotti	6
22	"Older music" e.g. Van Morrison	Country, heavy metal, rap	8

It could be expected that there would be a difference in the number of music consumption situations between those who had a high level of involvement with music and those with a low level of involvement. However, the low involvement cases (16, 18, 20, 21 and 22) exhibited a range of three to eight situations, which indicates that low involvement did not necessarily result in fewer music consumption situations.

Information regarding the cases' socio-economic background was not explicitly gathered. However, many cases discussed their background during the interviews and in the participant diaries. In addition, some of the interviews were conducted in the cases' own home, which provided further insight. Many of the cases are similar with regard to their level of education, which could be expected given that a large number are currently students. To a certain extent, the students are the most homogenous group, in that it is difficult to differentiate between them on the basis of

their background and experiences. Although they are all lacking in discretionary income, it appears as though most come from middle class backgrounds. The cases that stand out on the basis of their background are:

- Case 6. Adam lives in an alternative manner, working a range of jobs that do not pay much. This is however, a lifestyle choice that reflects his values. He has only recently returned to the area after travelling to India where he studied music, yoga and meditation.
- Case 15. Jonathan's father is a former president of an ethnic minority gang, who is now a Jehovah's Witness, remarried and living abroad. Jonathan lives at home with his mother.
- Case 17. Justin is a punk-rock musician and student, with an apparent low income. He is a father, but is no longer in a relationship with his child's mother.

Overall, the cases represent diversity in both individual characteristics and general music consumption behaviour. This is an important requirement for a deductive case study, replication design (e.g. Patton 1991).

6.3 CASE SYNOPSES

This section describes each of the 22 cases and their music consumption behaviour. These descriptions are in the form of short narrative synopses. The case synopses have been grouped according to the type of replication that they represent (see Table 5.4).

6.3.1 Replication 1 Cases

The following cases are all representative of the literal replication of the model. Thus they are all characterised by a high level of self-monitoring, a high level of involvement with music and open access to music.

Case 2

Michael is a male of approximately 21 years of age who is currently working towards a double degree in law and politics. He was born in England but has been in New Zealand since the beginning of high school. He is currently flatting with a friend whom he has been living with for about four years. His future direction in terms of

occupation and even study are not very clear. He likes going out to pubs, listening to music and playing games such as pool and bridge. Music is very important to Michael. He has a music collection comprising hundreds of CD's and he often plays music when socialising with others. He has never played any musical instruments although he would have liked to, but he is now more interested in mixing.

The self-concept measure indicated that Michael sees himself as good, logical, powerful, potent, glad, consistent, strong, happy and feeling up. With regard to values he holds important, Michael said that what is important is "just being fair and considerate really".

Many factors influence Michael's consumption of music in social situations. These include mood, the tastes of others, the role of music, the importance of music to others, recent listening patterns and the private meaning of the music. Depending on the situation his decision-making ranges from being quick and precise to longer and well-considered. Often the music choices he makes reflects how he sees himself in that situation, either through the mood it projects or the image it portrays.

All of Michael's diary entries were music consumption situations at his flat. For example, in his first diary entry he was having dinner at home with his father and flatmate before going to play pool. They were all nervous about the pool competition that they were in, and the role of music was "to liven things up and get the lads in the mood to kick-ass". Michael quickly selected Rage Against the Machine, but had mixed feelings about his choice because he knew his flatmate did not really like heavy metal.

Another of Michael's diary entries referred to a situation where he was receiving a visit from the person who lived in the flat before him. This person had left some of his possessions there and was coming to collect them. Michael was uncomfortable about the situation, as he knew this person had been in trouble with the police. The role of music was to lessen the need for conversation but also to provide Michael with a "sense of security". The music chosen was Che Fu, Chemical Brothers and Extreme de Crecy as Michael "very much needed music with good rhythms, bass lines and

riffs, that makes cool impressions on people”. Music that was different from the tastes of the other person was deliberately chosen.

“Well I sort of put it on and also a showy-offy thing you know. ...like I saw his music collection because he didn't move his stuff out for ages and he had loads of real, real heavy music...very specific, hardcore, thrashy metal – he was in a band and stuff, that sort of band. So I thought, put on something cruisey. But not like Bob Marley or Ben Harper, because that would be too main stream”.

Case 4

Joshua is a 24 year old male who has recently been made redundant, so is looking for full time employment. He currently has a part time job in a liquor store. Joshua has done some study at university, but has not completed any qualifications. He has recently been motivated to find different methods of making money, for example, through the share market, but has decided to take the summer off from doing full time work. Music is very important to Joshua and he both listens to music and plays the guitar. In fact, music seems to be the main activity that Joshua is interested in pursuing, but he has been trying to get into surfing as well.

The self-concept measure indicated that the most prominent aspect of how Joshua sees himself is that he is passive. The next level of characteristics include emotional, powerless, constant, anxious and happy. With regard to values that are important to him, Joshua said, “I like my freedom, I suppose. I was only working for about a year last time. Before that I wasn't doing a lot either, so I probably value my freedom too much. Better sort of start knuckling down I think”.

Joshua referred to a number of factors that influence his consumption of music in social situations. These include level of intoxication, access to music, the role of music, the musical preferences of others, others' familiarity with the music, previous listening patterns, mood and his relationship with the other people. Joshua explicitly suggested in the second interview that his musical preferences in any situation are reflective of who he is.

“I'd just want to show them my true colours – just what I listen to you know”.

The diary entries outline a range of different social situations in which Joshua consumes music, from socialising with friends to travelling in a car with his mother. In one diary entry, Joshua is at his flat, with his flatmate and a friend of his flatmates in order to have a jam and to listen to music together. Joshua was feeling a little apprehensive about the jam, partly because he had only met his flatmate's friend a few times. They first listened to a CD of a local band, HDU, which belonged to his flatmates friend, and then Joshua selected Soundgarden to listen to. Joshua felt that he should choose something that was similar to the band they had just been listening to and that it was important not to "outplay him, on his third visit to the flat". The reason why he made this selection was:

"because it was kind of similar to the band we had just heard, and I was maybe trying to emphasise the fact that we both listen to the same sort of music. I dunno, maybe to try and create a good impression".

In another diary entry, Joshua and his friends were having a few drinks at a friend's house before attending a 21st birthday party. Joshua felt the need to change the music so he could sing along to it, therefore he selected Radiohead because it was more in line with his own preferences. He felt good about his choice of music because:

"it made me feel comfortable, as opposed to when I'm drinking and I have to listen to something I don't know".

Case 10

Tom is a 22 year old male who is currently working part time at his fathers surveying firm and has had various part time jobs over the last few years. He is also trying to develop a business based around distributing 'tube by-pass' pedals for bass guitars, which he manufactures himself. Apart from this, he spends much time playing and listening to music, 'mucking around' and sleeping. He is highly involved in music as he listens to music and plays music in addition to developing his business. Despite this, Tom was unenthusiastic when talking about music and only completed two diary entries during the four week period. He put this down to the fact that he no longer goes out much as his friends have moved away from Dunedin.

The self-concept measure indicated that there are few aspects of Tom's self-concept that stand out from the others. The most extreme response in comparison to his own ratings suggest that Tom sees himself as being important and feeling up. When asked what values he holds as important, Tom replied, "I'm not an extremist or anything. I believe what most people believe, so I haven't got any outrageous ideas".

The first of Tom's diary entries outlined a situation where he was in a car with his flatmate and they were going grocery shopping. The tape Tom had previously been listening to was ejected from the tape player and the radio selected instead. Neither Tom nor his flatmate paid much attention to the music, as it was only a background to their conversation.

In the second diary entry, Tom was watching rugby at his flat with his flatmates and two friends. They were having a few drinks before going out on the town. Tom chose two CD's, one was a compilation of punk music and the other was Metallica.

"The first CD I put on, I put on because I was telling my friend that he would like it. The second CD we put on was because we hadn't heard it for a while".

Tom expressed a sense of group identity related to listening to Metallica with those friends, as it was something that he said they all probably listened to while growing up.

Case 11

Tiffany is a 20 year old female who is currently working towards a double degree in zoology and management. It is her third year at university. She grew up in Dunedin and is currently flatting. Tiffany likes to socialise, go home to her mother's house and go out drinking. While growing up, she played a lot of sports and rode horses, but no longer participates in those activities. Music is important to Tiffany in that she does not like being in spaces where there is no music. She always has music playing and different songs hold a lot of personal meaning for her, mainly in the form of associated memories.

The self-concept measure indicated that Tiffany sees herself as being predominantly busy. When asked in the interview what makes her her, Tiffany responded, "my friends often tell me – they're like: oh my God, you can just go up and talk to anyone.

I have quite a bit of confidence I guess. ...I guess I have quite a crazy personality, like always pulling out funny calls or laughing at people, and like I always make up new things and sayings, and people catch on to them, and they're like: ha ha, it's Tiffany's sayings".

Tiffany referred to a number of factors that influence her consumption of music in social situations. These include the role of music, access to music, level of intoxication, the musical preferences of others, mood and group identity. The music Tiffany chooses generally reflects how she sees herself in a situation. For example, in one situation Tiffany stated that she chose the music "because it has lots of cool memories of my friends and I having a good time". These were the same friends with which she was socialising.

The majority of Tiffany's diary entries were music consumption situations at a party. For example, in her second diary entry, Tiffany and her flatmates were hosting a party at their flat, for about 15 to 20 people. Music was expected to be played as it was a party and "music gets people going and makes them happy". Tiffany chose music that she perceived as party music such as Dave Dobbyn, dance music, Pearl Jam and songs that she listened to while at school (e.g. "Uptown Girl"). Not everybody at the party liked Tiffany's choice, but she did not seem concerned as she felt it was difficult to please that many people.

Another diary entry also referred to music consumption during a party. The reason for this party was for Tiffany and her flatmates to celebrate finishing their university assignments. Again music was consumed simply because it is expected at a party, but this time Tiffany selected a mixed CD which she had compiled herself the previous weekend. The CD included music by Sophie Ellis-Bextor, DJ Oetzi, JLo, Pearl Jam, Ja Rule and Dave Dobbyn. Tiffany chose the CD, "because it was a cool CD that I had made myself. I was thinking about how my friends liked the CD". The feedback Tiffany had previously received from her friends influenced the choice she made and was supported by the feedback that she again received.

Case 12

Kate is a 20 year old female who is currently doing Honours in film and media. She is planning on going to New York to study at the New York Film Academy, after her Honours degree is completed. Kate is working part time at both Radio One as a presenter and at Foodstuffs as a grocery packer. She likes to watch movies and videos, socialise and see bands perform. She listens to music a lot and also works with music as a DJ, therefore it is quite an important area of her life. Kate also uses music to change her moods, in that if she is in a bad mood then she knows that certain songs will make her feel better.

The self-concept measure indicated that Kate sees herself as being glad, successful, happy, important, feeling up, non-anxious and relaxed. With regard to values she holds important, Kate stated, "well I'm not religious or anything. Don't have any sort of – sort of have my own bit of karma – like that sort of thing. Like I wouldn't want to...oh if you're being mean to that person, it might come back to you. I guess I sort of live by that sort of way".

Kate referred to a number of factors that influence her consumption of music in social situations. These include the role of music, recent listening patterns, access to music, mood, other people's familiarity with the music, the musical preferences of others and her perceived role in the group. The choices that Kate makes generally reflect the mood that she is in or would like to be in, and therefore reflect how she sees herself.

All of Kate's diary entries were comprised of music consumption situations with her friends. For example, in one diary entry Kate was at her own flat with her flatmates. They were all either studying or reading and were also listening to music. She had borrowed a Juliana Hatfield CD from a friend and wanted to listen to it. The music also helped Kate achieve the mood she felt she wanted to be in.

"I wanted the flatmates to hear it, to get their opinion on it. I also thought it was good music to listen to in a relaxed atmosphere. Music in this situation helped to create a relaxed but also upbeat vibe".

Another diary entry referred to a situation where Kate and her friends were socialising at her flat. The purpose of the party was to welcome home a friend who had been

overseas. Kate selected the *Trainspotting Soundtrack (#1)* to listen to as she wanted to “shake up what we were listening to”. She also considered listening to one of her favourite bands, the Foo Fighters, but chose the *Trainspotting Soundtrack* because she had not listened to it for a while. In the second interview Kate revealed that she felt that the *Trainspotting Soundtrack* was congruent with her view of her self, “because it is kind of an eclectic CD. That’s how I feel I sort of am with music as well”.

Case 13

Steven is a male of approximately 23 years of age, who is currently studying in the field of TV production. He works part time as a movie projectionist and also DJ’s the drive shift at Radio One. Steven is hoping to have a career in the TV industry. He is flatting with his girlfriend and likes to hang out with friends, play pool and listen to music. Music is very much a part of Steven’s life, both in terms of employment and leisure. He spends a lot of time listening to music and has a stereo system that he has invested a significant amount of money in. He also plays the drums and some social sports, such as touch rugby.

The self-concept measure indicates that there are no features that stand out above the rest in Steven’s view of himself. When asked in the interview what kind of person he was, Steven replied, “what some people tell me I am, I know that that’s the way that some people would perceive because I’ve got a pretty different sense of humour, you might say. Like it’s sort of dry, but I’m sort of outlandish, sort of a quiet sort of person...I’m very easy going, good sense of humour type person”.

A number of factors that impact Steven’s consumption of music in social situations were referred to both in his diary entries and interviews. These include the role of music, recent listening patterns, the musical preferences of others, mood, group identity and social norms. All of Steven’s diary entries indicate some form of self presentation through music, whether it be through the mood expressed in the music or images associated with it.

The diary entries covered a range of music consumption situations, including looking after a depressed friend, preparing for a party, spending time with his family and watching cricket at a pub.

In the situation where Steven was listening to music with his family, he selected music that the whole family enjoyed because they had always listened to it.

“I chose this stuff because it was the kind of music I was brought up on. And it was good to reminisce with the whole family about old times. In particular The Beatles’ “Sgt. Peppers”. I felt happy to be thinking about my childhood because music helped when things were bad when I was a kid, and it seems that it still works that way”.

Another diary entry outlined a situation where Steven was at the pub with some friends watching cricket. They were getting bored with watching the cricket and felt like listening to music would be a good distraction. In addition, the jukebox was free. Steven selected music such as Pearl Jam and Greenday which that group of friends normally listen to. Although his friends were happy with his choice, Steven felt that some of the other patrons at the bar were not. This feedback was noted but Steven said that he was not worried about their apparent disapproval, primarily because of who he perceived them to be.

“Well there was a group of “country boys” who I overheard say ‘how many songs did these guys choose?’ in a negative tone”.

Case 14

James is a male of approximately 20 years of age, who is currently working towards a double degree in marketing and philosophy. He doesn’t really have much of an idea what he wants to do in the future, but thinks he will probably go into marketing. James works part time at the Casino as a dealer on the tables. He has just moved flats and enjoys Playstation, watching movies and relaxing at home. Music is important to James in that he often listens to music and also plays the guitar.

There were no specific characteristics that stand out on the self-concept measure. However, the overall impression is that James sees himself as being fairly successful and happy.

James referred to a number of factors that influence his music consumption behaviour in social situations. These include mood, the role of music, social norms, access, his perception of others' image of the music, the musical preferences of others, previous experiences and level of intoxication. The music that James chose reflected who he perceived himself as being through both the mood and associated images and also by creating an atmosphere where he felt comfortable to be himself.

“No music would have made the party feel like we were in a library, not being able to talk or be one's self”.

There were only three entries in James's diary, each of which outlined quite different music consumption situations. These were driving to work with his partner, hosting a small dinner party and attending a party with friends. In the second of these situations, James and his partner paid a great amount of attention to what the appropriate type of music would be for the situation, probably because it was the first dinner party that his partner had hosted. James chose a range of sixties and seventies music including Tom Petty, The Beatles and the Bee Gee's and some dance music from the early 1990's.

“We wanted nice easy going songs that would help relax a person as opposed to hyping them up for 'dance mode'. I also chose based on what other people would think. Playing Britney Spears when our guests don't like them would not have been successful as playing The Beatles, which I know they like more”.

The third diary entry referred to a situation where James had been invited to a close friend's birthday party. James chose music that he likes from the sixties and seventies, but that he also knew from past experience that his friends would enjoy. When he got more intoxicated, he also selected some songs such as “The Macarena” as it reminded all of them of previous times when they had all danced to the song.

“My music choice was closely related to my feelings of happiness (drunkenness) and good-times that I was having. So songs that helped me feel more excited or happy, I would usually play”.

Case 17

Justin is a male of approximately 25 years of age, who is studying physical education at university and is a musician in a punk band. He has trained as a teacher, but would rather be a musician. Justin is also a tri-athlete, plays cricket and rugby and likes to drink beer. Music is of great importance to Justin, as he is always listening to music and he also plays in a band.

The self-concept measure indicates that Justin sees himself as being logical, potent, glad, active and happy. With regard to values he holds important, Justin said "honesty. Certainly honesty is huge, eh? I don't like people who lie and cheat and steal or whatever. ...And like environmental issues, I'm real big on. I hate McDonalds and stuff like that, and people who litter – I'm big on recycling and stuff like that which – well it's only been the last few years I've been like that. I used to be: I don't give a damn. [...] which doesn't really go down with the whole punk effort".

Justin referred to a number of factors that influence his consumption of music in social situations. These include the musical preferences of others, mood, the role of music, others familiarity with the music and level of intoxication. The music choices that Justin made reflected his sense of self in that situation. This was not made explicit, but was implied in comments such as how he felt justified when the other people in the situation appreciated the choices that he had made.

Most of the diary entries referred to situations where Justin was listening to music with a group of friends at his flat. For example, in one situation Justin was at his flat with two other friends for whom he was cooking. He was not feeling very happy as a result of some recent relationship problems and wanted music that would both keep his mind from wandering and that was congruent with the mellow mood he felt he wanted to be in. He selected James Iha (formerly of the Smashing Pumpkins), which he described as "acoustic mellow tunes, with easy voice". He did not really consider his friends' tastes in selecting the music but acknowledged that they were happy with his choice.

In another situation the mood was quite different as Justin and his friends were having a few drinks and were preparing for a night out in town. They were discussing

music and Justin chose to listen to Faith No More and a skate punk compilation that he had just discovered and thought that everyone else would appreciate. He felt good about his choice of music because everyone else enjoyed it.

“It has got to rock when the boys are pumping!”

6.3.2 Replication 2 Cases

The following cases are all representative of the first of the theoretical replications of the model. Thus they are all characterised by a high level of self-monitoring, a high level of involvement with music and limited access to music.

Case 5

Megan is a female in her early 20's who is currently studying towards a double degree in languages and law. She is hoping to be able to utilise both in her future career. Megan is living at home, but is looking for a flat with some friends. She loves to travel, dance, water ski, swim and read and she works in the Public Library part time. Music is important to Megan as she listens to music a lot while dancing, and has always been surrounded by it. She would also like to learn to sing and play the piano one day. Megan does however take care to differentiate herself from some of her friends who she feels are obsessed with music.

The self-concept measure indicates that Megan sees herself as primarily glad and happy. When asked in the interview what kind of person she was, Megan said, “I don't think I'm very special. I don't really feel the need to be special either. I sort of think – what angers me at the moment is everyone really wanting to be different. And I think if you are different, it's not something you really want to be. And the people who strive to be different usually end up being more similar to everyone else. I think probably what defines me is...I don't really know, I like to always be doing stuff. And I do like to be surrounded by people. I like to talk”.

Megan referred to a number of factors that influence her consumption of music in social situations. These include the musical preferences of others, others' interest in music, access to music, the role of music, mood, recent listening patterns, the familiarity of people and group identity. Often Megan will sing and dance along to the music that both she and others choose. A number of examples were provided that

suggest that the music Megan consumes in social situations reflects who she is. It was also implied that all her choices were self-symbolic, as she says “I don’t think I’ve ever put on music because I want people to think that I like that kind of music or anything like that because I just sort of think that’s lying”.

The consumption situations in Megan’s diary entries were varied both in terms of location and people involved. For example, in one entry Megan was peeling potatoes at her home and was listening to music to both entertain herself and to enhance her mood.

“I felt like just kicking back and relaxing while doing the chores, and the music’s fairly low key. I suppose it reflected how I wanted to feel”

Her father was also there. She had chosen Juliana Hatfield, as it was the only one of her favourite CD’s that was downstairs and she felt it would appeal to her father more than the other options. She felt she had made a good choice until her father turned the music off; “when it got turned off I felt kind of crappy”.

Another of Megan’s diary entries refers to a situation where she was with a group of friends at their flat, having a few drinks and generally “just sitting around and having a laugh”. Megan decided to choose some music in order to get people dancing. She deliberately avoided choosing music that was the same as what they had already been listening to, selecting “My Sharona” as it “reflected my desire to have some active fun and not just sit around and be boring”.

Case 15

Jonathan is a 19 year old male, who has just started studying at the Sports Institute and has an interest in rugby. Music is very important to Jonathan in that he is highly involved in playing the guitar and he listens to music all day except when he is in a lecture. He even sleeps with music on.

The self-concept measure indicated Jonathan sees himself as being active, strong and feeling down. When asked in the interview what kind of person he is, Jonathan said, “well, I can be pretty moody. Pretty extreme at times. Really happy and really upset as well, over little things. But I try to make people laugh. Try to have a good time you know. Even like one of your questions was: do you pretend to have a good

time even if you're not? I sometimes make out I'm having a great time but there's deeper things there sometimes as well. ...I think there is things that I tend to think about and issues with my family and stuff that people my age don't really appreciate or know a lot about".

A number of factors that influence Jonathan's consumption of music in social situations were referred to in his diary entries. These include the role of music, mood, access to music, the musical preferences of others, social norms, others familiarity with the music, others' image of the music and his relationship with others in the situation. Jonathan's choice of music in social situations was often reflective of how he saw himself, but was more obvious when he was talking about music that he did not like. For example, in the second interview Jonathan explained how he listened to System of a Down "Toxicity" when his uncle was there, even though he did not like the CD.

"If I knew he was coming up, I would put it on in the background sort of thing. So he thought I was enjoying the CD that he's given me, but it really doesn't do it for me. I tried to listen to it a few times that he's come around. But I tell him all the time 'oh great album man, I love it'".

A range of music consumption situations were presented in the diary entries. In one situation, Jonathan was at home talking to his mother about what they had both done that day. His mother had put the radio on but Jonathan had changed the station to one that played "a little more music aimed at youth, but still play nice songs that Mum likes". Jonathan felt that the music was easier to relate to because it was aimed at people like himself.

6.3.3 Replication 4 Cases

The following case is representative of the third of the theoretical replications of the model. Thus it is characterised by a high level of self-monitoring, a low level of involvement with music and limited access to music. Please note that, as discussed in section 5.4.4, there is no case that represents replication number three (high self-monitoring, low involvement and open access).

Case 21

Danielle is a female of approximately 21 years of age who is currently working towards a double degree in marketing and community and family studies. She has also done some psychology, but didn't like it. Danielle wants to be a social worker, but is still interested in marketing. She is flatting, works part time in a bar, enjoys making her own clothes and exercising, although that is limited by a leg injury. Music is not very important to Danielle although she likes to have music on in the background.

The self-concept measure indicated that Danielle sees herself as primarily being happy. When asked in the interview what kind of person she was, Danielle said, "around people I don't really know, I'm nervous and shy. I don't really say much, but the around my friends, I'm always like, the loudest".

A number of factors that influence Danielle's consumption of music in social situations were referred to in the diary entries. These include mood, access to music, the musical preferences of others, level of intoxication and social norms. All of the music that Danielle chose as stated in her diary entries was congruent with her musical preferences and her mood (current or expected), and thus were reflective of how she sees herself.

Each of Danielle's diary entries referred to situations where she was with friends either at a party or having a few drinks before going out. For example, in one situation, Danielle, her flatmate and a few friends were at her flat playing drinking games and listening to music. Danielle selected pop music to listen to, both because they were favourites of the group that were there and because they "wanted music that would get us in the mood". In this situation, Danielle said that she felt good about the music "because it made me feel good in me".

6.3.4 Replication 5 Cases

The following cases are all representative of the fourth of the theoretical replications of the model. Thus they are all characterised by a low level of self-monitoring, a high level of involvement with music and open access to music.

Case 1

David is a male of approximately 20 years of age, who is currently studying psychology and zoology towards a BSc double major. He might do marine science once his degree is completed. David came straight to university from school, and is currently flatting with friends. He enjoys playing the guitar, drinking, body surfing and would like to take up diving. Music is very important to David, as he spends a great deal of time listening to music and he also plays guitar in a band. David has a tattoo of his favourite band, Pantera, on his arm.

The self-concept measure indicates that David sees himself as particularly powerful and strong. Underlying this he sees himself as potent, aggressive, successful, busy, anxious, tense, logical and unchanging. With regard to the values he holds as important, David stated, "whatever happens, happens. I'm pretty open minded [...] I wouldn't say I live by any guidelines really".

David referred to a number of factors that influence his consumption of music in social situations. These include level of intoxication, mood, group identity, the musical preferences of others and familiarity of music to others. Often when consuming music, David also discusses the music with the people who are there. In the second interview, David suggests that the music he chooses in social situations is reflective of himself.

"You find things out about my personality maybe, the types of music that I put on. *In what sort of way?* I don't know. Sort of aggressiveness from the metal and being an angry young man. *Do you see yourself as being an angry young man?* At times, not all the time".

All of David's diary entries referred to situations where he was listening to music at his flat with his flatmates, and sometimes with other friends as well. In his first diary entry, David was listening to music with his two flatmates while playing Playstation and smoking marijuana. David selected slow rock (sludge and stoner rock) to listen to as it was congruent with the mood that he was trying to achieve. Although he did not appear to consider his flatmates' tastes when selecting the music, he did note that they both said that they liked the album.

In another diary entry, David described a situation where he, his flatmates and four friends were having a few drinks before going into town for the evening. They were listening to music to help them get in the mood for the evening ahead. David selected a range of music to listen to, most of which was heavy metal.

“Wanted music that was fast, to get us amped before we went to town, chose a mixed CD because it had some old classics on it. Gathering was a group of friends and we all liked the music on the CD”.

Case 7

Matthew is a male of approximately 22 to 23 years of age who is currently completing a tourism Honours dissertation. He did three years of marketing and then started a Diploma for Graduates in Tourism. Matthew has applied for the JET scheme and had an interview a few weeks previously. He wants to go on an OE starting in Japan. He plays tennis, listens to music and would like to do more things at Clubs and Society's but says that he is too lazy to sign up. Music is important to Matthew and he listens to his 100 CD's for much of the day. However, he is not very concerned with the specific choices that are made and tends not to actively listen to the music.

The self-concept measure indicates that Matthew sees himself as being constant and consistent. When asked in the interview what kind of person he was, Matthew responded that he saw himself as not extroverted or outspoken, but is working on this, as it is not desirable. He feels that he should contribute to conversations more and enjoys the social company of his friends, but he does worry about what he has said during social interactions.

A number of factors that influence Matthew's music consumption in social situations were referred to in the diary entries. These include the role of music, access to music, level of intoxication, relationship with other people, the musical preferences of others, mood and his perceived image of others. There were several references to self-symbolic consumption of music in social situations within the diary entries.

Matthew's diary entries covered a range of music consumption situations, from socialising with friends to a family reunion. One entry described a situation where

Matthew was attending a friend's 21st birthday party. The party was being held at a local pub and there was a DJ playing the music. The guests however, were able to request specific songs to be played and Matthew requested a song by The Chemical Brothers. He considered asking for Rage Against the Machine but felt that not everyone would like it, especially the female guests. Matthew further explained his decision in the second interview.

"Why do you think it's not the kind of music that women like, or that particular group? It might have been the group I was with. They're quite --- I think they've been brought up pretty proper and I don't think they were brought up listening to that sort of music. If that had come on they would have wondered what the hells going on and probably walked off, or asked for it to be changed. And there was probably --- there were a couple of chicks there that I was sort of talking to and I was quite interested in, and it's not a good idea to play it. Play the safe option".

Also in the second interview, Matthew described a situation from the previous year where he and his girlfriend of the time were socialising with his friends at his flat. He chose to put on Bob Marley because his girlfriend liked his music, even though he did not. One of his friends got quite upset with him for his choice of music, as he felt as though Matthew was not being true to himself. Matthew agreed that he was not presenting himself accurately, but was not concerned about it.

"She probably didn't know me that well at the time. ...I suppose I did sort of want her to know that I probably listen to that music regularly so we maybe had a common interest".

Case 8

Christina is a female of approximately 20 years of age, who is currently studying history at university, with the intention of completing her honours degree next year. After that she would like to travel to see what options are available in terms of jobs related to art history. Christina has lived in Dunedin all her life, and has just moved into a new flat. She likes to go out quite a lot and see bands, read, play guitar and paint. She also has a part time job at the Public Library. Music is very important to Christina, as she both plays the guitar and spends a lot of time listening to music.

The self-concept measure indicates that Christina sees herself as being particularly strong. In terms of values that are important, Christina stated, "I'm not religious or anything like that. But I'm – I don't know – I feel like you've got to have integrity like to be honest with people and that type of thing, but not great plan or anything. [...] Be true to yourself and do what makes you happy".

Christina referred to a number of factors that influence her consumption of music in social situations. These include the role of music, mood, others' image of the music, the musical preferences of others, role in the group, previous listening patterns, others familiarity with the music, group identity, social norms, others interest in music, relationship with others and level of intoxication. Most of Christina's music choices were explicitly recognised as being reflective of her self.

A range of music consumption situations were detailed in Christina's diary entries. These included listening to music while at work, spending time with her boyfriend, moving in to her new flat, and socialising with friends before going to see a band perform. In the second situation, Christina and her boyfriend were listening to music before they went to their lectures at university. Christina chose to put on the Distillers, which she describes as energetic music that would wake them up. She chose the music for this reason and also because it was a similar style to the music that they had previously been listening to. Christina relates to this music in that:

"It's exactly the type of stuff I would play if I was in a band. I like listening to punk with my boyfriend as it is something we've got in common, can talk about it in depth, discuss why we like particular songs etc. I guess that we would both feel that it reflects ourselves best, music we most relate to".

Another diary entry described the situation where Christina and her new flatmates were all moving into their new flat. She was particularly conscious of what her music choices would say about her she as did not know two of her new flatmates. Christina selected the Red Hot Chilli Peppers and Incubus.

"I suppose I chose something that I knew would go down well as a way of bonding with my flatmates maybe, reflect their tastes as well as my own. Sort of felt that if I'd played hardcore punk they might have felt a bit dubious about taking the room next to mine".

Case 9

Anthony is a male of approximately 20 years of age who is currently in his second year of Honours in contemporary music, with performance in percussion. Most of his interests and activities are centred around music. Music is fundamentally important to Anthony.

“I wake up with the radio. And go to varsity and learn about it, come back, play music and then probably go to sleep with the radio on”.

He also like soccer and has just started Ti'Chi.

The self-concept measure indicated that Anthony sees himself as being good, active and busy. With regard to values that Anthony sees as important, he said, “I suppose I try not to be very consumerist and I try not to place too much importance about how much things cost and things like that. I'm not worried about having lots of things, which I know some people do”.

A number of factors that influence Anthony's consumption of music in social situations were referred to in his diary entries. These include his perceived role in the group, role of music, access to music, perceived role in situation and others' familiarity with the music. Often, Anthony's choice of music and music consumption behaviour clearly reflected his perception of himself. For example, he would often choose music that his friends had not heard before in order to introduce them to something new. After one such situation, Anthony said that he felt good about his choice because his friends liked the music and it was “nice to be accepted”. In addition, listening to music also allows Anthony to fantasise about his future self.

“I kind of related to it in a way that I wish I could be playing that sort of music as a student job on a cruise ship or in the back of a seedy bar in Europe”.

Most of Anthony's diary entries described situations in which he was listening to music with his friends. One such example was a situation where Anthony was socialising with a few friends before going out to watch some bands play. They were both listening to, and discussing music. Anthony wanted to play a CD called “The Meters Jam” for his friends, as they had not heard it before. They ended up talking about The Meters for the entire time the CD was playing so Anthony was very happy with his choice.

In another situation, Anthony was watching a video of a New Zealand Symphony Orchestra concert that was set to images of Antarctica, which he had purchased as a gift for his mother. He was cooking dinner by himself, but then his flatmates came in to the lounge and sat down. Anthony felt the need to explain why he was watching the video in order:

“to have a reason why penguins and stuff were on the TV [...] Kind of like selfish, just in case”.

6.3.5 Replication 6 Cases

The following cases are all representative of the fifth of the theoretical replications of the model. Thus they are all characterised by a low level of self-monitoring, a high level of involvement with music and limited access to music.

Case 3

Robert is a male, who is in his early twenties who has currently re-enrolled at university for a semester, between training as a teacher the previous year and going to Japan to teach English at the end of the year. Before training as a teacher, Robert gained a degree in geography. He is currently flatting and spends his spare time surfing, playing and listening to music. In the winter, he likes to snowboard and also likes other outdoors activities. Music is important to Robert as he spends much time listening to music and playing the guitar. He is also taking three 100 level music papers at university.

The self-concept measure indicates that Robert sees himself as not nervous, passive, happy, non-anxious and relaxed. When asked in the interview what kind of person he is, Robert said “most people say pretty easy going, laid back, just sort of cruisy”.

Robert referred to a number of factors that influence his consumption of music in social situations. These include recent listening patterns, the role of music, mood, others familiarity with the music, the musical tastes of others, group identity and social norms. There were several ways in which Robert’s choice of music symbolised his perception of himself. For example, music provided a way to move between

different selves in different situations and it also emphasised his link to other members of a specific group of people (his family).

The majority of diary entries described situations where music was consumed either at his own or his friends flat. For example, in one situation Robert and his friends were relaxing at his flat while preparing a meal. Robert selected Tool "Anaemia" to listen to, both because he enjoyed it and knew that his friends also liked the album.

"After listening for around an hour we started jamming ourselves. The music seemed to serve as a transition from surfing to playing instruments".

An exception to these type of situations was one in which Robert and his friend were driving to and from Allan's Beach, where they were surfing. Robert selected different music on the way home from what he had selected on the way there, in order to reflect the different mood that they were in.

"The Trip – the first song got me feeling good about going surfing, but the rest due to their unfamiliarity didn't do much for me. Tool – the CD provided an escape from the feeling of having a crap surf, and made me feel tenfold better".

Case 6

Adam is a male musician of approximately 23 to 24 years of age, who is currently trying to make money through musical and artistic endeavours. He has trained around the world and studied music, yoga and meditation in India. Previous to travelling, Adam received a performance degree from the University of Otago. He also likes to surf, grow vegetables, and do some art. Music is fundamental to Adam, both as an interest and as a means of making a living. He spends a great amount of time playing in a band, which he also manages, teaching music, and attending live performances. However, his band had a major disagreement during the research and are no longer performing together. Despite this high level of involvement, Adam only completed two diary entries over the four-week period, which he put down to the fact that he rarely listens to music with other people when it's not a live performance. He also owns very few CD's as he believes that they cost too much.

The self-concept measure indicates that Adam sees himself as good, not nervous, potent, active, consistent, feeling strong, happy, important, busy and feeling up.

The first of Adam's diary entries outlines a situation where Adam and his band members were at ReFuel before performing there. Adam selected music on the basis of what was capable of getting them "hyped up" before playing and also what "everyone else appeared to want". He was happy with his choice as he felt as though it was consistent with the vibe in the room.

The second diary entry describes a situation where Adam, his band members and the bass player's girlfriend were playing around recording "funny stuff" on his friend's computer. Adam chose to listen to a particular electronic artist that his friend had loaded onto his computer, because he was interested in listening to it.

In the second interview, Adam described a music consumption situation that had occurred in the time between collecting the diary and the interview. Adam's friend asked him to put some music, which he then took off after one track because it did not suit the mood that they were in. He then turned the tape over and it was music that Adam did not normally like (new age music) however he felt it was perfect for the occasion so he left it on. Adam commented to his friend:

"I don't know if this is what we want to listen to, but for some reason it is perfect right now".

Case 19

Emily is a female of approximately 20 years of age who is currently doing a double degree with marketing honours and design. She is flatting with friends and is planning on going overseas when she has finished her degree. Emily works in the holidays, but not during term time. She likes to socialise, paint and would like to do more sports. Although Emily's involvement with music score is high, she does not really perceive music as being very important. She does listen to music and has played a musical instrument in the past, but she often forgets to put music on when she is by herself.

The self-concept measure indicates that Emily sees herself as being not nervous, varying, glad, successful, happy, feeling up and relaxed. With regard to values that are important to her, Emily said “hmmm, friends first. No. Not like any strong values”.

A number of factors were referred to in the diary entries that influence Emily’s consumption of music in social situations. These include mood, access to music, the role of music, the musical preferences of others, relationship with others and others perceived image of the music. The diary entries suggested that Emily often selects music that is congruent with her presentational self as based on the mood that she is in. In the second interview, Emily discussed how she has, in the past, played music that she does not like in order to portray herself in a certain way to her flatmates.

Emily’s diary entries described situations where she was either with her boyfriend or with her flatmates. In one example, Emily, her flatmates and a few friends were getting ready to attend a dress-up party, to which they were going as The Jackson Five. Emily chose the Verve to listen to as it was a CD she recognised, and thought that the other people there would like it. She also felt that it would help get them in the mood for going out. This situation was discussed further in the second interview.

“Is it important that the other people there like the choice that you make as well? Yeah, yeah. When I’m around with like, friends ---like with my flatmates, it’s not quite so --- you know it’s not quite ---I’m not quite so worried. But some girls that we’re friends with who are really into their music, they enjoy dancing and I really try and avoid them”.

6.3.6 Replication 7 Cases

The following cases are all representative of the sixth of the theoretical replications of the model. Thus they are all characterised by a low level of self-monitoring, a low level of involvement with music and open access to music.

Case 18

Rebecca is a female of approximately 21 to 22 years of age, who is currently completing a degree in marketing and finance, and is intent on pursuing a finance career in Wellington. She has just taken six months off to ski in Canada, and is now flatting. Rebecca enjoys drinking, going out and exercising. She would one day like to

do some more speech and drama, but cannot find the time to do it at the moment. Music is not particularly important to Rebecca. She does not spend much time listening to music and she has never played a musical instrument.

The self-concept measure indicates that Rebecca sees herself as being good, not nervous, constant, active, consistent, feeling and non-anxious. With regard to values, Rebecca said, "I do have those – I do have quite a lot of values, but quite – yeah, I've got a very close family and everything. And my parents are very Christian and the whole family value is very, very high. You know leading – not the perfect life, but you know, marriage and children and respectable job and blah, blah, blah. But I sort of hold those things to be quite dear. I definitely have ideals".

Rebecca referred to a number of factors that influence her consumption of music in social situations. These include mood, the musical preferences of others, access to music, private meaning associated with the music, group identity and the relationship she has with the other people in the situation. Rebecca often chooses music on the basis on the memories and images she associates with it, thus symbolising who she is.

Rebecca's diary entries describe a range of music consumption situations such as spending time with her flatmates, her sister and her boyfriend. In her first diary entry, Rebecca describes a situation where she and her flatmate were relaxing at home. Rebecca chose to listen to Joey Negro, because she had seen him live in Melbourne and wanted to reminisce. Although her flatmate had not seen Joey Negro with her, she had also been in Melbourne at the same time and had heard that music with a different group of friends, thus they shared a similar image of the music.

Another example of where Rebecca's music choice symbolised a shared experience with the other person, was when she was driving to Queenstown with her boyfriend, who was visiting from Melbourne. Rebecca chose to listen to Powderfinger because they:

"always play it when driving long distance together. Reminds us both of summer and trips along the coast and of good times together".

Case 20

Rachel is a female of approximately 21 years of age, who is currently studying business and consumer sciences at university. She is hoping to do her last year in America next year, and worked for Fonterra during the holidays. Rachel is an RA at one of the university hostels, enjoys socialising and would like to do more sports but has a leg injury. Music is not very important to Rachel. She very rarely listens to music and does not play any musical instruments. Rachel expected that there would be very few times during the period of the participant diary where all of the criteria for a diary entry would be met. However, she did complete three entries.

The self-concept measure indicates that Rachel sees herself as being not nervous, happy and relaxed. When asked what values were important to her, Rachel said, "well, I go to church. Like I'm a Catholic. But I'm not, like I'm practicing, I go to church down here on my own will. I was brought up Catholic. I don't ever push it on people at all... I kind of keep what they tell me at church to myself, but try to act it as well. Try to be nice to others, as I would want them to be to me. I guess those are my values. I try not to talk about people behind their back, and try to be honest with people".

A number of factors that influence Rachel's consumption of music were referred to in her diary entries. These include the importance of music to others, the role of music, access to the music, the musical preferences of others and others' familiarity with the music. In the two situations where Rachel had a range of music to choose from, she selected music that she knew well and that she liked. In knowing the words to the music, Rachel felt like she was showing that she belonged to the group with whom she was socialising.

"I don't feel like I like the music when everyone else knows the words and I don't. Like it's not that I'm embarrassed or anything like that, it's just that if it's a song that they like and they all know the words --- they are all flatmates and I was kind of like the one that wasn't in the flat. And I don't know, I just feel a bit weird if I don't know the words".

In another diary entry, Rachel and her friends were "trying to get amped up for a big night out". Rachel and one of her friends chose most of the music that they all listened to, including Dave Dobbyn, Counting Crows and Pearl Jam. In addition to

choosing this music because she knew the words, Rachel also chose it because it would help them get into the mood that they felt they needed to be in order to have a good night out.

6.3.7 Replication 8 Cases

The following cases are all representative of the seventh of the theoretical replications of the model. Thus they are all characterised by a low level of self-monitoring, a low level of involvement with music and limited access to music.

Case 16

Amanda is a female of approximately 18 to 19 years of age who has just started a course in environmental management at university, with which she is hoping to work at the Council. She went to school in Dunedin and is living at home with her family in Mosgiel. Amanda spends her spare time with her pony, working at a dairy, playing netball and with her boyfriend. Music is not important to Amanda, although she does enjoy it. She also finds that if she is having a bad day, music can make her feel better.

The self-concept measure indicates that Amanda sees herself as being glad, passive, feeling up and non-anxious. With regard to values that are important, Amanda said, "um...I don't really know how to say it. Like I think family is really important and close friends and stuff. I do anything for my family and my sisters, but I don't really know".

Amanda referred to a number of factors that influence her consumption of music in social situations. These include the role of music, the musical preferences of others, mood and the importance of music to others. Within her diary entries, there were indications of the symbolic use of music. For example, in one situation Amanda chose music that she knew would get her in the mood for the weekend, thus facilitating the transition between different selves. In this diary entry, Amanda and her sister were driving into town with her sister's boyfriend in order to do some shopping. Amanda was selecting songs from a range of radio stations based on shared preferences.

Most of Amanda's diary entries referred to situations where she was travelling in a car with her sister. In all cases her music consumption behaviour was much the same. She also included a diary entry describing a situation where she watching music video shows on television with her boyfriend. They were switching between shows depending on what they liked. She and her boyfriend do not necessarily share the same musical preferences, so Amanda was a little conscious of whether he liked her choice of music.

"There is a lot of music that I like and XXX doesn't, but I think generally my choice in music wasn't too bad – well, I hope not!"

Case 22

Stephanie is a 21 year old female, who is currently working towards a degree in marketing and management. She is planning on working for a year after completion and then going overseas. Stephanie is trying to get a part time job and is currently flatting. She likes to socialise with her flatmates and boyfriend, read and exercise. Music is not important to Stephanie. She does enjoy listening to music, but feels as though she does not know anything about it. Stephanie's friends tease her about her lack of knowledge with regard to song lyrics.

The self-concept measure indicates that there are few characteristics about herself that Stephanie sees as more prominent than others. When asked in the interview what kind of person she was, Stephanie said, "...I get on with people easy. Sometimes. It depends – I have to change my moods quite a bit [...] I quite like being by myself. I quite like doing – I can get really annoyed with other people, but I joke around quite a bit".

A number of factors were referred to in her diary entries that influence Stephanie's consumption of music in social situations. These include social norms, mood, the role of music in the situation, the musical preferences of others, access to music. Inferences about the symbolic consumption of music were made in her diary entries. However, this was made more explicit in the second interview, where Stephanie described a situation where she had said that she liked the music that was on, when in fact she did not like it. It was an unusual situation in that the music was written and performed by a friend of hers, who was asking for her opinion.

“Why did you want him to think that you liked it? Because he was so proud of it. And no, it was good, it’s just not something that I like”.

In one of Stephanie’s diary entries, she described a situation where she was in her lounge with her flatmates, friends and boyfriend. They were having a few drinks before going out to the pub, and were listening to music partly to put them in the mood for going out. As they got more intoxicated and the mood changed, Stephanie’s choice of music also changed.

“At the beginning when everyone first came we were just relaxing, we played Moby, Pearl Jam, quieter CD’s. When people got more boozed, listened to Madonna, more pubbie dance music. Because we were drunk, we felt like dancing and were excited”.

6.3.8 Summary of the Case Synopses

In all of the cases, some evidence of the symbolic consumption of music was found. This was generally based on the congruency between the images associated with the music and the self-presentation of the case. However, the use of music to facilitate the transfer between selves on the basis of current and expected moods was also a common and important aspect of the symbolic consumption of music. No major differences between the cases can be observed, regardless of the type of replication that they represented.

Another common theme was the importance of various situational factors in influencing the cases’ consumption of music in social situations. Although the specific combination of situational factors varied between cases, the importance of situation overall did not.

6.4 THE PATTERN MATCHING TEST OF THE INITIAL MODEL

The results of model testing using a pattern matching procedure are presented in this section. In this procedure, each of three judges examined the 11 sets of propositions of the initial model and the competing alternative model (48 individual propositions in total), against the case summaries from each of the 22 cases. This section presents the results addressing whether or not each case supported the model, and which propositions of the initial model were supported by the case evidence.

6.4.1 Test of the Model as a Whole

The results of the judgements of the case evidence by the three judges are presented in Table 6.3. The results for each case are presented in the columns of the table and the results of the propositions are in the rows. Only the propositions that underlie the initial model are included in the table (i.e. proposition 'a' in each set).

The numbers that appear in each cell refer to the cumulative count of the judgements of the three judges, on a particular proposition for a particular case. Judgements of either 1 (not confirmed), 2 (partially confirmed) or 3 (confirmed) could be awarded. Hence, a score of 9 means that all three judges agreed that the proposition was confirmed by case, whereas a score of 3 means that they all agreed that it was not confirmed. Scores of 4 to 8 represent various combinations of judgements. Intercoder reliability was checked, and the results showed that in 1056 total sets of judgements (48 propositions * 22 cases) there was 62.9% total agreement between the judges and only 5.3% total divergence (i.e. where judgements of 1, 2 and 3 were awarded). Currently there is no standard for inter-coder reliability in pattern matching, as studies such as Hyde (2000) do not report this statistic. However, literature on inter-coder reliability in content analysis can be used as a guideline. Although the level of total agreement between judges in this study is lower than that which Kassarian (1977) suggests is acceptable, the level of total disagreement falls within an acceptable range. Kolbe and Burnett (1991) suggest that the context of the study should be taken into account when determining the appropriate level of inter-coder reliability. Given the large volume of judgements that each judge was required to make (1056), and the large amount of evidence upon which to make those judgements (six to eight pages for each case), this level of agreement is acceptable.

Model testing using a “pattern matching” procedures requires that a test of the model as a whole be conducted, i.e. a pattern of independent outcomes, represented by the propositions, in order to test the model with degrees of freedom (Campbell 1975). The final two rows of Table 6.3 indicate whether or not the data from the case supported the model as a whole.

The results are based on a Wilcoxon matched-pairs signed-rank test, as conducted on the judgements made on each case. This test is used to determine if a significant difference exists between two variables, which in this case are the propositions and alternative propositions. Because of the small sample, Monte Carlo exact tests were used to determine the level of significance. In order to test the model as a whole, the judgements for the set of propositions were tested against the set of alternative propositions for each case. The results indicate that all cases support the model with the exception of case 10.

Referring back to the case synopsis for case 10, it is clear that although this case is highly involved in music, he infrequently consumes music in social situations. The result could therefore be a consequence of a lack of evidence upon which to base the judgements. However, case 10 is very aware of the symbolism inherent in other people’s consumption of music. Thus even if the case does not symbolically consume music, they are still involved in the symbolic process as an interpreter of these messages.

6.4.2 Results of Judgements for Each Proposition

The results of the Wilcoxon match-pairs signed-rank test on all judgements of a proposition are presented in the last two columns of Table 6.3. A discussion of these results follows, in order from proposition 1 to proposition 11 (37 propositions including subpropositions as the remaining 11 are alternative propositions). Overall, 26 propositions were supported, seven failed to gain support and for three, the alternative proposition was supported (these are in bold in the table).

Table 6.3 Pattern Matching Results

Prop	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	z	p
1a	9	9	9	9	7	9	9	9	9	5	9	8	9	8	8	8	9	8	8	9	8	9	-4.20	0.00
2a1	6	7	4	3	7	3	7	7	5	4	5	3	6	3	5	5	3	4	5	3	3	4	-2.69	0.00
2a2	8	6	7	7	9	3	9	9	7	6	5	5	9	7	9	7	3	9	5	9	3	5	-3.68	0.00
2a3	4	7	3	3	5	3	7	9	9	5	5	7	3	5	5	4	5	3	5	5	3	3	-2.77	0.00
2a4	7	5	9	3	9	3	7	7	3	7	5	6	7	5	5	5	5	5	5	3	3	3	-3.07	0.00
2a5	9	9	9	9	8	8	7	7	7	3	9	9	9	7	5	7	9	9	9	7	9	7	-4.08	0.00
2a6	9	5	5	9	9	3	7	9	6	3	9	5	5	9	3	3	9	3	6	5	8	7	-3.43	0.00
2a7	6	6	9	6	4	3	5	9	5	3	7	4	7	9	7	6	5	4	5	5	6	7	-3.61	0.00
2a8	8	9	3	5	9	3	7	7	4	3	3	3	3	3	3	9	4	8	9	5	5	4	-2.90	0.00
2a9	9	5	9	8	6	3	8	9	7	5	5	5	3	3	5	3	9	3	3	7	5	3	-3.12	0.00
2a10	9	8	9	9	8	3	9	9	8	5	9	6	7	7	9	9	9	8	8	9	7	6	-4.04	0.00
2a11	5	5	4	4	6	3	7	7	5	5	7	3	5	8	6	3	3	5	7	7	3	6	-3.20	0.00
2a12	9	9	9	8	9	9	7	9	9	5	9	8	7	7	7	8	8	9	9	9	7	8	-4.15	0.00
3a1	5	6	3	5	5	3	7	7	3	3	5	3	3	3	3	5	3	3	7	3	3	3	-2.36	0.02
3a2	9	5	6	6	7	3	9	9	4	5	3	3	5	4	7	7	3	5	3	3	3	3	-3.12	0.00
3a3	4	6	3	3	5	3	3	3	7	3	5	5	5	7	3	5	3	3	5	5	3	3	-2.56	0.01
3a4	6	3	3	3	6	3	5	5	3	3	5	3	3	3	3	3	3	3	5	3	3	3	-1.61	0.17
3a5	6	5	5	3	5	5	3	3	3	3	5	5	5	5	3	3	5	3	3	3	5	6	-2.81	0.01
3a6	4	3	3	3	4	3	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	4	-0.52	0.65
4a1	6	5	6	7	4	3	5	7	3	3	5	5	8	9	5	5	5	4	7	5	7	5	-3.50	0.00
4a2	6	6	4	3	9	3	7	5	5	3	3	3	3	3	3	4	4	5	5	3	4	3	-2.44	0.01
4a3	7	4	9	7	5	3	5	9	3	4	5	7	5	5	5	5	6	4	5	7	5	5	-3.51	0.00
4a4	8	8	9	8	9	5	9	9	5	3	7	8	9	9	7	9	8	5	7	9	9	9	-3.88	0.00
4a5	6	5	5	5	5	3	8	7	3	3	5	3	3	6	3	3	3	3	6	3	3	6	-2.59	0.01
4a6	7	7	7	7	7	7	6	7	5	5	7	7	5	7	5	5	7	5	7	6	7	7	-4.11	0.00
5a	8	9	8	6	4	4	6	7	3	7	3	7	5	3	3	3	3	3	3	3	3	5	-2.32	0.02
6a	4	5	6	9	9	9	7	8	6	3	3	8	9	8	6	3	3	6	8	6	9	6	-1.24	0.22
7a	4	6	5	7	5	8	5	3	7	3	8	3	5	6	4	6	5	5	4	3	3	5	-2.02	0.04
8a	5	7	5	4	6	4	3	6	4	3	6	3	3	5	3	3	3	3	3	3	3	5	-2.31	0.02
9a1	3	3	5	9	9	3	8	5	3	3	7	5	3	4	7	8	7	3	5	9	7	7	-3.12	0.00
9a2	5	3	3	9	3	3	3	5	3	3	3	3	3	4	3	3	3	3	3	3	3	3	-0.30	0.82
9a3	6	6	8	5	9	7	5	9	9	4	5	5	3	3	4	3	7	6	3	3	3	3	-2.63	0.00
10a1	5	5	3	3	5	3	7	5	3	3	3	3	3	3	3	6	5	3	7	3	3	3	-0.55	0.61
10a2	5	4	3	4	5	3	5	3	3	3	3	3	3	3	5	3	5	3	3	3	3	5	-0.25	0.85
10a3	4	8	5	5	8	3	5	5	4	3	7	5	3	5	5	5	5	3	5	5	4	5	-2.23	0.02
10a4	4	3	5	3	5	3	3	3	5	3	3	3	3	3	3	5	3	3	5	5	3	3	-0.43	0.72
11a	3	3	4	3	3	4	3	5	6	3	5	3	3	5	3	4	3	3	3	3	3	5	-0.89	0.41
Z	-4.46	-4.74	-4.43	-3.48	-4.78	-1.99	-4.51	-3.87	-2.44	-1.37	-3.67	-3.40	-2.18	-3.43	-2.56	-2.21	-2.81	-2.39	-3.22	-2.38	-1.66	-2.48		
P	0.00	0.00	0.00	0.00	0.00	0.04	0.00	0.00	0.01	0.18	0.00	0.00	0.03	0.00	0.01	0.02	0.00	0.01	0.00	0.01	0.09	0.01		

Evidence is provided for each proposition that is supported. The evidence is in the form of excerpts from the case summaries that were provided to the judges. In addition to indicating the level of confirmation of the proposition in the data, judges were also asked to provide a line reference number to indicate what data supported the proposition. Thus, the evidence that is provided in support of the propositions was only included if all three judges agree upon it. The full case summaries can be read in the CD Rom Appendices. Please note, that in the cases where the proposition is not supported or where the alternative proposition (proposition 'b') is supported, no supporting evidence for proposition 'a' existed and therefore none can be provided.

P1a The individual's image of their chosen music is in some way congruent with their presented self.

P1b The individual's image of their chosen music is not congruent with their presented self.

Proposition 1a of the initial model was supported. This proposition was at least partially confirmed in all of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -4.202$, $p = 0.000$.

Evidence in support of proposition 1a includes examples where the congruency between the case's self-concept and their image of the music is stated explicitly, as in these two examples.

"I felt just like kicking back and relaxing while doing chores, and the music's fairly low key. I suppose it reflected how I wanted to feel" (Case 5).

"Do you think it's particularly you, that kind of music? I think a wee bit, because it's a kind of eclectic CD, that's sort of how I feel I sort of am with music as well" (Case 12).

Case 2 describes a situation where he was meeting an ex-flatmate with whom there was some unresolved tension. He wanted to make himself look better than his ex-flatmate so chose music that he perceived as representing a sophisticated musical taste. To a certain extent, both Case 2 and Case 7 in the second quote, also used music to increase their level of confidence.

"Very much needed music with good rhythms, bass lines and riffs, that makes cool impressions on people" (Case 2).

"I suppose I wanted to make myself look good in front of other people. Basically I knew that I'd be alright with that [music], so that sort of did give me a bit of confidence" (Case 7).

The following quote illustrates a situation where the presented self is based more on group identity than an individual one. The second quote is a similar example, but here the group comprises of only two people.

"Why is it a natural thing to play Pearl Jam with your family? It's kind of a unifying bond between us all" (Case 3).

"It [the music] makes me want to play my guitar! It's exactly the type of stuff I would play if I was in a band. I like listening to punk with my boyfriend as it's

something we've got in common, can talk about it in depth, discuss why we like particular songs. I guess that we would both feel that it reflects ourselves best, music we most relate to" (Case 8).

The Initial Model of the Symbolic Consumption of Music indicated that there are two levels of decisions with to self/brand image congruency: (1) the level of congruency, and (2) the acceptability of the congruency. Evidence was found of the different combinations of decisions. Examples of situations where the self/music image was not congruent and the music was not acceptable to consume provide further support for P1a. The most straightforward example is when music is not congruent with any part of the self-concept. This is best conceptualised as a 'distaste' (Wilk 1997). The next two quotes illustrate how disliked music would not be selected, because it would not be an authentic representation of the self.

"Would you ever do that [listen to music he doesn't like]? No. Probably not. I'd just want to show them my true colours – just what I listen to you know" (Case 4)

"Choosing Britney Spears would make them wonder why I was playing that type of song (pop star formula) and question my taste in music" (Case 14).

However, it might be that in certain situations, an individual might like to present a self that is not congruent with their normal musical tastes. Case 8 provides one such example.

"We moved in with two random guys who we had never met before. And the first time we met them, they seemed kind of conservative and I was like 'oh no, I don't want to scare them' [by playing punk music]" (Case 8).

The final variation of congruency and acceptability that lead to symbolic consumption, is when the music is congruent but with a negative self-conception, and is deemed acceptable. This might occur when the congruency is with a past self that is no longer relevant, as in the example provided by Case 8. Here she feels confident that her friends will not misinterpret her choice as being representative of her current self-concept.

"You know when you were eight and liked Dire Straits – put that on sometimes just because it's funny. I wouldn't mind putting that on in front of really close

friends at all because they know me well enough you know, they're not going to laugh at me for it" (Case 8).

Case 15 describes a situation where he symbolically consumed music that is congruent with a negative self, by expressing a false opinion about the music. The objective here was not to express himself through the actual music itself, but through the action of selecting that particular music.

"My uncle down the road, he gave me a System of a Down album, Toxicity – and he's into this really heavy stuff. Like he got me into some other good bands, but I listened to them and it's just – you just don't know what he's saying. I mean either singing or yelling. ...But then if I knew he was coming up, I would put it on in the background sort of thing, so he thought I was enjoying the CD that he'd given me, but it really doesn't do it for me. I tried to listen to it a few times that he'd come around. But I tell him all the time 'oh great album man, I love it" (Case 15).

P2a1 Self/music image congruency is related to the individual's perceived image of others.

P2b Self/music image congruency is not related to situation.

Proposition 2a1 of the initial model was supported. This proposition was at least partially confirmed in 11 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.697$, $p = 0.006$.

Evidence in support of proposition 2a1 include examples of situations where the level of familiarity with the other people in the situation is different. In the first quote, Case 7 was trying to impress some females at a pub through his choice of music. His decision was based on his perceived image of the group.

"It might be the group of people I was with. They're quite --- I think they've been brought up pretty proper and I don't think they were brought up listening to that sort of music. If that [Rage Against the Machine] had come on they would have wondered what the hell's going on and probably walked off. Or asked for it to be changed" (Case 7).

At the other end of the scale, Case 13 was describing a situation where he was very familiar with all of the people there. However, one of his friends was presenting a self that was difficult to understand, as he was both intoxicated and distressed. It appears

as though Case 13 was trying to select music that would assist in reducing the tension created by his friends unexpected self-presentation.

“I was at home alone but then received a phone call from my distressed friend who was feeling rather depressed. So he came round, I called a couple of other friends round to help out as well. ...I chose this music because it was what I was listening to before everyone turned up. But I also knew it was what my friends liked to listen to. So I thought it would be OK to keep it on. To ease tensions” (Case 13).

P2a2 Self/music image congruency is related to the individual’s relationship with others.

P2b Self/image congruency is not related to situation.

Proposition 2a2 of the initial model was supported. This proposition was at least partially confirmed in 19 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.681$, $p = 0.000$.

Evidence in support of proposition 2a2 includes a number of examples where the cases had a close relationship with the other people in the situation. In the first quote, all of the people present had been close friends for some time, and consequently they know each other well. It appears as though the case wanted to challenge peoples expectations by presenting herself as little differently from normal. The choice of music provided the opportunity for this self-transition.

“I mean we were having a nice time with people we’ve been friends with for years. Everyone was sitting around chatting, but we’ve known each other for so long that no one can really say anything that is going to surprise anyone, so we thought ‘oh well, we’ll just move on and choose something else. Put on something that got everyone moving a bit” (Case 5).

The following quote illustrates a situation where the relationship between the case and the other person present, her boyfriend, enabled her to feel free to express herself in which ever way she wanted to, as any congruent self/music image would be acceptable.

“Is it important to you that he [informants boyfriend] is happy about it? No I think he’s so relaxed. Like if I’m in a stupid mood or whatever and I put

something like 60's, he obviously doesn't like it. But it doesn't ---I don't think there's any music that he would hate you know. ...I don't really care what he thinks of the music I put on. I'm not embarrassed about it, not at all" (Case 20).

P2a3 Self/music image congruency is related to the individual's perceived role in the group.

P2b Self/music image congruency is not related to situation.

Proposition 2a3 of the initial model was supported. This proposition was at least partially confirmed in 13 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.771$, $p = 0.005$.

Evidence in support of proposition 4a3 includes a number of examples where the case's perceived role in the group was that of an educator or opinion leader. The first quote describes how the case selects music she likes when she is at work, in order to introduce it to people who might not otherwise be exposed to it.

"A few times when I have a band I like playing, a customer has come and asked what it was and subsequently borrowed the CD, which is part of the reason I choose the music I like, so that I can share it with others and maybe introduce them to something new or different" (Case 8).

In the first example, it is not the meaning related to the music itself that is congruent with the cases self-concept, but the fact that her choice of music illustrates her musical knowledge. In the second example, the case is using both means of self-presentation. Not only does his choice of music express his perceived superior knowledge to his younger brother, but he also explained that the type of music was part of a fantasy where he had a student job as a musician on a cruise ship, thus the music is congruent with a future desired self.

"I didn't want to listen to 93.4 – my brothers choice. I wanted to try and show XXX that there are other good stations in Dunedin. I also chose Radio One because I work there occasionally, and wanted to see if I could hear anything I'd done" (Case 9).

P2a4 Self/music image congruency is related to the individual's perceived image of the group/group identity.

P2b Self/music image congruency is not related to situation.

Proposition 2a4 of the initial model was supported. This proposition was at least partially confirmed in 16 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.076$, $p = 0.002$.

Evidence in support of proposition 2a4 includes examples of situations where interpersonal bonds and group identity is expressed through shared musical tastes. Both quotes are examples of this. In the second quote, the case is not actually part of the group herself, but her choice of music was based on her perception of the group identity. Her self-concept in the role as their dance teacher is expressed through her ability to make an appropriate selection, even though it is music she would not normally consume.

“So between the five – there’s five brothers and sisters all up, and it’s like a unifying bond – Pearl Jam sort of thing. Like Christmas time when we are all together, what are we going to play? Oh Pearl Jam and out it comes. And we all sort of go off on little bits of tangents and then we come back together. It’s sort of centred ‘round that Pearl Jam sort of sound” (Case 3).

“And I know that it’s a good tool for me to use when I’m teaching [dance], using what they enjoy and it is ---I mean whatever the music itself is, the beats and the rhythms are really good for that kind of dance and so it’s going to be better to use that method than to use my style of method. If I had an older group of girls I would use different music, but they’re not” (Case 5).

P2a5 Self/music image congruency is related to the individual's mood (current or expected).

P2b Self/music image congruency is not related to situation.

Proposition 2a5 of the initial model was supported. This proposition was at least partially confirmed in 21 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -4.084$, $p = 0.000$.

Evidence in support of proposition 2a5 comprises mostly of examples where music is used to change a mood, which also facilitates the transition of the self from one situation to the next. A large number of these examples, including the quotes below, involved the transition from daytime to night time activities, which were centered around socialising. This is primarily a consequence of the profile of the cases (section 6.2).

“We listened to music as a background to us talking and also to get us charged before we went to town” (Case 1).

“*What made you choose the music?* Emphasise the cruisy nature of this Saturday afternoon” (Case 2).

“The music was on because it is always on when we have a party and it gets people in the mood” (Case 11).

“Thought about what others would like and what would get us going for a good night – setting the mood” (Case 19).

P2a6 Self/music image congruency is related to the individual’s level of intoxication.

P2b Self/music image congruency is not related to situation.

Proposition 2a6 of the initial model was supported. This proposition was at least partially confirmed in 17 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.439$, $p = 0.000$.

Evidence in support of proposition 2a6 includes examples where a high level of intoxication reduces the individual's sense of inhibition with regard to self-presentation. It appears that being intoxicated increases the level of congruency and thus, the case's confidence in themselves. This is illustrated by the first quote.

“Cause if I've been drinking I'm a bit more like 'I don't care what anyone else thinks, I'll just put on what I want'” (Case 8).

On the other hand, a number of cases suggested that certain music enhances their experience while intoxicated. Thus it is congruent with the self they are presenting at that time.

“Thought what music was good to listen to when stoned, slow and happy vibe” (Case 1)

“I chose that music because after a good four drinks I felt the urge to sing along to something and that was the only album which we had that I really knew the words to” (Case 4).

P2a7 Self/music image congruency is related to social norms (e.g. opportunity for symbolic consumption).

P2b Self/music image congruency is not related to situation.

Proposition 2a7 of the initial model was supported. This proposition was at least partially confirmed in 17 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.614$, $p = 0.000$.

Evidence in support of proposition 2a7 incorporated both categories of social norms that were identified in Phase One (section 4.2.3.7). The first category is social norms that govern who is responsible for choosing music in a situation, and therefore who gets the opportunity to symbolically consume music. The first quote describes the case's flat where there is a social norm that the person who is doing the dishes, has priority to choose the music. Even though Case 3 was in this position, he still considered the other people in the situation, unlike Case 8 in the second quote.

“Even though you said there was an unwritten rule that you can listen to what you want to when you're doing the dishes, did you still think about the fact that your flatmate was there? Yeah, oh yeah” (Case 3)

“I figured that it was my flat so I could choose what I wanted” (Case 8).

The following quote illustrates the second category of social norms, which are those that govern the type of music that is appropriate in a certain situation. Case 14 and his girlfriend were hosting their first dinner party as a couple, and he appeared to have put a lot of thought into determining the self/music image congruency of various options.

“For a dinner party I would normally expect to have songs played that are not ‘fast’ sounding or more suited to dance clubs. Wordless music is also good, such as Moby, so that lyrics don't always take over the party, and mood music can be very effective for setting the scene” (Case 14).

P2a8 Self/music image congruency is related to the individual's perception of the importance of music to others.

P2b Self/music image congruency is not related to situation.

Proposition 2a8 of the initial model was supported. This proposition was at least partially confirmed in 11 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.900$, $p = 0.002$.

Evidence in support of proposition 2a8 illustrates that the case's perception of the level of importance placed on music is related regardless if it perceived to be high or low. For example, Case 2 feels that it was quite important to choose music that was congruent with both his and his friend's self-concept, as he wanted to create the right impression, even though he believed that music was not important to her.

"I picked up that she didn't really like music as a whole? Well that's --- I suppose that's probably what I might say, but she does" (Case 2).

On the other hand, Case 5 feels that because music is more important to her friends than herself, she also has to think carefully about how she expresses herself through music in their company.

"I think I tend to be more careful than some of my other friends because I don't feel as strongly about music as some of my other friends. And they'll just be like 'no, I'm not listening to this anymore'" (Case 5).

P2a9 Self/music image congruency is related to the individual's perception of others familiarity with the music.

P2b Self/music image congruency is not related to situation.

Proposition 2a9 of the initial model was supported. This proposition was at least partially confirmed in 15 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.126$, $p = 0.001$.

Evidence in support of proposition 2a9 includes a number of examples that illustrate the importance of others being familiar with the music being considered. This seems

to be particularly relevant when the cases were socialising before going out for the evening, as was the situation for the first two quotes.

“Wanted music that was upbeat and familiar to everyone that was present” (Case 1).

“*What made you choose the music?* Good riffs, hard out. Everyone knows it” (Case 17).

The final quote is a similar example, except that instead of preparing to go out, Case 3 and his friend were relaxing after surfing together.

“I enjoy it and I knew the others were both familiar with the album and appreciative” (Case 3).

P2a10 Self/music image congruency is related to the musical preferences of others (known or perceived).

P4b Self/music image congruency is not related to situation.

Proposition 2a10 of the initial model was supported. This proposition was at least partially confirmed in 21 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -4.045$, $p = 0.000$.

Evidence in support of proposition 2a10 includes examples of where the preferences of others were known and those where they were perceived. The first two quotes describe situations where the cases did not know the preferences of others. This appeared to be a particularly important situation for Case 7, as he was trying to impress some females that he was attracted to.

“Well it was sort of mutual agreement, because we are both of similar ages, and from previous conversations I have had about music/bands with him, it seems as though The Rock would cater to both our musical tastes nicely” (Case 4).

“I was just more worried about what they would have wanted to listen to as well” (Case 7).

In the last quote, the preferences of the other person were well known, as they were sisters.

“A lot of music that we both like is new pop (jumpy but not techno) or old stuff like the Beatles (they remind me of when I was younger). The songs I chose

on the CD that was in, were the ones I knew. New songs are usually alright but I just felt like listening to songs I already knew” (Case16).

P2a11 Self/music image congruency is related to the individual’s perception of others’ image of the music.

P2b Self/music image congruency is not related to situation.

Proposition 2a11 of the initial model was supported. This proposition was at least partially confirmed in 15 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.204$, $p = 0.001$.

Evidence in support of proposition 2a11 refers to situations where the cases perceived that the other people in the situation would have a negative image of the music they were considering. In the first quote, this had little impact on Case 8’s evaluation of the appropriateness of the self/music image congruency. Whereas in the second quote, it stopped Case 14 from considering symbolically consuming Britney Spears.

“I didn’t have it on too loud, so it didn’t disturb anyone. Although I always get the feeling that the older customers or the ones looking in the classical section don’t really like my choices” (Case 8).

“I also chose based on what other people would think. Playing Britney Spears when our guest don’t like them would not have been as successful as playing the Beatles, which I know they like more” (Case 14).

P2a12 Self/music image congruency is related to the individual’s perception of the role of music

P2b Self/music image congruency is not related to situation.

Proposition 2a12 of the initial model was supported. This proposition was at least partially confirmed in all 22 of the cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -4.151$, $p = 0.000$.

Evidence in support of proposition 2a12 includes examples of the different roles that music can play in a social situation. In many cases, music provides a background to

social interaction. This role could become even more important in a situations where unresolved tensions exist, as with Case 2 and his ex-flatmate.

“You need music or else you have to chat more. ...It kept the conversation going for about three hours” (Case 2).

Music can also be an integral part of the social interaction, as illustrated in the following quote.

“We always listen to music when drinking. We don’t dance or sing along to it, just have it quite loud, but not too loud that we can’t hear each other” (Case 19).

The final quote illustrates how the role of music can change and become more or less important to the people consuming it.

“Music was firstly just a background filler, but when my friend asked if I wanted to hear my CD, I said yes and then we talked about it and it became quite a central part of it” (Case 5).

P3a1 Within the context of music consumption, the self presented is related to the individual’s perceived image of others.

P3b Within the context of music consumption, the self presented is not related to situation.

Proposition 3a1 of the initial model was supported. This proposition was at least partially confirmed in 9 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.360$, $p = 0.027$.

Evidence in support of proposition 3a1 includes examples where the other person or people in the situation are not very familiar. The first quote refers to a situation where the case had invited his new girlfriend to a party at his flat. One of this flatmates had been upset with him for not being himself as he had chosen music that he flatmate knew he did not normally listen to, in order to impress his new girlfriend.

“It was just when he rung up the next day, he told me what had happened and stuff so --- I was caught in the moment. Yeah he often says ‘you’ve got to be yourself, be your own man’ (Case 7).

In the following example the other people involved are customers and are therefore generally unknown. As discussed in 4.2.3.1, maybe when a person is unfamiliar their

perceived image provides some clues as to the appropriate self-expression in the absence of more concrete knowledge.

“In a work situation I also feel more conscious about volume level and so altogether it’s a situation when I am perhaps more guarded and less ‘myself’ in my choices” (Case 8).

P3a2 Within the context of music consumption, the self presented is related to the individual’s relationship with others.

P3b Within the context of music consumption, the self presented is not related to situation.

Proposition 3a2 of the initial model was supported. This proposition was at least partially confirmed in 12 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.122$, $p = 0.001$.

Evidence in support of proposition 3a2 includes the following example where Case 7 wanted to alter the nature of the relationship he currently had with the females who were present. Thus, he felt that how he presented himself was particularly important.

“There was a couple of chicks there that I was sort of talking to and I was quite interested – and it’s not a good idea to play it [music], play the safe option” (Case 7).

P3a3 Within the context of music consumption, the self presented is related to the individual’s perceived role in the group.

P3b Within the context of music consumption, the self presented is not related to situation.

Proposition 3a3 of the initial model was supported. This proposition was at least partially confirmed in 10 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.563$, $p = 0.008$.

Evidence in support of proposition 3a3 includes examples such as the following where all of the people involved in the situation were musicians. Case 9 explained

that his friends had not heard that kind of music before, thus it appears that he perceived his role to be that of an opinion leader.

“I chose it because I wanted my friends to hear the kind of music I was trying to play on guitar. I hoped they’d like it. ...They liked it. ...Felt good about it. Nice to be accepted” (Case 9).

P3a4 Within the context of music consumption, the self presented is related to the individual’s perceived image of the group/group identity.

P3b Within the context of music consumption, the self presented is not related to situation.

Neither proposition 3a4 nor proposition 3b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -1.613$, $p = 0.170$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

P3a5 Within the context of music consumption, the self presented is related to mood (current or expected).

P3b Within the context of music consumption, the self presented is not related to situation.

Proposition 3a5 of the initial model was supported. The proposition was at least partially confirmed in 12 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.814$, $p = 0.006$.

Evidence in support of proposition 3a5 includes examples where the self presented is related to either the current or expected mood. The majority of the supporting evidence, such as the following quotes, referred to the mood that is required or expected when interacting socially with others.

“We listened to music...also to get us charged before we went into town. ...Wanted music that was fast, to get us amped before we went into town” (Case 1).

“We aren’t drunk because we’ve just started. We are going to the pub later, just because it’s Wenesday. Everyone is in a good mood and are quite excited” (Case 22).

P3a6 Within the context of music consumption, the self presented is related to the level of intoxication.

P3b Within the context of music consumption, the self presented is not related to situation.

Neither proposition 3a6 nor proposition 3b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -0.520$, $p = 0.659$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

P4a1 Musical preferences are related to social norms.

P4b Musical preferences are not related to situation,

Proposition 4a1 of the initial model was supported. The proposition was at least partially confirmed in 17 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.506$, $p = 0.000$.

Evidence in support of proposition 4a1 includes a number of examples where the situation was governed by social norms that indicated what music preferences were appropriate. The first quote is an example where the social norm is particular to Case 13's social group

"I've looked through it all before. But I did have a look at some of the stuff. That's usually the stuff we stick to. The tried and true tested formula music for what we listen to and what I listen to quite a bit. I thought for that situation, I would stick that on" (Case 13).

Case 14 illustrates a social norm that has been developed at a cultural level.

"Being a semi-classy dinner and just the four of us, music that is normally played at raves and other dance parties was off the list" (Case 14).

P4a2 Musical preferences are related to the individual's perception of the importance of music to others.

P4b Musical preferences are not related to situation.

Proposition 4a2 of the initial model was supported. The proposition was at least partially confirmed in 8 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.441$, $p = 0.012$.

Evidence in support of proposition 4a2 includes a number of examples where the level of importance of music was perceived to be the same or higher for the other people in the situation, than for the case's themselves. This appeared to result in either the opening up of the range of preferences, as in the first quote, or in reducing it, as in the second quote.

"We listened to music because all of the people there were really into music and it's a good background whilst drinking" (Case 1).

"I think I tend to be more careful than some of my other friends because I don't feel so strongly about music as some of my other friends. And they'll just be like 'no, I'm not listening to this anymore. And they'll put on stuff that not everyone will like whereas I do tend to think 'okay, well the bulk of the people here are not going to like this so I'll pick something else that I like, and they are more likely to be at least able to listen to without gritting their teeth" (Case 5).

P4a3 Musical preferences are related to the individual's perception of others' familiarity with the music.

P4b Musical preferences are not related to situation.

Proposition 4a3 of the initial model was supported. The proposition was at least partially confirmed in 17 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.513$, $p = 0.000$.

Evidence in support of proposition 4a3 includes examples such as the following, which suggest that musical preferences are related to music that is perceived to be familiar to most people in the situation. The second quote illustrates a situation where the case knew that unfamiliar music would be acceptable for a short time. Thus he could present himself the way he would like to, but it would be temporally bound.

"I considered some jazz albums (Wes Montgomery, Doc Cheatham) but I'm not very familiar with the albums and neither were the others" (Case 3).

“I just think, like if we say, if we’re all going to be hanging out in the lounge and there’s a stereo there and someone puts on a CD, I’d be less inclined to get up and say ‘oh, I really wanted to put on one of my CD’s, music that I like. Because I think everyone would be ‘oh yeah, this is alright, but can we change it’. So I sort of let them determine the music for a while, because I know that like yeah, a lot of people aren’t really familiar with it” (Case 8).

P4a4 Musical preferences are related to the musical preferences of others (know or perceived).

P4b Musical preferences are not related to situation.

Proposition 4a4 of the initial model was supported. The proposition was at least partially confirmed in 21 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.882$, $p = 0.000$.

Evidence in support of proposition 4a4 includes examples of situations where case’s would choose music for which they all shared a preference. In the first quote, it appears that the motivation for doing this is to keep the other people happy.

“Oh I guess I just didn’t want to annoy people. I mean I hate it when someone puts something on that I don’t want to hear, so I sort of, you know, did them a favour type thing. So I did consider what XXX likes” (Case 3).

However, a number of examples were provided where it appeared that the case wanted to communicate that they understood the other person in order to facilitate the reciprocation of positive emotions. The first quote refers to when Case 5 was teaching a dance class, and the second quote refers to a friendship situation.

“The girls like it and they can be a tough crowd. So I guess I play what they like in order to make them appreciate me a bit more” (Case 5).

“But when I’m with him, I tend to pick music that I know he likes ‘cause I sort of --- it makes me feel good that he knows that I’m sort of interested in what he listens to. So I mean I might not even put anything from my collection on. I pick something that I vaguely like that’s in his collection, and tell him how much I like it and stuff like that” (Case 7).

P4a5 Musical preferences are related to the individual's perception of others' image of the music.

P4b Musical preferences are not related to situation.

Proposition 4a5 of the initial model was supported. The proposition was at least partially confirmed in 11 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.599$, $p = 0.009$.

Evidence in support of proposition 4a5 includes the following examples where it is clear that the case's musical preferences were related to their perception of the other peoples image of the music. The second quote differs from the first, in that Case 8 is not interacting directly with the others in the situation.

"Did you consider any other music? Yes, more rock music like Rage against the Machine. Thought that the 'ladies' in the room would not appreciate this as much. ...I they've been brought up pretty proper and I don't think they were brought up listening to that sort of music" (Case 7)

"Did you consider any other music? A few other CD's in the collection that I like, which were probably not a good idea to play in a library, where people might complain about the language used or themes in the songs etc etc. Stuff like metal or punk which some patrons might feel put off by, or complain about" (Case 8).

P4a6 Musical preferences are related to the individual's perception of the role of music.

P4b Musical preferences are not related to situation.

Proposition 4a6 of the initial model was supported. The proposition was at least partially confirmed in all 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -4.112$, $p = 0.000$.

Evidence in support of proposition 4a6 includes examples that outline the differing roles of music. In the first quote, Case 2 wanted to put music on to provide a background to the social interaction. In this situation, he perceived that music was not

particularly important to the other person, but he still put a lot of thought into his musical preference.

“XXX doesn’t really like it [music], but I pretty much always put on background music in social situations” (Case 2).

The second quote illustrates how music can facilitate the transition between two social situations. Music that had been preferred in a previous situation was no longer suitable.

“We were kind of bored and wanted to up the pace a bit and put on something you could sing a long to and have a bit of a dance” (Case 5).

P5a Musical preferences are related to recent listening patterns

P5b Musical preferences are not related to recent listening patterns.

Proposition 5b of the alternative initial model was supported. A Wilcoxon matched-pairs signed rank test resulted in a value of $z = -2.326$, $p = 0.019$. As proposition 5b simply refers to the absence of any moderating effect, it should be omitted from the model of the symbolic consumption of music.

P6a Musical preferences are related to access to music.

P6b Musical preferences are not related to access to music.

Neither proposition 6a nor proposition 6b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -1.247$, $p = 0.224$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

P7a The importance of situation in self/music image congruency is related to the extent to which an individual self-monitors.

P7b The importance of situation in self/music image congruency is not related to the extent to which an individual self-monitors.

Proposition 7b of the alternative initial model was supported. A Wilcoxon matched-pairs signed rank test resulted in a value of $z = -2.029$, $p = 0.043$. As proposition 7b

simply refers to the absence of any moderating effect, it should be omitted from the model of the symbolic consumption of music.

P8a The amount of time spent considering self/music image congruency is related to the individual's level of involvement with music

P8b The amount of time spent considering self/music image congruency is not related to the individual's level of involvement with the music.

Proposition 8b of the alternative initial model was supported. A Wilcoxon matched-pairs signed rank test resulted in a value of $z = -2.318$, $p = 0.020$. As proposition 8b simply refers to the absence of any moderating effect, it should be omitted from the model of the symbolic consumption of music.

P9a1 Interaction with the music (singing, dancing) contributes to the authenticity of the symbolic consumption of music.

P9b The above consumption ritual does not contribute to the authenticity of the symbolic consumption of music.

Proposition 9a1 of the initial model was supported. The proposition was at least partially confirmed in 14 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -3.121$, $p = 0.001$.

Evidence in support of proposition 9a1 comprised a number of examples that were also related to the consumption of alcohol. In the first quote, Case 4 was at a friends house, where they were having drinks before attending a 21st party. He stated that the music he chose made him feel comfortable in the situation. In both quotes, interaction with the music, either singing along with it or dancing to it, reinforced the symbolic presentation of the self.

"I chose that music 'cause after a good four drinks, I feel the urge to sing along to something and that was the only album which we had, that I really knew the words to" (Case 4).

"A friend and I hijacked the stereo and put "My Sharona" on and everyone started dancing and moving around. ...I think it reflected my desire to have some active fun and not just sit around and be boring" (Case 5).

P9a2 The consumption of related paraphernalia contributes to the authenticity of the symbolic consumption of music.

P9b the above consumption ritual does not contribute to the authenticity of the symbolic consumption of music.

Neither proposition 9a2 nor proposition 9b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -0.306$, $p = 0.821$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

P9a3 Discussion of the music and related topics that illustrates knowledge, contributes to the authenticity of the symbolic consumption of music.

P9b The above consumption ritual does not contribute to the authenticity of the symbolic consumption of music.

Proposition 9a3 of the initial model was supported. The proposition was at least partially confirmed in 13 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.634$, $p = 0.008$.

Evidence in support of proposition 9a3 includes examples of situations where discussion about the music contributed to the authenticity of the symbolic representation, by reinforcing the congruency between the self and the image of the music. The first two quotes are examples of this, and they both refer to situations where the case perceived their role in the group as that of an opinion leader or expert.

“My friend asked if I wanted to hear my CD, I said yes and then we talked about it and it became quite a central part of it. ...I felt pretty good because I sort of introduced the music to everyone and got a positive reaction” (Case 5).

“Other people’s feeling about the music? They were loving it. It’s very rare music to find in New Zealand and I got a super rare one from the library. It was a bit of a treat. We ended up talking about The Meters the whole time they were playing” (Case 9).

The following quote illustrates how the same consumption ritual can be used to symbolically represent the self through distastes, by reinforcing the congruency between the image of the music and an avoidance self.

“Hypothetically speaking, if there had been like new people I hadn’t met before there, and one of my friends put on something I didn’t like, I probably would be vocal in the fact that that didn’t reflect my own opinions in music” (Case 8).

P10a1 Feedback about the symbolic consumption of music influences future decisions on the presentational self-concept.

P10b feedback about the symbolic consumption of music does not influence future decisions.

Neither proposition 10a1 nor proposition 10b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -0.553$, $p = 0.617$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

P10a2 Feedback about the symbolic consumption of music influences future decisions on musical tastes.

P10b Feedback about the symbolic consumption of music does not influence future decisions.

Neither proposition 10a2 nor proposition 10b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -0.254$, $p = 0.859$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

P10a3 Feedback about the symbolic consumption of music influences future decisions on musical tastes.

P10b Feedback about the symbolic consumption of music does not influence future decisions.

Proposition 10a3 of the initial model was supported. The proposition was at least partially confirmed in 16 of the 22 cases. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -2.234$, $p = 0.026$.

Evidence in support of proposition 10a3 includes examples where case's made decisions based on the feedback from previous symbolic consumption experiences. The first quote illustrates how prior consumption has contributed private meaning (Richins 1994) to the case's image of the music.

"I just associate it with sort of happy, fun-ish time. Maybe sunny sort of --- you know cruisy" (Case 2).

The second quote indicates how positive reinforcement had been received and stored in memory for later use.

"I felt pretty good because I had introduced the music to everyone and got a positive reaction" (Case 5).

P10a4 Feedback about the symbolic consumption of music influences future decisions on self/music image congruency.

P12b feedback about the symbolic consumption of music does not influence future decisions.

Neither proposition 10a4 nor proposition 10b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -0.431$, $p = 0.724$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

P11a Feedback about the symbolic consumption of music is related to the extent to which an individual self-monitors.

P11b Feedback about the symbolic consumption of music is not related to the extent to which an individual self monitors.

Neither proposition 11a nor proposition 11b was supported outright. A Wilcoxon matched-pairs signed-rank test resulted in a value of $z = -0.895$, $p = 0.417$. Thus to improve upon the model of the symbolic consumption of music, this proposition should be omitted.

6.5 A MODEL OF THE SYMBOLIC CONSUMPTION OF MUSIC

The objective of this thesis has been to build a model of the symbolic consumption of music. The model, which has been tested and refined in the second phase of the research, is presented verbally, diagrammatically (Figure 6.1) and as a set of objective statements (Figure 6.2) in this section. Three sources of evidence have been utilised in testing the initial model that was developed in phase one of the research: quantitative measures, narrative summaries of the cases and pattern matching procedures. A consistent picture of the symbolic consumption of music, has emerged from these sources of evidence.

Figure 6.1 A Model of the Symbolic Consumption of Music

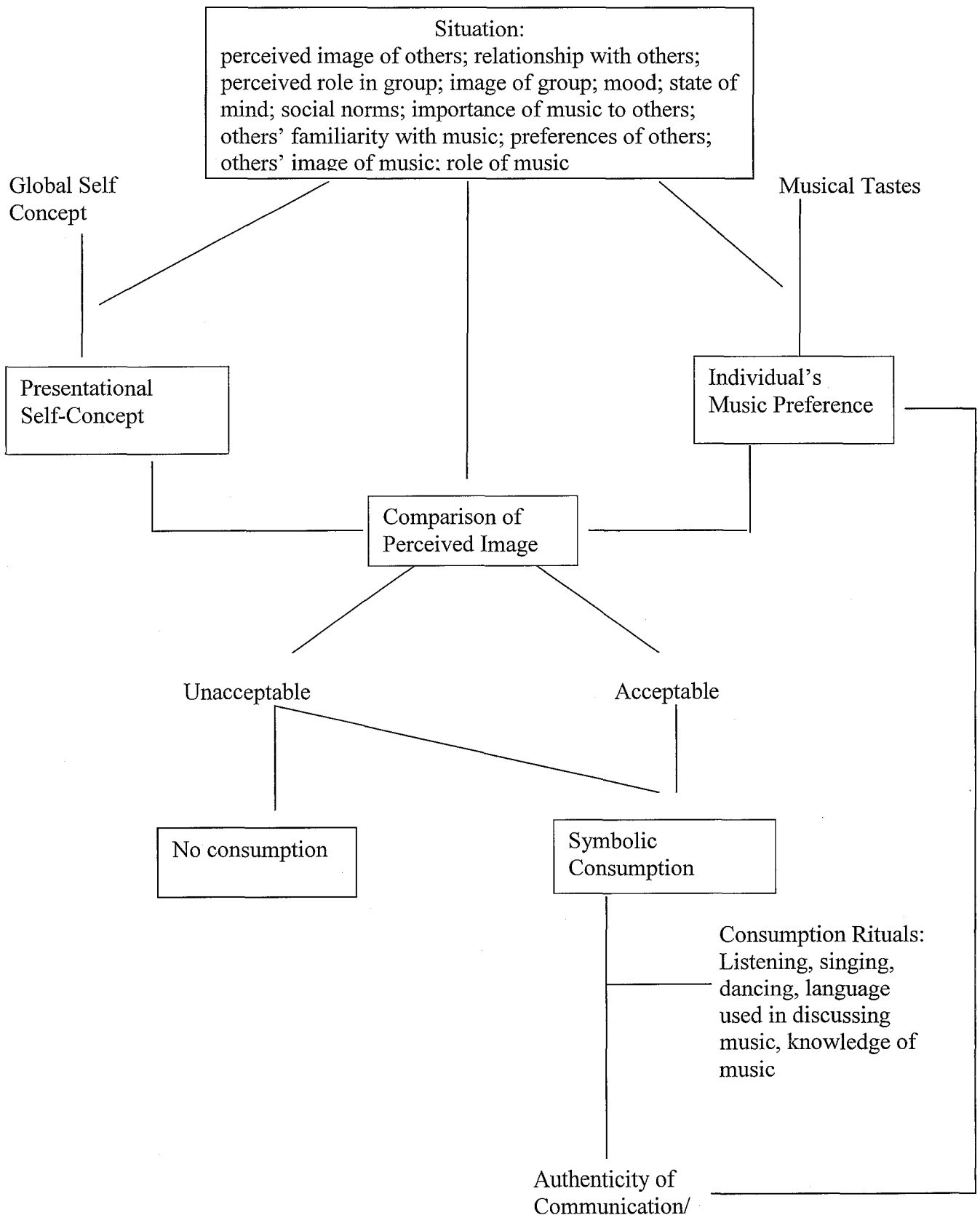


Figure 6.2 A Model of the Symbolic Consumption of Music – Objective Statements

- The individual's image of their chosen music is in some ways congruent with their presented self.
- The self/music image congruency is related to the situation. Important situational factors are the individual's perceived image of others, the individual's relationship with others, the individual's perceived role in the group, the individual's perceived image of the group or group identity, mood (both current and/or expected), the individual's level of intoxication, social norms, the individual's perception of the importance of music to others, the individual's perception of the others' familiarity with the music, perceived or known musical preferences of others, the individual's perception of others' image of the music and the individual's perception of the role of music in the situation.
- Within the context of music consumption, the self presented is related to the situation. These situational factors are the individual's perceived image of others, the individual's relationship with others, the individual's perceived role in the group and current or expected mood.
- Musical preferences are also related to situational factors. These are social norms, the individual's perception of the importance of music to others, the individual's perception of others' familiarity with the music, known or perceived musical preferences of others, the individual's perception of others image of the music and the individual's perception of the role of music.
- Certain consumption rituals contribute to the authenticity of the symbolic consumption of music. These rituals comprise interacting with the music either through singing or dancing and knowledgeable discussion of the music.
- Feedback regarding the symbolic consumption of music influences future decisions regarding musical preferences.

The basis of the model is the comparison of the perceived image of the individual's presentational self-concept and that of their preferred music. This is the point where the congruency between the two images and the acceptability of that congruency is evaluated. If the music is congruent with the presentational self-concept then it will be symbolically consumed and if it is not, then it will not be consumed. Music that is

congruent with a negative self-concept may also be symbolically consumed under certain circumstances. The most common of these is when the individual is expressing themselves through their distastes. However, this may also occur when the individual is attempting to evoke humour by playing music that they maybe once liked, but that is no longer congruent with any aspect of their approach self-concept.

This process of comparison is related to the situation in which the individual is. Various situational characteristics have been identified that influence this process including the individual's perceived image of others, the individual's relationship with others, the individual's perceived role in the group, the individual's perceived image of the group or group identity, mood (both current and/or expected), the individual's level of intoxication, social norms, the individual's perception of the importance of music to others, the individual's perception of the others' familiarity with the music, perceived or known musical preferences of others, the individual's perception of others image of the music and the individual's perception of the role of music in the situation.

The situational characteristics that are based on people also relate to the selection of which self from the global self-concept the individual will present in a situation. These situational characteristics include the individual's perceived image of others, the individual's relationship with others, the individual's perceived role in the group and current or expected mood.

The situational characteristics that are based on musical factors relate to the music that the individual prefers from the set of musical tastes. These situational characteristics include social norms, the individual's perception of the importance of music to others, the individual's perception of others familiarity with the music, known or perceived musical preferences of others, the individual's perception of others image of the music and the individual's perception of the role of music

The symbolic consumption of music is supported by certain consumption rituals, which refer the symbolic message to the individual. Simply being seen to play the music is not enough for the symbolic message to be communicated. Thus interaction with the music through singing and/or dancing and the knowledgeable discussion of

music both support the authenticity of the symbolic message. Feedback that is received as a result of the symbolic consumption of music will feed into future decisions related to the individual's musical preferences.

6.6 DISCUSSION OF THE MODEL OF THE SYMBOLIC CONSUMPTION OF MUSIC

The model presented in the previous section explains one aspect of consumer behaviour and music, that is, the symbolic consumption of music. Music is an important and pervasive part of daily life, and although some reasons for listening to music, such as aesthetic enjoyment, are reasonably well understood, no research to date has attempted to model the symbolic consumption of music.

Various paradigmatic changes within the field of consumer research have resulted in an increased emphasis being placed on the symbolic aspects of consumption. It has been suggested that the symbolic role is particularly salient for products such as music (Holbrook and Hirschman 1982). There is however, a lack of theory in the field of symbolic consumption, upon which a model of the symbolic consumption of music could be based. Consequently, the secondary objective of this thesis is to further an understanding of symbolic consumption as grounded in the theory of self-concept. Therefore, in addition to providing an explanation of the symbolic consumption of music, the model also identifies the relationship between self-concept and product symbolism within the specific context of the consumption of music, and it also accounts for the various situational and individual factors that influence the relationship. The basis upon which the model was developed has been discussed in Chapter 4. The remainder of this chapter discusses issues arising from the model testing results that are outlined in this chapter. The discussion focuses on the nature of the results with reference to existing literature.

6.6.1 Self/Brand Image Congruency

Previous research on the self/brand image congruency hypothesis (Grubb and Grathwohl 1967) has reported fairly varied results, and consequently the relevance of the hypothesis to consumer behaviour has been questioned (Sirgy, Johar, Samli and Claiborne 1991) (see section 2.3.5.1). Questions that researchers have had

regarding the self/brand image congruency hypothesis are related to which type of self is most congruent with product image and what are the variables that mediate the process.

The self/brand image congruency hypothesis is closely linked to the notions underlying symbolic consumption, as it is based on the matching of value expressive attributes of a product (product meaning) and the consumer's self concept. As such, it has previously been used as a basis for a model of symbolic consumption that was developed by Hogg, Cox and Keeling (2000) (see section 2.4.7).

In the present study, the self/brand image congruency hypothesis performs well as a basis for this model of symbolic consumption. Examples of self/brand image congruency were found in all cases and the related propositions were supported. This provides further support for the use of the hypothesis as a basis of symbolic consumption models and subsequent theory development, especially when the following, underlying conditions are met:

- the congruency is based on the presentational self concept, where the presentational self concept is selected from a global self concept that includes all possible selves,
- different combinations of outcomes are considered based on both the level of congruency and the acceptability of the congruency, and
- situational influences are accounted for.

6.6.2 Self Concept: Presentational and Global

Previous research (discussed in section 2.3.4.2) illustrates that many types of selves exist. A multi-dimensional self-concept is well established and derives from socially based theories of self-concept (Ashmore and Jussim 1997). Although there is still much debate surrounding the number and content of different views of the self, the idea of 'possible selves' as proposed by Markus and Nurius (1986) has recently gained much popularity. Possible selves include all of the selves that are possible for that person, such as what the individual could become, what they would like to become, what they are afraid of becoming, what they currently are and what they have been. Another aspect of the self that is important is that of the situational self-concept (Schenk and Holman 1980). Rosenberg's (1979) conceptualisation of the

presenting self provides a way of tying the situational self-concept together with possible selves i.e. a particular self-conception is selected from all possible selves to present on the basis of the situational characteristics.

In this study, individuals were found to present certain aspects of themselves in different situations. These self presentations were selected from global self-concept, and included the full range of possible selves (from negative selves to approach, future selves). There was an important relationship between situational factors, particularly those that are people based, and the individual's decision of how to present him/herself. These results support both the multi-dimensional approach to self-concept and a conceptualisation of the self as a global self-concept that incorporates all possible selves from which certain aspects will be presented, depending on situational characteristics.

6.6.3 Musical Preferences

The literature proposes a number of reasons why we listen to music (see section 2.2.4.1). For example Hargreaves and North (1999) outline four main functions of music: (1) emotional expression, (2) aesthetic enjoyment and entertainment, (3) communication, and (4) symbolic representation. Although this thesis focuses on the symbolic consumption of music, evidence of these other reasons for consuming music in a social situation was also found. In fact, 'emotional expression', and 'aesthetic enjoyment and entertainment', which represent the remaining elements of Holbrook and Hirschman's (1982) 'experiential consumption', are related to the processes involved in the symbolic consumption of music, and are therefore incorporated into the model as the situational factors "mood" and "role of music" respectively. This provides support to the notion that symbolic consumption is a part of, as opposed to the same thing as, experiential consumption.

As discussed in section 2.2.4, little research has been undertaken with regard to musical preferences in different situations. The inductive research suggested that both access to music and recent listening patterns could be related to the selection of preferred music from the individual's overall tastes. Neither was found to be related to this relationship in the model-testing phase, which initially seems surprising. However situational variables related to music factors (e.g. the musical preferences of others)

were related to the choice of preferred music. Following on, it may be possible that the influence of the situation is so strong, that individual's do not think outside of what is available to them in that situation, i.e. the consideration set from which they choose is also situationally based. This may also explain the absence of influence of recent listening patterns, in that even if an individual is bored with a piece of music, they may still consume it, if it best caters to the situational factors.

6.6.4 Situational Influences

The importance of situation both in defining the self (see sections 2.3.2 and 2.3.3) and as the context for behaviour (see section 2.4.4) has been recognised in previous research.

In this study, the situation was also of great importance as it provides the individual with many cues from which they are able to determine how best to represent themselves through their consumption of music. Situational factors are related to the choice of which self to present, which music is preferred and the evaluation that is made of the congruency between the self and music image. The importance of situation is also recognised in the model through the conceptualisation of the self-concept as a global self comprised of possible selves from which a presentation self will be selected, and also through the inclusion of a feedback loop which recognises the importance of learning from previous consumption situation. The incorporation of situation into the model of the symbolic consumption of music is consistent with a symbolic interactionist approach to symbolic consumption (see 2.4.4). The symbolic interactionism paradigm has been identified by a number of authors (e.g. Solomon 1983) as being an appropriate basis upon which to build an overall theory of symbolic consumption.

6.6.5 Individual Factors: Self-Monitoring and Involvement

Previous research (as detailed in section 2.4.7), has identified a number of factors that mediate self-presentation through symbolic consumption. These factors include the situational self (Solomon 1983, Hogg and Savolainen 1997), the appraisal process (Kleine et al 1993, Laverie, Kleine III and Kleine 2002) and self monitoring (Auty and Elliott 1997, Hogg, Cox and Keeling 2000).

The concept of self-monitoring was incorporated into the initial model on the basis of the phase one results. This evidence suggested that self-monitoring would have an important relationship to the influence of situational variables on self/musical image congruency and also on any feedback that might be received.

Involvement with music was another variable that was identified in the phase one results as potentially being related to the congruency process. Although not discussed in the symbolic consumption literature, involvement is a construct commonly used within consumer research to explain consumption behaviour. As self-monitoring and involvement are generally thought to mediate consumption behaviour, it follows that individuals music consumption behaviour should also differ according to their level of self-monitoring and involvement with music (hence the basis for the theoretical replications).

This study has however suggested a very different result. No support was found for any propositions that described a relationship between either self-monitoring or involvement with music. In addition, the model was supported across all replication types. This supports the results from the propositions in that no differences were found to exist in the music consumption behaviour of individuals who had different levels of self-monitoring and involvement with music.

A possible explanation for these results is that the individual's level of self-monitoring and involvement with music are, in themselves, situationally based, i.e. they have low reliability. The participant diary covered a range of music consumption situations in which the individual's level of self-monitoring and involvement with music may have varied. If this is the case, then each case may represent some high and some low levels of both factors. Support for this explanation can be found in the differences between the individual's level of self-monitoring and involvement with music as measures in both the screening questionnaire and the participant diary (see section 5.4.4).

6.6.6 Consumption Rituals

Consumption rituals are an important part of symbolic consumption as they are the instruments by which cultural meaning is transferred from the product to the

individual consumer (McCracken 1986) (see section 2.4.7). Different types of consumption rituals have been identified by Rook (1984, 1985), McCracken (1986) and Belk, Wallendorf and Sherry (1989).

In this study, two consumption rituals were found to support the symbolic presentation of the self through the consumption of music. These are interaction with music by singing and/or dancing, and the knowledgeable discussion of the music. These rituals fit within McCracken's (1986) possession rituals. Simply being seen to put on the music is not enough to transfer the cultural meaning associated with the music to the self.

6.7 CONCLUSIONS

In summary, the Model of the Symbolic Consumption of Music presented indicates that individuals do symbolically consume music. The model is based on a self/brand image congruency model which suggests that music will be deemed acceptable for symbolic consumption when the image of the music is congruent with the presentational self-concept. The model takes a symbolic interactionist perspective on symbolic consumption as it incorporates the situational context in which the behaviour occurs, and the consumption rituals that must be enacted in order for the symbolic message to be communicated.

Chapter 7

Conclusion

7.1 CONCLUSION

It is a fairly widely accepted notion that music can be used as a tool to communicate symbolic meaning (e.g. Frith 1996a, Hargreaves and North 1999). Prior to this research however, very little was known about how and why people symbolically consume music. A review of the literature identified relevant consumer behaviour theories and concepts that could form the basis of an explanation of the symbolic consumption of music. The two major theories are self-concept and symbolic consumption. Symbolic consumption proposes that consumers utilise the symbolic meaning inherent in products to communicate information about some aspect of themselves (Elliott 1994, Hirschman 1980, Levy 1959). Therefore, in order to understand symbolic consumption, the nature of the self-concept must also be understood.

The literature review outlined that there has been much discussion regarding the conceptualisation of the self-concept, although there now appears to be some agreement upon Rosenberg's (1979) definition and the notion of the self-concept as a multidimensional construct. Currently, the most appropriate conceptualisation of the self is that of 'possible selves' (Markus and Wurf 1986). From a symbolic interactionist perspective, 'possible selves' takes the social context of behaviour into account and therefore allows for a situationally based self-concept. Self/brand image congruency literature comprises a large part of self-concept related consumer research. The image congruency hypothesis (Grubband Grathwohl 1967) links the self-concept and symbolic consumption, as symbolic consumption is facilitated by the congruency of product related meaning and the image of the self.

The symbolic consumption literature is characterised by its lack of theorisation. A review of the main approaches to symbolic consumption; semiotics and symbolic interactionism, concluded that although they have both had significant influence, symbolic interaction theory provides a more suitable basis from which to develop a theory of symbolic consumption. This is primarily because it is easily adaptable to a consumption context (e.g. Solomon 1983) and it fulfils the requirements for a theory of symbolic consumption as proposed by Hirschman (1980).

The primary objective of this thesis was to build a model of the symbolic consumption of music. The model was to examine the relationship between self-concept, product symbolism and music consumption situations, and in doing so account for the situational and individual factors that might influence the relationship.

A two phase, case study methodology was employed in order to fulfil the research objective. The methodology utilises both inductive and deductive case study approaches (Perry 1998, Eisenhardt 1989, Yin 1994). The objective of Phase One, the inductive phase, was to construct an Initial Model of the Symbolic Consumption of Music. The model and related propositions were developed on the basis of relevant concepts from the literature and evidence from three categories of informants: (1) personal interviews with people aged between 18 – 24, (2) interviews with experts in the field, and (3) subjective personal introspection (Wallendorf and Brucks 1993). The data from the 16 sources was analysed on the basis of within- and across-case patterns (Eisenhardt 1989). An alternative model was also constructed in Phase One, which represents the alternative propositions. Thus the Initial Model and competing Alternative Model were then ready for testing during Phase Two, the deductive phase. Phase Two utilised a replication case study methodology for the purpose of testing and refining the Initial Model. Two categories of evidence, personal in-depth interviews and participant diaries, were used to develop the twenty-two case summaries upon which the analysis was based. A pattern matching technique (Yin 1994) was then utilised to test and refine the Initial Model.

The resulting model has been called “The Model of the Symbolic Consumption of Music”. The basis of the model is the comparison between the image of the music and the self-concept. It is at this point that not only the level of congruency, but also

the acceptability of that congruency is evaluated. If the preferred music is congruent with the presentational self-concept, then it will be symbolically consumed, and if it is not congruent, then it will not be. It is possible that music that is congruent with a negative self-concept may be symbolically consumed in some circumstances, e.g. when the individual is expressing themselves through their distastes. The congruency process is related to the situation in which it is occurring. The various situational characteristics that are identified in the model are the individual's perceived image of the group, mood, level of intoxication, social norms, the individual's perception of the importance of music to others, perception of others' familiarity with the music, the musical preferences of others, the perception of others' image of the music and the perception of the role of music in the situation. Subgroups of situational characteristics also relate to the selection of which self from the global self-concept the individual will present (people-based situational characteristics) and which music the individual prefers from their set of musical tastes (music based situational characteristics). Certain consumption rituals, for example singing and dancing and knowledgeable discussion of the music support the symbolic consumption of the music. Feedback that is received as a result of the symbolic consumption of music will feed into future decisions related to individual's music preferences.

Key issues in relation to the literature that have arisen from the testing of the model are related to (1) self/brand image congruency, (2) the self-concept, (3) musical preferences, (4) situational influences, (5) self-monitoring and involvement, and (6) consumption rituals. Each will be discussed in turn.

The self/music image congruency hypothesis (Grubband Grathwohl 1967) is closely linked to the notions underlying symbolic consumption. Despite a history of varied results, the model has previously been used as a basis for a model of symbolic consumption (Hogg, Cox and Keeling 2000). In this study, the self/music image congruency hypothesis performs well as a basis for The Model of the Symbolic Consumption of Music. The congruency model has been extended in several ways to incorporate the symbolic aspects of consumption. Firstly, the model makes explicit the importance and role of situation in the symbolic consumption of music. The self-concept upon which the congruency is based is itself situational (e.g. Markus and Nurius 1986, reosenberg 1979, Schenk and Holman 1979), and a number of

situational factors have been identified that are related to the processes within the model. Secondly, the model extends the notion of congruency to include the individual's judgements of whether the level of congruency is acceptable or not. This enables all possible selves to be considered and allows for situational differences in the outcome of the judgement. Thirdly, consumption rituals have also been included in the model. These are a necessary part of symbolic consumption, as they are the instruments by which cultural meaning is transferred.

The concepts of 'possible selves' (Markus and Nurius 1986) and 'situational selves' (Schenk and Holman 1980) have recently gained much popularity in the literature, although there is still much debate surrounding the number and content of different views of the self. This research found that individual's presented certain aspects of themselves in different situations. These self presentations were selected from a global self-concept that comprised the full range of possible selves, a process which is directly comparable to Rosenberg's (1979) notion of the presenting self. These results support a multidimensional self-concept that is situationally based.

Evidence was found to support all of the reasons why people listen to music that have been identified by Hargreaves and North (1999). This research focused on the symbolic representation reason, and therefore was interested on how musical preferences were determined within this context. The inductive research indicated that access to music and recent listening patterns were related to musical preferences, but this was not supported in the model testing phase. However situational variables were found to relate to musical preference, suggesting the possibility that the influence of situation is so strong that individuals do not think outside of what is available to them at that point in time. In other words, the consideration set from which they choose is also situationally based.

Previous research has recognised the importance of situation both in terms of defining the self and as the context for behaviour (see sections 2.3.2 and 2.4.4). Situation was also found to be of great importance in this study. It provides the individual with many selves from which they are able to determine how best to present him or her self through music. The integral place of situation within the Model of the Symbolic Consumption of Music is consistent with a symbolic interactionist

approach to symbolic consumption (e.g. Schenk and Holman 1979, Solomon 1983). Consequently this research provides further support for the notion that the symbolic interactionism paradigm is an appropriate basis upon which to build an overall theory of symbolic consumption (e.g. Hogg, Cox and Keeling 2000, Solomon 1983).

The literature review identified a number of individual factors that were thought to be related to symbolic consumption, such as self monitoring (e.g. Auty and Elliott 1997, Hogg, Cox and Keeling 2000) and involvement (e.g. O’Cass 2001). Both self monitoring and involvement were incorporated into the Initial Model on the basis of supporting evidence from the Phase One results, and were used alongside ‘access to music’ as a factors by which the types of replication were differentiated in Phase Two. The model testing however suggested a very different result. No support was found for any propositions related to self monitoring and involvement, and the model was supported across call cases regardless of replication type. A possible explanation again lies in the overriding importance of situation, and suggests that the individual’s level of self-monitoring and involvement with music are in themselves, situationally based. Because the evidence from each case covered a range of consumption situations where levels of self monitoring and involvement may have varied, each case may represent some high and low levels of both factors. This explanation is also supported by the difference found in levels of self-monitoring and involvement between the screening questionnaire and the participant diary (section 5.4.4).

Consumption rituals have been previously identified as an important part of symbolic consumption (e.g. Belk, Wallendorf and Sherry 1989, McCracken 1986, Rook 1984). This research provides further evidence of the relationship and identifies two music specific rituals: (1) interaction with the music through singing or dancing, and (2) the knowledgeable discussion of music.

The development of the Model of the Symbolic Consumption of Music also addresses the second objective of this thesis, which is to further an understanding of symbolic consumption as grounded in self-concept theory. Relevant concepts from the fields of self-concept and symbolic consumption have been combined within the model, which adopts a symbolic interactionist perspective. Thus this model contributes to the

overall development of an in-depth understanding of the relationship between self-concept, product symbolism and consumption situations. Two important aspects of this contribution that have been identified are the overriding importance of situation throughout the entire symbolic consumption process, and the resulting simplicity of the final model. Individual factors such as access to music, previous listening patterns, involvement and self-monitoring are either situational themselves, or they are simply not as strongly related as situation to the symbolic consumption of music.

7.2 IMPLICATIONS FOR CONSUMER BEHAVIOUR THEORY

There are a number of implications for consumer behaviour theory that have emerged from the research undertaken in this thesis.

The current research illustrates that music is an important site of symbolic consumption. Music, along with other 'aesthetic' products, has been identified as a product where the symbolic role is particularly salient (Holbrook and Hirschman 1982), which suggested that it would also be an appropriate context for the development of symbolic consumption theory. This notion had, however, remained unconfirmed, as little research had been conducted on the symbolic aspects of the consumption of music prior to this study.

A number of reasons for listening to music have been identified in the literature (see section 2.2.4.1). Although the current research focused only on the symbolic consumption of music, other functions were found to play a part in the process e.g. mood (emotional expression) and the role of music (aesthetic enjoyment and entertainment). Therefore a better understanding of the consumption of music is gained if it is conceived of as being characterised by the interplay of a number of reasons. The acknowledgement that music can fulfil a range of functions at one time provides support for the 'contemporary pluralist' philosophical perspective on the nature and value of music (section 2.2.2) and is also consistent with current thought regarding the motivations for consumption in general.

The symbolic consumption of music was facilitated not only by expressing musical tastes, but also by rejecting music that had an image that was congruent with a negative self. Although distastes and the rejection of products has been recognised

in the literature as being important in self-presentation (see section 4.2.2), very little attention has been given to the area by consumer researchers to date. These findings suggest that the conceptualisation of the self-concept that is used in self/brand image congruency research should be based on the notion of possible selves (Markus and Nurius 1986) as it enables both approach and avoidance selves to be incorporated.

Previous research had indicated that self-monitoring was an important variable in mediating certain aspects of symbolic consumption (Auty and Elliott 1997, Hogg, Cox and Keeling 2000). The role of self-monitoring and involvement with music in the process of the symbolic consumption of music was not, however, supported by the current research. An explanation for this result, based around the reliability of these measures across situations, was outlined in section 6.6.5. These results suggest that the situation itself is an important influence for all consumers, regardless of their level of self-monitoring and involvement with music. The implication is that a symbolic interactionist, as opposed to semiotic, approach to symbolic consumption is more appropriate as it views individuals as primarily social beings who perform culturally mediated roles in order to interact meaningfully with others (see section 2.4.2).

The Model of the Symbolic Consumption of Music was supported by almost all of the cases, despite the inclusion of cases that represented theoretical replications. There were two cases that did not support the model. Even though these informants did not symbolically consume music, they were still very aware of the symbolism inherent in other people's consumption of music. Therefore they are still involved in the symbolic consumption process as interpreters of the messages. The ensuing conclusion is that everybody is capable of being a symbolic consumer of music, regardless of individual differences in their level of self-monitoring, involvement with music and access to music. This is not to say that all consumption is symbolic, as a number of consumption situations were reported within cases, where there was little or no evidence of symbolic behaviour. The implications of this are paradigmatic in nature and suggest that in order to fully understand consumption behaviour, consumer research should not be limited to a single perspective (e.g. information processing). Instead a pluralist approach should be adopted so a comprehensive explanation of the behaviour of interest is achieved.

The Model of the Symbolic Consumption of Music developed in this thesis could provide the basis for a general model of symbolic consumption. The overall structure of the model appears to be transferable to other symbolic consumption contexts. The only components that would be likely to change are those that are specific to the product being consumed i.e. the situational factors that influence the process and the consumption rituals that are enacted in support of the symbolic communication.

Hirschman (1980) identified criteria that should be met by a theory in order for it to perform as a general theory of symbolic consumption (see section 2.4.8). It was suggested that McCracken's (1986) Model of the Movement of Meaning begins to address these criteria, but that it is not detailed enough in its identification of the individual processes involved in the consumption of symbols. The present model combines relevant concepts from self-concept and symbolic consumption literature in explaining the processes underlying the symbolic consumption of music. Thus where McCracken's model provides an overview of the general process of meaning construction and transfer, the Model of the Symbolic Consumption of Music presented in this thesis explains how cultural meaning and consumption rituals are utilised by individual consumers. Therefore the integration of these models addresses more fully Hirschman's (1980) criteria in that a combined model would (1) determine the systematic levels at which the phenomena of symbolic consumption occurs, (2) identify the major processes that are integral to the consumption of symbols, and (3) address the controllability of the events affecting the production and consumption of symbols.

7.3 IMPLICATIONS FOR METHODOLOGY

The thesis employed a two phase, case study methodology in order to fulfil the research objective. Both the inductive and deductive phases were based on qualitative data. Consumer behaviour research has traditionally taken a quantitative, deductive approach, which is primarily due to the economic and psychological heritage of the subject (Becklan and Elliott 2000). One consequence of this has been to limit consumer research to consider only utilitarian aspects of consumption. The objective of this thesis would have been unachievable if only quantitative methods such as experiments were available, as the dependent variable 'symbolic consumption' has not yet been fully operationalised. This thesis contributes to the

growing acceptance of anthropological and sociological based qualitative methodologies by illustrating how a structured and systematic approach to theory generation and testing can be used to understand consumption based on symbolic aspects.

It is a commonly held belief, both within and outside consumer research, that qualitative methods are suitable for building theories and quantitative methods are used for testing them (Hyde 2000). Consequently, in case research, the use of inductive theory building processes have been much more prominent than those related to deductive, theory testing. As a result, many qualitative results remain tentative because they are untested (Hyde 2000). This situation is not helped as authors such as Perry (1998) suggest that an inductive, theory development phase is sufficient for a doctoral thesis. However, some theories are most appropriately tested within case study research. This thesis provides an examples of how theories based on qualitative data can be tested using appropriate methods such as pattern matching (Yin 1994, Hyde 2000).

Phase two of this thesis replicated the deductive methodology used by Hyde (2000) (see sections 5.2 and 5.3). Each of the methods for formalising deductive procedures suggested by Hyde (2000), including that of pattern matching were utilised in the current research. The replication and confirmation of Hyde's (2000) methodology goes some way towards addressing Yin's (1994) criticism that the methods for linking data to propositions are the least well developed of the procedures used in deductive case approaches.

Subjective personal introspection (SPI) was used alongside other methods in the inductive, theory building phase of the research. The use of SPI in consumer research has been controversial, due to a number of perceived methodological shortcomings (Wallendorf and Brucks 1993). Alternatively, proponents of SPI have suggested that it is capable of making significant contributions to model development and theory building when incorporated as part of an overall research programme (see 3.5). This proposal had remained unsupported, as SPI had only been used on its own in published consumer research. This thesis provides an example of how SPI can be incorporated into a inductive, theory building case methodology, thus also

illustrating how the results of the SPI contributed to the development of the Model of the Symbolic Consumption of Music as a whole. Consequently, the use of SPI as part of an overall, deductive research methodology is supported.

7.4 IMPLICATIONS FOR THE MARKETING PRACTITIONERS

Although this thesis has not specifically addressed marketing practice, there are a number of implications for marketing managers the music industry.

This thesis illustrates that the symbolic meaning of music (i.e. it's brand image) is a very important determinant in the symbolic consumption of music. This is especially pertinent given that almost all of the cases did consume music symbolically at some point in time. The implication is that marketing managers of musical brands should take extreme care in creating and managing the image of their brands. To some extent, total control of a brand image is impossible as the act of consumption also contributes to the cultural meaning associated with a brand. However, certain factors can be controlled. For example, the strategies used to advertise and promote a musical brand (including associated products such as CD's, concerts and other related paraphernalia) need to be carefully considered, as does the use of music in advertisements for other products. In addition, the findings of this study also reinforce the use of music to create an atmosphere in a store or shopping environment. Many examples were provided where the informant used music to create an atmosphere or to assist the transition to a self-presentation that was more appropriate for the situation.

In addition, the symbolic consumption of music is situational, in that the level of congruency between the image of the brand and that of the self is moderated by various situational factors. Musical compilations were often used by consumers to cater to a range of tastes and other situational factors, while still presenting a particular self. The implications for both record producers and broadcasters of music is that the mix of music they put together should comprise a range of music where the commonality is its symbolic meaning as opposed to the particular genre of the music.

In the current research, distastes were found to be as important, if not more so, than tastes or preferences in the consumption of music. Music will generally be rejected for consumption when its image is not congruent with the presentational self or when the image of the music is congruent with a negative self-conception. Although meaning creation was not the focus of this research, it appeared as though the basis for much of the distastes expressed by the cases is related to the perceived over-commercialisation and mass marketing of certain musical brands. Although this finding might only be relevant for the age group upon which this research was based (18 – 24 year olds), it suggests that caution should be exercised in the use of promotional strategies such as the “Popstars” phenomenon. Although these strategies are financially successful in the short term, they may have a negative impact upon the overall image of the music industry in the long run. Not only do consumers have a dislike for music they perceive as being ‘manufactured’, there also appears to be a growing disenchantment with the commercial side of the music industry as a whole.

The Model of the Symbolic Consumption of Music emphasised the importance of consumption rituals in supporting the symbolic consumption of music. These rituals were identified as the interaction with the music through singing or dancing and the knowledgeable discussion of the music. This provides an opportunity for marketing managers of musical brands to provide more information about the music and musical artists, which can then be used by consumers in the enactment of these consumption rituals. An obvious tactic is to ensure that the lyrics of the music are included in the CD packaging. Other methods of providing information may also include the further development of websites that contain unusual and interesting information about the musicians or the songs. This in turn contributes to the overall experience of consuming music.

7.5 LIMITATIONS

The findings discussed in this thesis are based on a detailed study of a relatively small number of music consumers. The deductive phase of the research indicates that the model of the symbolic consumption of music as developed describes well the behaviour of those consumers included in the study. This is an appropriate method for theory development as it facilitates theoretical generalisation. The next step in the

development of the model is to order to generalise the model to all consumers, which will require a much larger, statistically representative study.

A second limitation is related to the case summaries that were presented to the judges during the pattern matching procedure as undertaken in phase two of the research. The content of the case summaries was selected by the researcher in an effort to reduce the amount of evidence presented to the judges. Although the researcher made every effort to select evidence that represented the full variation of the cases consumption experiences, one could question the bias inherent in this process. The fact that the propositions underlying the model were consistently supported across the cases, regardless of their replication type, does however contradict any claims of bias within the case summaries.

The final limitation once again refers to the pattern matching procedure. Despite the efforts made by the researcher to reduce the amount of evidence that was presented to the judges, each judge was still required to make 1166 judgements from 152 pages of evidence (approx 90,000 words). The sheer volume of evidence may have resulted in some not being included in the judgements. However, any extra evidence would only provide more weight to the findings, as the differences between the model and the alternative model were already found to be significant.

7.6 FURTHER RESEARCH

The Model of the Symbolic Consumption of Music would benefit from wider testing. The model should be replicated across a range of consumers, in order to gain statistical generalisation. Therefore the model should be tested across a range of age groups; particularly older consumers who are likely to have more stable self-concepts and musical tastes, and who are less susceptible to the desire for social approval. The model should also be tested in a different cultural context and also in the context of the consumption of live music. It would also be insightful to test the model in the context of the Internet, as in the cyber-world there is generally no need to authenticate the self-presentation, and the means by which this can be achieved (i.e. the consumption rituals) are limited.

Further research into the role of self-monitoring in the symbolic consumption of music should also be undertaken. The findings outlined in this thesis do not support the results of previous research. An investigation into the reliability of the Snyder's self-monitoring measure would help to address some of the questions raised in this thesis.

The important role of consumption rituals has been emphasised by this research. Although some consumption rituals have been identified, a more detailed account of both the type and nature of music consumption rituals would be useful.

It has also been suggested that the model could provide the basis of a general model of symbolic consumption. This claim could be further investigated through the testing of the model across a range of products. This research should focus on confirming the basic structure of the model and identifying the specific situational factors and consumption rituals that are relevant to different products.

Perhaps the most interesting area for further research suggested by this thesis is the integration of the Model of the Symbolic Consumption of Music, as presented in this thesis, with McCracken's (1986) Model of the Movement of Meaning, in an effort to develop a general theory of symbolic consumption. This would require the development of an overall research program comprising multiple studies.

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Appendices

Appendix 1 Phase One Consumer Interview Protocols

Interview 1

Interview 2

Focus Group

Appendix 2 Phase One Expert Interview Protocol

Appendix 3 Phase Two Screening Questionnaire

Appendix 4 Phase Two Consent Form

Appendix 5 Participant Diary Entry

Appendix 6 Sample Case Summary

Appendix 7 Phase Two Case Evaluation Form

Appendix 1

Phase One Consumer Interview Protocols

Interview 1

Interview 2

Focus Group

Interview 1:

View of Themselves

What are you studying? How long have you been studying in Dunedin?

Can you tell me where you grew up? Did you come straight to Dunedin from school?

Why did you decide to come to university?

Can you describe your personality?

[Use page of personality descriptors to help here. Ask respondent to say which personality descriptors are definitely 'me' and which are definitely 'not me'.

Also are there any parts of their personality that they'd like to change?]

Other than going to university what do you spend your time doing?

How much of your time do you spend doing these things?

Who do you do these things with?

Are these the same things that you have always done, e.g. while you were still at school?

Are there any activities that you would like to do but currently don't do? (if so, why don't you do them at the moment?)

What is important to you in your life?

What kinds of values do you hold as important?

Do you think these values provide a good description of yourself at the moment?

Are you the same person as you were before you came to university?

What do you have in common with your friends? (flatmates and family)

In what ways are you different from your friends? (flatmates and family)

Could you describe what you would like to be like in 6-8 years?

What would you like to be known as or known for doing?

If you could be any type of person in the world could you describe that person?

Musical Tastes and Preferences

How important is music to you? What kind of activities do you undertake that are related to music?

How does this compare to your friends, flatmates and family?

How much time do you spend listening to music?

When do you usually listen to music? (describe situations – time, place, people)

What kinds of music do you like?

Are there any particular artists or bands that you specifically like?

Why do you like this music? [This topic could lead into some discussion of the respondents personal history, however this is required in order to gain a deeper understanding of the respondents behaviour.]

What does this music mean to you?

Are there any particular artists or bands that you really don't like?

Why don't you like this music?

What does it mean to you?

Can you describe the type of person who normally likes.....? (the music the respondent has said that they like?)

Are you like these people? (describe similarities and differences)

Is there any music that you currently don't listen to but would like to listen to more regularly?

Why don't you listen to this music at the moment?

Do you have a CD collection? Could you tell me/show me what CD's you have and why you choose to purchase them?

Interview 2: Protocol

We have previously discussed the situations in which you like to listen to music.

Could we just review the different situations in which you listen to music with someone else?

One on one listening situation

Could you think of a situation where you listened to music with a friend, flatmate or family member, where you were the person who chose the music that you listened to?

who was there,

where,

when,

purpose of occasion,

formality,

dress,

conversation topic,

role of music, (how did you interact with the music?)

how was it decided who made the choice about what music to listen to?

Is this a common situation in which you and this person listen to music? (If not, why not?)

Did you think about the choice of music that you put on?

What kinds of things (did you consider/did you think about) when making the decision about what music to listen to in this situation?

(prompt for explanations about why these were important things to consider)

What is important when choosing music to listen to with that person?

What (type of) music did you decide to listen to in the end?

- What were the different types of music or artists that you considered?
- How do these alternatives differ from one another?
- Did the other person know the music that you choose to listen to?
- Did the other person like the music you choose? How did this make you feel?
- Why did you choose the music that you did?
- What was the significance of the music that you choose to listen to?

- What does this music mean to you?
- Are these the same things that the music means to the other person?
- What does this music mean to the other person?
- Is it important to you how the other person feels about the music? How/in what ways is it important? OR Why is it not important?

How appropriate did you feel the choice of music was for that situation?

Were you happy with the choice you made?

Why/why not?

What do you wish that you had put on instead?

Do you think that your friend/flatmate/family member would have made the same decision as you did about which music to listen to in the same situation?

Why/why not?

A group listening situation

Could you think of a situation where you listened to music with a group of people, either friends, flatmates or family members, where you were the person who chose the music that you listened to?

who was there,

where,

when,

purpose of occasion,

formality,

dress,

conversation topic,

role of music, (how did you interact with the music?)

how was it decided who made the choice about what music to listen to?

Is this a common situation in which you and these people listen to music? (If not, why not?)

Did you think about the choice of music that you put on?

What kinds of things (did you consider/did you think about) when making the decision about what music to listen to in this situation?

(prompt for explanations about why these were important things to consider)

What is important when choosing music to listen to with these people?

What (type of) music did you decide to listen to in the end?

- What were the different types of music or artists that you considered?
- How do these alternatives differ from one another?
- Did the other people know the music that you choose to listen to?
- Did the other people like the music you choose? How did this make you feel?
- Why did you choose the music that you did?
- What was the significance of the music that you choose to listen to?
- What does this music mean to you?
- Are these the same things that the music means to the other people in the group?
- What does this music mean to the other people in the group?
- Is it important to you how the other people feel about the music? How/in what ways is this important? OR Why is this not important?

How appropriate did you feel the choice of music was for that situation?

Were you happy with the choice you made?

Why/why not?

What do you wish that you had put on instead?

Do you think that the other people in the group would have made the same decision as you did about which music to listen to in the same situation? Why/why not?

A different situation

Could you think of a situation where you listened to music with either one person or a group of people, where you were the person who chose the music that you listened to and when you made a choice to listen to something different from what you would normally have chosen?

who was there,

where,

when,

purpose of occasion,

formality,

dress,

conversation topic,

role of music, (how did you interact with the music?)

how was it decided who made the choice about what music to listen to?

Is this a common situation in which you and this person/these people listen to music?

(If not, why not?)

Did you think about the choice of music that you put on?

What kinds of things (did you consider/did you think about) when making the decision about what music to listen to in this situation?

(prompt for explanations about why these were important things to consider)

What is important when choosing music to listen to with this person/these people?

What (type of) music did you decide to listen to in the end?

- What were the different types of music or artists that you considered?
- How do these alternatives differ from one another?
- Did the other person/people know the music that you choose to listen to?
- Did the other person/people like the music you choose? How did this make you feel?
- Why did you choose to listen to music that you wouldn't normally listen to?
- How did this make you feel?
- What was the significance of the music that you choose to listen to?
- What does this music mean to you?
- Are these the same things that the music means to the other person/people in the group?
- What does this music mean to the other person/people in the group?
- Is it important to you how the other person/people feel about the music?
How/in what ways is this important? OR Why is this not important?

How appropriate did you feel the choice of music was for that situation?

Were you happy with the choice you made?

Why/why not?

What do you wish that you had put on instead?

Do you think that the other person/people in the group would have made the same decision as you did about which music to listen to in the same situation?

Why/why not?

Interview 3 Protocol

Group Respondent Information

What kinds of things do you do as a flat?

How much do you socialise together?

What kinds of things do you do when you socialise?

Can you describe the kind of flat that you are?

How like other student flats are you?

How interested in music are you as a flat?

How does this compare to your friends flats?

How much time do you spend listening to music as a flat?

What sort of situations do you listen to music together as a flat?

What kind of music do you listen to when you are all together?

Music Listening Situations

What do you think is important when choosing music to listen to with other people?

Are these the same things that are important when choosing music to listen to on your own?

Are there different times when you are with other people in which you would put on different music than you would choose if you were by yourself? Describe situations.

Why are these situations different from other situations in which you listen to music by yourself?

Why would you choose different music to listen to in that situation?

Do you think there are certain social situations in which people may make choices about what to listen to that are different from what they would choose to listen to on their own? Describe situations.

Why would people choose different music in these situations?

Can you describe the person who would make the decisions in the situations you have described?

Appendix 2

Phase One Expert Interview Protocol

Interview Protocol: Expert Interview

[Prompts]

What are your particular interests in the music field?

What is your musical background.

Do you think your music consumption behaviour is a result of your music education or knowledge of music?

Why do you think people listen to music? Insights

What sorts of functions do you see music performing in a social sense, in terms of why people would choose to listen to music in a social situation?

How do people go about choosing music? What are the things that influence it?

Appendix 3

Phase Two Screening Questionnaire

The Consumption of Music

Respondent Selection Survey

The study "The Consumption of Music" is being undertaken in order to gain a better understanding of how people consume music and is part of my PhD research. The following survey allows us to determine if you have the characteristics that we are particularly interested in studying. All information provided in this survey is completely confidential. Please complete the survey and return in the postage paid envelope provided. If you have any questions, please do not hesitate to contact myself or my supervisors, Professor Rob Lawson and Dr Sarah Todd.

Thank you very much for you interest in this research

Gretchen Larsen
Lecturer, University of Otago
Phone: (03) 479 8187
Email: glarsen@business.otago.ac.nz

Professor Rob Lawson
Phone: (03) 479 8160

Dr Sarah Todd
Phone: (03) 479 8157

(1) For the following questions, please put a cross in the position between the two words that you feel mostly accurately reflects how you feel. For example, if you view music as being fairly important to you, then you will mark the scale as follows:

Important Unimportant

To me, music is: (please mark)

Important Unimportant

Relevant Irrelevant

Means a lot to me Means nothing to me

Valuable Worthless

Interesting Uninteresting

Exciting Unexciting

Appealing Unappealing

Fascinating Mundane

Needed Not needed

Involving Not involving

(2) Are you between 18 and 24 years of age?

Yes No

(3) Are you: Male Female

[Please turn over]

- (4) The statements below concern your personal reactions to a number of different situations. No two statements are exactly alike, so consider each statement carefully before answering. If a statement is true or mostly true as applied to you, circle the "T". If a statement is false or mostly false as applied to you, circle the "F".

I find it hard to imitate the behaviour of other people.	T	F
My behaviour is usually an expression of my true inner feelings, attitudes and beliefs.	T	F
At parties and social gatherings, I do not attempt to do or say things that others will like.	T	F
I only argue for ideas which I already believe.	T	F
I can make impromptu speeches on topics about which I have almost no information.	T	F
I guess I put on a show to impress or entertain people.	T	F
When I am uncertain how to act in a social situation, I look to the behaviours of others for cues.	T	F
I would probably make a good actor.	T	F
I rarely need the advice of my friends to choose books, movies or music.	T	F
I sometimes appear to others to be experiencing deeper emotions than I am.	T	F
I laugh more when I watch a comedy with others than I do when I watch alone	T	F
In a group of people, I am rarely the centre of attention.	T	F
In different situations with different people, I often act like very different people.	T	F
I am not particularly good at making other people like me.	T	F
Even if I am not enjoying myself, I often pretend to be having a good time.	T	F
I am not always the person I appear to be.	T	F
I would not change my opinions (or the way I do things) in order to please someone else or to win their favour.	T	F
I have considered being an entertainer.	T	F
In order to get along and be liked, I tend to be what people expect me to be rather than anything else.	T	F
I have never been good at games like charades or improvisational acting.	T	F
I have trouble changing my behaviour to suit different people and different situations.	T	F
At a party I let others keep the jokes and stories going.	T	F
I feel a bit awkward in company and do not show up quite so well as I should.	T	F
I can look anyone in the eye and tell a lie with a straight face (if for the right end).	T	F
I may deceive people by being friendly when I really dislike them.	T	F

- (5) Please indicate which of the following statements best represents the access that you have to music (please tick one box only).
- I am always able to put on the music that I most want to listen to, because I have access to all the music that I want to listen to.
 - Most of the time I can put on the music that I want to listen to, but there are times I have to choose something else because I haven't got that music.
 - Some of the time I can put on the music that I want to listen to, but a lot of the time I have to choose something else because I haven't got that music.
 - Usually I find I can't listen to the music I want to because I don't have it.
 - I am always able to put on the music that I want to listen to because I don't really care what music I listen to.

Thank you for completing this questionnaire. In order for us to be able to contact you, could you please provide your contact details in the spaces below.

Name: _____

Address: _____

Telephone Number: _____

Appendix 4

Phase Two Consent Form

15 April 2002

Dear Respondent,

I am the principal researcher on a project entitled "The Consumption of Music in Social Situations". This research is being conducted as part of my PhD, which is being undertaken at the Department of Marketing, University of Otago under the supervision of Professor Rob Lawson and Dr Sarah Todd. Should you have any questions at any time during the research process I can be contacted by phone (03) 479 8187, or at the following email address: glarsen@business.otago.ac.nz. Alternatively, you may wish to contact my supervisors, whose details are provided below.

Thank you for your willingness to participate in this project. Your participation is very much appreciated. As a token of thanks for participating in this research I am offering you a CD voucher valued at \$30.00. This will be presented after the research process is completed. The process includes two interviews and the completion of a participant diary over a four week period.

I would like to reassure you that as a participant in this project you have several rights. First, your participation in this interview is entirely voluntary. Secondly, you are free to refuse to answer any question at any time and you are also free to withdraw from the study at any time. Finally, these interviews and diary entries will be kept strictly confidential, your identity will only be known by myself. Transcripts of these interviews may be submitted as part of my PhD, but under no circumstances will your name or identifying characteristics be included in either the thesis or any resulting academic publications.

I would be grateful if you would sign this form to show that you have read and understood this letter and are willing to participate in this study.

Thank you very much for your co-operation,

Gretchen Larsen

Signed _____

Name _____

Date _____

Supervisors' Contact Details

Professor Rob Lawson
Department of Marketing
University of Otago
PO Box 56
Dunedin
New Zealand
Phone: (03) 479 8160
Email: rlawson@business.otago.ac.nz

Dr Sarah Todd
Department of Marketing
University of Otago
PO Box 56
Dunedin
New Zealand
Phone: (03) 479 8157
Email: stodd@business.otago.ac.nz

Appendix 5

Participant Diary Entry

Introduction

The study "The Consumption of Music in Social Situations" is part of my PhD research and is being undertaken in order to gain a better understanding of the consumption of music. Music is a very important part of our daily lives, yet very little is known about how and why people make choices about what music to listen to. I am particularly interested in *how* people choose the music that they listen to in social situations. Your entries in this diary will thus provide a great insight into how music is consumed in social situations and why people choose to listen to the music that they do.

There are two sections in this diary. Section 1 contains questions related to your general personality and your overall interest in music. This section ***should be completed before you begin to fill out the rest of the diary.*** Section 2 contains the outlines for your diary entries. There is an entry for each day over the next four weeks. You should check this each day, but you only need to complete an entry when you have been in a situation where all four of the following conditions are fulfilled:

1. you listened to music with other people
2. you chose at least some of the music that you listened to together
3. the music you listened to was pre-recorded (e.g. CD's, MP3's, tapes, radio stations, music videos)
4. you had a selection of music to choose from

Examples of these situations include:

- hosting a party
- having people over for dinner
- travelling in a car
- relaxing at your flat

If, however, the situation is an exact repeat of a previous entry, you should only note that it happened and that it was the same as previously entered. In these diary entries, guidance is provided as to which aspects of the social occasion you should reflect on the most. There is plenty of space for your entries, however if you would like to write more, please feel free to attach extra sheets of paper.

Before you begin your participant diary, I would like to remind you that all information provided in this diary will be kept strictly confidential and under no circumstances will your name or any other identifying characteristics be attached to this diary. Therefore, please complete the diary honestly and to the best of your ability. If you wish to talk to me about any aspect of this diary, please phone (03) 479 8187 or email me at glarsen@business.otago.ac.nz Alternatively, you may wish to contact my supervisors whose details are provided below.

Thank you very much for your participation in this study and I hope you enjoy writing about your music consumption experiences.

Gretchen Larsen

Supervisors' Contact Details

Professor Rob Lawson
Phone: (03) 479 8160
Email: rlawson@business.otago.ac.nz

Dr Sarah Todd
Phone: (03) 479 8157
Email: stodd@business.otago.ac.nz

Section 1: General Questions

Please remember that *this section should be completed before you begin your individual diary entries* in Section 3.

The following question is about how you see yourself as a person. To answer this question please think about what best describes the way you feel about yourself **in general**, and then circle the appropriate number. For example if you feel as though you are generally a logical person and you are somewhat active in your life, then you will circle the numbers as shown here.

Emotional	1	<u>2</u>	3	4	<u>5</u>	Logical
Active	1	<u>2</u>	3	4	5	Inactive

In most situations, I would generally describe myself as:

Good	1	2	3	4	5	Bad
Emotional	1	2	3	4	5	Logical
Powerful	1	2	3	4	5	Powerless
Nervous	1	2	3	4	5	Not nervous
Potent	1	2	3	4	5	Impotent
Varying	1	2	3	4	5	Constant
Sad	1	2	3	4	5	Glad
Active	1	2	3	4	5	Inactive
Aggressive	1	2	3	4	5	Passive
Inconsistent	1	2	3	4	5	Consistent
Feeling	1	2	3	4	5	Calculating
Weak	1	2	3	4	5	Strong
Sentimental	1	2	3	4	5	Rational
Successful	1	2	3	4	5	Unsuccessful
Depressed	1	2	3	4	5	Happy
Important	1	2	3	4	5	Unimportant
Busy	1	2	3	4	5	Not busy
Feeling up	1	2	3	4	5	Feeling down
Anxious	1	2	3	4	5	Non anxious
Changing	1	2	3	4	5	Unchanging
Tense	1	2	3	4	5	Relaxed

The following question looks at how important music is in your life. Please put a cross in the position between the two words that you feel most accurately reflects how you feel about music. For example, if you view music as being fairly important to you, then you will mark the scale as follows:

Important Unimportant

To me, music is:

Important Unimportant

Relevant Irrelevant

Means a lot Means nothing

to me to me

Valuable Worthless

Interesting Uninteresting

Exciting Unexciting

Appealing Unappealing

Fascinating Mundane

Needed Not needed

Involving Not involving

The statements below concern your personal reactions to a number of different situations. No two statements are exactly alike, so consider each statement carefully before answering. If a statement is true or mostly true as applied to you, circle the "T". If a statement is false or mostly false as applied to you, circle the "F".

I find it hard to imitate the behaviour of other people. T F

My behaviour is usually an expression of my true inner feelings, attitudes and beliefs. T F

At parties and social gatherings, I do not attempt to do or say things that others will like. T F

I only argue for ideas which I already believe. T F

I can make impromptu speeches on topics about which I have almost no information. T F

I guess I put on a show to impress or entertain people. T F

When I am uncertain how to act in a social situation, I look to the behaviour of others for cues. T F

I would probably make a good actor. T F

I rarely need the advice of my friends to choose books, movies or music. T F

I sometimes appear to others to be experiencing deeper emotions than I am.	T	F
I laugh more when I watch a comedy with others than I do when I watch alone	T	F
In a group of people, I am rarely the centre of attention.	T	F
In different situations with different people, I often act like very different people.	T	F
I am not particularly good at making other people like me.	T	F
Even if I am not enjoying myself, I often pretend to be having a good time.	T	F
I am not always the person I appear to be.	T	F
I would not change my opinions (or the way I do things) in order to please someone else or to win their favour.	T	F
I have considered being an entertainer.	T	F
In order to get along and be liked, I tend to be what people expect me to be rather than anything else.	T	F
I have never been good at games like charades or improvisational acting.	T	F
I have trouble changing my behaviour to suit different people and different situations.	T	F
At a party I let others keep the jokes and stories going.	T	F
I feel a bit awkward in company and do not show up quite so well as I should.	T	F
I can look anyone in the eye and tell a lie with a straight face (if for the right end).	T	F
I may deceive people by being friendly when I really dislike them.	T	F

Section 2: Diary Entries

17/4/02

Checklist:

If you do not answer yes to all of the following criteria, then do not write about this occasion.

- | | |
|--|-----|
| You listened to music with other people | [] |
| You chose at least some of the music that you listened to together | [] |
| The music you listened to was pre-recorded (e.g. CD's, MP3's, tapes, radio stations, music videos) | [] |
| You had a selection of music to choose from | [] |

Description of General Situation

In your description of the general situation please be sure to reflect upon the following:

- location
- who was there
- the purpose of the social gathering
- the general mood and atmosphere of the occasion, and your own mood
- what you were doing and what else was happening
- level of alcohol consumption, if any

<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Description of the Consumption of Music

Please reflect upon the following questions.

Why did you listen to music in this situation? What role did music play?

Did other people also choose music? Why did they choose the music when they did?

What type of music was available for you to choose?

What type of music did you choose? (Describe the music)

What made you choose the music that you did? Describe all the things you thought about.

Did you consider any other music to listen to? Why did you not choose it?

How do you think other people felt about your choice of music?

Once the music was on, how did you feel about your choice of music?

How did you personally relate to the music you chose? E.g did it reflect how you felt about yourself in the situation?

Do you have any other general comments about music in this situation?

Appendix 6

Sample Case Summary

CASE SUMMARY

BACKGROUND DETAILS

Case Number: 13

Name: Steven

Age: 23 approx

Occupation: Student and DJ

Background: Currently studying in the field of TV production. Works part time at Hoyts as a movie projectionist and also DJ's the Drive shift at Radio One. Is hoping to have a career in the TV industry. Is flatting with his girlfriend and likes to hand out with friends, play pool and listen to music. He also plays the drums and some social sports (e.g. touch).

RESEARCH DETAILS

Date of Interview 1: 10 March 2002

Date of Interview 2: 16 April 2002

Diary Dates: 10 March 2002 – 6 April 2002

MEASURES

Self Concept:

	1	2	3	4	5	
Good		X				Bad
Emotional			X			Logical
Powerful			X			Powerless
Nervous				X		Not nervous
Potent			X			Impotent
Varying		X				Constant
Sad				X		Glad
Active		X				Inactive
Aggressive			X			Passive
Inconsistent			X			Consistent
Feeling			X			Calculating
Weak				X		Strong
Sentimental				X		Rational
Successful			X			Unsuccessful
Depressed			X			Happy
Important				X		Unimportant
Busy		X				Not busy
Feeling Up			X			Feeling down
Anxious				X		Non anxious
Changing		X				Unchanging
Tense			X			Relaxed

Involvement with Music Score: 62 High

Self Monitoring Score: 16 High

SELF CONCEPT

The self concept measure above indicates that there are no features which stand out above the rest in Steven view of himself. When asked in the interview what kind of person he was, Steven gave the following response:

INTERVIEWER: So one of the things I'd like to find out about is what kind of person you are. Do you have an idea of the kind of person that you are in terms of your personality and that sort of thing?

RESPONDENT: Yeah. Yeah. I know what kind of person I am. I know what people tell me.

INTERVIEWER: Are they different? The two things – the things you know and what people tell you about?

RESPONDENT: What some people tell me I am, I know that that's the way that some people would perceive because I've got a pretty different sense of humour you might say. Like its sort of dry – but I'm sort of outlandish, sort of a quiet sort of a person, so I'm not the sort of person that would sit there and listen and not say anything. Some people don't know how to take it and some people know exactly how to take it. I'm very easy going, good sense of humour type of person. Do you want anything else?

INTERVIEWER: You can give me as much as you want here?

RESPONDENT: No I don't have any thing else to say really. But that's probably the biggest thing people say – I have a sense of humour --- and sometimes it makes me sit back and think maybe I shouldn't have said that, maybe they don't understand. Because a lot of people think if you're too sarcastic they take it as a personal thing, but its not meant to be, but sometimes it comes across to other people.

With regard to values that are important, Steven says that he always “likes people to say what they mean, you know what they think, not sort of follow everyone else”.

MUSIC CONSUMPTION

Music is very much part of Steven's life both in terms of employment and leisure. He spends much time listening to music and has a stereo system that he has invested much money and pride in. He also plays the drums. The following excerpts are from Interview 1:

INTERVIEWER: Okay. So in terms of music – obviously you've told me you've invested a lot of money into your stereo system. So music I would take is fairly important to you?

RESPONDENT: Oh yeah. Yeah. I've got aspirations to someday be in a band.

INTERVIEWER: I guess how does it fit into your daily life? Like if you think of your day what kind of music related activities throughout the day would you undertake?

RESPONDENT: Just on an average day?

INTERVIEWER: Yeah.

RESPONDENT: Well when I get up in the morning one of the first things I do is I put my stereo on. Shower radio – I put that on. Still have the stereo going when I get out. During the day there's not really much time to listen to music, but as soon as I get home its back home. So basically whenever I'm here I'm listening to it on and off and sometimes on a lot. But that's sort of an average day – its always on. When I'm at the Radio station I'm always looking up on the... see when the new things have come in and always asking them what's come in and what's new and what can I play and that sort of stuff.

EXCERPTS

Interview 1

INTERVIEWER: What kind of music do you like then?

RESPONDENT: I'm mostly a rock 'n roll boy. But I'm into anything really. You know even classical and all that sort of thing. It has its time and place, but mostly rock, but dance music as well. Got to keep up with what's happening round the world and dance is always going at the moment although it is tending to go a wee bit back to old sort of rock with people like the Strokes and that sort of thing. Like Lou Reed, Velvet Underground sort of bands – that seems to the sound that's coming out of New York and places like that. So I'll listen to anything but I mostly listen to rock.

INTERVIEWER: So new rock or are you talking about . . . ?

RESPONDENT: Oh anything. Like the Beatles. I like the Beatles – I'm not so much of a Stones fan but I'll listen to them--- they always just annoyed me for some reason. Mick Jagger and Keith Richards who looks like he's dead – he's embalmed and he's alive --- I like Ozzy Osbourne, that sort of thing, but also like things like Tool, Rage Against the Machine, that sort of stuff, so you know, anything basically – a rocky guitar.

INTERVIEWER: So it's the guitar sound that you really like? Or what is it about rock music that you . . . ?

RESPONDENT: I think I just relate to it more. [...] It seems to have --- I don't really like this pop music because it always paints a picture of the world is such a lovely place, dah-dah-di-dah. And you look at the News and there's wars every second day and people killing each other and you're sort of thinking: its not really like that. And these people are sort of manufactured by other people so I think its just because it has more feeling for it.

INTERVIEWER: Fair enough. So the stuff that you'd dislike would be the pop music type things?

RESPONDENT: Yeah. Again I dislike the whole image of it. Its so catchy though – its so catchy. [...] And then you think to yourself well its actually – there are people behind them writing these songs who are actually really good song writers and that sort of thing and if that was --- they're just trying to make a living sort of thing, but I think its just the image that I don't like that much. Trying to portray an image that's not them. Like they've been told to wear those and do that sort of thing.

Diary Entry 1

DESCRIPTION OF SITUATION I was at home (flat) alone but then received a phone call from a distressed friend who was feeling rather depressed. So he came round, I called a couple of other friends round to help out as well. We were trying to be supportive, yet friendly as if everything was ok. It was a Friday evening and the depressed friend had been drinking heavily.

ROLE OF MUSIC IN SITUATION Because in this situation I didn't really want any awkward silences. And the music helped us think of other things and fill the gaps.

DID OTHER PEOPLE CHOOSE MUSIC Yes, my unhappy friend choose some of the music. I think it was mostly to try and make him feel better and take his mind off things.

WHAT TYPE OF MUSIC WAS AVAILABLE in this situation it was CDs.

WHAT TYPE OF MUSIC DID YOU CHOOSE Mostly if not all rock music. Metallica, Tool, System of a Down, Queen.

WHAT MADE YOU CHOOSE THE MUSIC I choose this music because it was what I was listening to before everyone turned up. But I also knew it was what my friends liked to listen to. So I thought it would be ok to keep it on, to easy tensions.

DID YOU CONSIDER ANY OTHER MUSIC Not really I thought it would be best to stick to what I knew we all liked.

OTHER PEOPLES FEELINGS ABOUT MUSIC Good, they even choose to put on other albums by the same groups that had been playing.

YOUR FEELINGS ABOUT THE MUSIC I thought it was a good choice. Because its what I like to relax to most of the time. And it also gets me singing and enjoying myself, which probably helped with the situation at hand.

HOW DID YOU PERSONALLY RELATE TO THE MUSIC Not really because I was feeling a bit edgy, cause I didn't know what I should say so as not to be out of line. But it did help to keep us together.

Diary Entry 2

DESCRIPTION OF SITUATION I was at a friends house and we were drinking before going to another friends 21st. There was me and 5 other friends at the flat and the mood was rather relaxed and boisterous at the same time. I guess just from the anticipation of going out. By the time we had to leave we had all had quite a few drinks (alcohol).

ROLE OF MUSIC IN SITUATION To get us all amped before going out into town. It also helped us to get talking so it had a common communication with all of us.

DID OTHER PEOPLE CHOOSE MUSIC Yes, pretty much everyone had a turn at choosing something to listen to. And it was mainly due to people getting tired with what was on because it had been on for a while.

WHAT TYPE OF MUSIC WAS AVAILABLE CD's, mostly rock and pop. Maybe a little bit of dance music as well.

WHAT TYPE OF MUSIC DID YOU CHOOSE Same as previous entry, plus some dance music (drum & bass)

WHAT MADE YOU CHOOSE THE MUSIC Because rock music I feel does the best job to get my adrenaline flowing. And I was going out on the town so I was thinking about who I might see and what might happen tonight. I wondered whether my depressed mate was going to be ok around people cause he was there too.

DID YOU CONSIDER ANY OTHER MUSIC No, because it just didn't fit the situation of sitting around with mates having a drink in my mind.

OTHER PEOPLES FEELINGS ABOUT MUSIC Fine cause we were all picking the same sort of stuff anyway.

YOUR FEELINGS ABOUT THE MUSIC It made me feel great, it got me thinking about the night ahead.

HOW DID YOU PERSONALLY RELATE TO THE MUSIC Yeah it served its purpose well. It just seemed to make me forget about my other troubles with school work and the like, and get me in the right frame of mind for a night on the town.

Diary Entry 3

DESCRIPTION OF SITUATION I was at home with my family which is my Mother, Father, sister and brother. The purpose of this gathering was because my sister had come down from Christchurch for the Easter break. The mood was happy and reflective of past times and we were all just having a good time.

ROLE OF MUSIC IN SITUATION Just something we did as a family for some reason. It made me reflect on my days growing up.

DID OTHER PEOPLE CHOOSE MUSIC Yes, my sister and my mother. As general consensus will decide at what point we were going to change the music

WHAT TYPE OF MUSIC WAS AVAILABLE CD's and vinyls.

WHAT TYPE OF MUSIC DID YOU CHOOSE Mostly stuff we all enjoyed like the Beatles, solid gold hits and also the Nature NZ compilation cause Mum had just got it for her birthday.

WHAT MADE YOU CHOOSE THE MUSIC I/we choose this stuff because it was the kind of music I was brought up on. And it was good to reminisce with the whole family about

old times. In particular the Beatles Sgt. Peppers. I felt happy to be thinking about my childhood because music helped when things were bad when I was a kid. And it seems that it still works that way.

DID YOU CONSIDER ANY OTHER MUSIC I did consider playing some new bands but I hadn't brought any of their music with me. As I didn't know that's what we were going to be doing.

OTHER PEOPLES FEELINGS ABOUT MUSIC It was a group thing so they were fine with it.

YOUR FEELINGS ABOUT THE MUSIC Good, because as I said before it gave me a chance to reminisce about past times.

HOW DID YOU PERSONALLY RELATE TO THE MUSIC I think I have already covered this.

Dairy Entry 4

DESCRIPTION OF SITUATION Me and a few friends were at a pub watching the cricket and having a few quiet drinks. Everything was laidback and we decided to put some songs on the juke box as we were getting quite bored with the sport.

ROLE OF MUSIC IN SITUATION I decided to listen to music purely because I was getting bored with what I was watching. And I thought the music would make a nice distraction.

DID OTHER PEOPLE CHOOSE MUSIC Yeah we all choose a couple of songs. Because the jukebox was free until 8pm.

WHAT TYPE OF MUSIC WAS AVAILABLE Quite a vast variety: Rock, pop, dance, retro etc.

WHAT TYPE OF MUSIC DID YOU CHOOSE Rock music, Pearl Jam, Greenday.

WHAT MADE YOU CHOOSE THE MUSIC I thought things were going to slow so I decided to choose a couple of songs with a good beat to liven things up. And it did because we went and played pool once the music started.

DID YOU CONSIDER ANY OTHER MUSIC Not really, anything slower would have been as boring as the TV.

OTHER PEOPLES FEELINGS ABOUT MUSIC Well there was a group of "country boys" who I over heard say "how many songs did these guys choose?" in a negative tone. And when the bar staff turned it off (the jukebox) so that says it all really.

YOUR FEELINGS ABOUT THE MUSIC Great cause it got other things happening that were more interesting. And we all started talking more too.

HOW DID YOU PERSONALLY RELATE TO THE MUSIC It didn't really relate to how I was feeling because I was bored. It was more a tool to change the mood of the situation.

Interview 2

INTERVIEWER [With reference to diary entry 4] One of the most recent ones, down at the pub, putting music on the jukebox. How did you go about actually deciding who chose what?

RESPONDENT It was basically because it was free we chose whatever we wanted to choose and then let the next person put on whatever they wanted to put on.

INTERVIEWER Did you put on heaps of songs?

RESPONDENT Uhm, no because for some reason it didn't let us put on more than a certain amount. So I think we only got two each, even though it was meant to be free. But, we started thinking conspiracy theories that the people behind the bar were stopping us from putting it on!

INTERVIEWER Did you consider any other stuff to listen to seriously?

RESPONDENT Uhm, I did. I've looked through it all before. But I did have a look at some of the stuff. That's usually the stuff we stick to. The tried and true tested formula music for what we listen to and what I listen to quite a bit. I thought for that situation, I would stick that

on. But I did have a look at some of the other stuff, but it didn't seem to appeal. I was trying to change the mood because it was quite boring.

INTERVIEWER It was more about the mood?

RESPONDENT Yeah something that was going to lift people and get them talking and moving more than just sitting around the table drinking and watching the TV.

INTERVIEWER What pub were you at?

RESPONDENT The Bowler.

INTERVIEWER The other people that you were with, you said that it was the same music you always listen to...?

RESPONDENT Yeah.

INTERVIEWER So they all knew the music that you chose?

RESPONDENT Yeah pretty much. They'd tell me if they didn't like it.

INTERVIEWER With that group of friends, what kinds of things are important when choosing music to listen to with them.

RESPONDENT With them...there are a couple of people who like different stuff, like Dire Straits and stuff like that, but he also likes Pearl Jam and things like that. Basically I just chose it for myself but I also know that the guys that I'm with listen to it as well so it doesn't really kick up a big stink. But I'm sure they'd tell me, they'd be like: what the hell did you put this on for. But most of the time it's fine, we listen to the same sort of stuff.

INTERVIEWER The people who were there that you didn't know, did you think about them?

RESPONDENT No, I never think of that when I put something on a juke box. Because I'm playing it for me. If I was paying for it, I'd be thinking exactly the same thing: I paid for this, go away, I want to listen to it. A couple of them did come over at one point while we picking stuff 'cause they were sussing out whether it was free or not, and they asked us what we listened to, but we didn't tell them. We said: pretty much everything, because we didn't know what they were going to say, because they looked like they'd had a few drinks. And then one of my other friends said to me: I don't think those other guys like what we put on. I said: surely they don't mind. And then I did overhear one of them saying: how many more songs did these guys pick? I was like, maybe he's right.

INTERVIEWER Did you care that they thought that?

RESPONDENT No I didn't. It didn't worry me. They were there pretty much to drink by the looks of things. It didn't really bother me. Probably that was what was talking at the time, the drink, but maybe in that situation when they've been drinking they are more vocal about things that they don't like. But it didn't worry me at all.

INTERVIEWER Can you think of a situation where you might, chosen music that you wouldn't normally choose. Like something different from what you normally choose, whether it's because you don't actually like it, but you've chosen it anyway, or you would never usually listen to it. Same criteria.

RESPONDENT I don't really do it around other people too much. Although it does happen from time to time, when I go around to someone's house and they've got something new and we put it on. They chose what it is, and I put it on and it's totally different from what they said it is. That doesn't happen very often, so only really in situations down at the radio station.

INTERVIEWER Are there situations where you know what something is and you know you don't really like it, but you put it on.

RESPONDENT You mean peer pressured by people because they want to listen to it or something? I suppose it has happened. Like in that sort of situation, things have happened like that, but usually it's a compromise where you put something else you like on afterwards. In that sort of situation, it probably has happened at parties.

ppendix 7

Phase Two Case Evaluation Form

Case Number _____

	Proposition	Evaluation C=Confirmed N = Not confirmed P=Partially Confirmed	Line Ref
1a	The individual's image of their chosen music is in some way congruent with their presentational self.		
1b	The individual's image of their chosen music is not congruent with their presented self.		
2a	Self/music image congruency is related to the following situational factors:		
2a1	individuals perceived image of others		
2a2	relationship with others		
2a3	individual's perceived role in the group		
2a4	Individual's perceived image of the group/group identity		
2a5	mood (current or expected)		
2a6	level of intoxication		
2a7	social norms (e.g. opportunity for symbolic consumption)		
2a8	individual's perception of the importance of music to others		
2a9	individuals perception of others' familiarity with music		
2a10	musical preferences of others (known or perceived)		
2a11	individuals perception of others' image of the music		
2a12	individual's perception of the role of music		
2b	Self/music image congruency is not related to situation.		
3a	Within the context of music consumption, the self presented is related to the following situational factors:		
3a1	Individual's perceived image of others		
3a2	relationship with others		
3a3	individual's perceived role in the group		
3a4	Individual's perceived image of the group/group identity		
3a5	mood (current or expected)		
3a6	level of intoxication		
3b	Within the context of music consumption, the self presented is not related to situation.		
4a	Musical preferences are related to the following situational factors:		
4a1	social norms		
4a2	individual's perception of the importance of music to others		

4a3	Individual's perception of others familiarity with music		
4a4	musical preferences of others (known or perceived)		
4a5	Individual's perception of others' image of the music		
4a6	individual's perception of the role of music		
4b	Musical preference are not related to situation.		
5a	Musical preferences are related to recent listening patterns		
5b	Musical preferences are not related to recent listening patterns.		
6a	Musical preferences are related to access to music.		
6b	Musical preferences are not related to access to music.		
7a	The importance of situation in self/music image congruency is related to the extent to which an individual self monitors		
7b	The importance of situation in self/music image congruency is not related to the extent to which an individual self monitors.		
8a	The amount of time spent considering self/music image congruency is related to the individual's level of involvement with music		
8b	The amount of time spent considering self/music image congruency is not related to the individual's level of involvement with music.		
9a	The following consumption rituals contribute to the authenticity of the symbolic consumption of music:		
9a1	interaction with the music (singing, dancing)		
9a2	consumption of related paraphernalia		
9a3	discussion of the music and related topics that illustrates knowledge		
9b	The above consumption rituals do not contribute to the authenticity of the symbolic consumption of music.		
10a	Feedback about the symbolic consumption of music influences future decisions on:		
10a1	the presentational self-concept		
10a2	musical tastes		
10a3	musical preferences		
10a4	The self/music image congruency		
10b	Feedback about the symbolic consumption of music does not influence future decisions.		
11a	Feedback about the symbolic consumption of music is related to the extent which an individual self monitors		
11b	Feedback about the symbolic consumption of music is not related to the extent which an individual self monitors..		