



# *Universitetet i Bergen*

*Institutt for lingvistiske, litterære og estetiske studier*

## **Dikult 350**

**Master thesis in Digital Culture**

**Fall, 2014**

## **Access as Transaction**

**A Discourse analysis of users' construction of value and cost on Facebook,  
Netflix and Fanfiction.net.**

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## Acknowledgements

I would like to take the opportunity to thank those who supported me throughout the course of my master project. I am grateful for their guidance, constructive criticism and valuable input during the project work, and also for their encouragement and support.

Thank you:

Daniel Apollon, (supervisor) *for your input, challenges and constructive criticism.*

Kristin Langholm Larsen, *for valuable input and encouragement.*

Sunniva Relling Berg, *for helpful discussions.*

Aslak Magnus Larsson Aga, *for helping with finding informants.*

Laila Bjørnevåg, Asle Helgeland, Eivind B. Helgeland and Kristian B. Helgeland, *for their input and support.*

I will also express my most sincere gratitude to all my informants, whose participation made this enquiry possible. I thank them for their patience and willingness to answer my questions and for sharing their thoughts with me.

## Abstract

Internet services are big business, but what exactly are the service providers selling, with no physical product? And what are the costumers paying, when so often, the services are evidently free? Truth is, *it really doesn't matter*. From the viewpoint of both the user and the service provider, what is important is what the user *perceives* as the price and the product.

In order to investigate the perceived price and product of web services, I conducted interviews with users of three web services, two of which is free in the traditional sense. I asked the users what they felt that they were getting from – and paying for the use of a web service. Using discourse analysis on the interviews of users from three web services, Facebook, Netflix and Fanfiction.net, I examined how the users of the web services constructed the goods of digital services.

During the course of my investigation I built a theoretical framework based on the ideas of Graaber, Kluckhohn, Plato, Kant, Hardt & Negri, where value is determined by the beholder's assessment of an item as valuable. I created a definition of "a good", based on Marshall's definition, which to greater extent allow for intangible objects. After analyzing the interviews, I discovered that the goods of digital services fit roughly into the categories of: entertainment, communication/relationships, practicality, content, user-mass, addiction/dependency/loyalty, I also saw how the users of the services drew on the discourses of two different transactional practices, with Fanfiction.net as a representative of gift-economy, Netflix as belonging to the discourse of traditional economy, and Facebook as a hybrid of both economies. In the end, I discussed the power relations between the service and the users, and possible counter-power strategies attempted by the user, along with the insights and useful perspectives I think I gained trough this research process and possible future paths of exploration.

A deeper understanding of how the trades of web services is perceived and constructed is valuable for both sides of the transaction: The users gains awareness about their own position in services they use almost everyday, enabling a more conscious attitude towards the choices they make. Web service providers get an insight to which features their users really value, and which prices they mind – and don't mind paying.

## Sammendrag

Nettjenester er store markedsaktører, men hva selger de egentlig, uten noe håndfast produkt? Og hva betaler kundene deres egentlig for disse tjenestene som så ofte tilsynelatende er gratis? *Egentlig har det lite å si.* Fra både brukeren og tjenestens synspunkt er det viktigst hva brukeren *oppfatter* som prisen og produktet.

For å undersøke det oppfattede produktet og prisen i nettjenester, gjennomførte jeg intervjuer med brukere av tre nettjenester, hvorav to er gratis i tradisjonell forstand. Jeg spurte brukerne hva de følte de fikk fra – og betalte for å bruke nettjenesten. Gjennom diskursanalyse av intervjuer av brukerne av nettjenestene Facebook, Netflix og Fanfiction.net, undersøkte jeg hvordan brukere av nettjenester konstruerer godene i digitale tjenester.

Gjennom undersøkelsesforløpet bygget jeg et teoretisk rammeverk basert på ideene til Graeber, Kluckhohn, Plato, Kant, Hardt & Negri, hvor verdi bestemmes av betrakterens bedømming av en gjenstand som verdifull. Jeg laget en definisjon av ”gode” basert på Marshalls definisjon, hvor jeg i større grad tar hensyn til eksistensen av immaterielle goder. Etter å ha analysert intervjuene oppdaget jeg at godene i digitale tjenester grovt passer inn i kategoriene: underholdning, kommunikasjon/relasjoner, praktiskhet, innhold, brukermasse, penger, avhengighet/lojalitet. Jeg så også hvordan brukerne av de ulike tjenestene brukte uttrykk fra diskursene til to ulike transaksjonspraksiser: Fanfiction.net representerte gaveøkonomi, Netflix hørte til diskursen rundt tradisjonell økonomi og Facebook sto frem som en hybridversjon av de overnevnte økonomene. Jeg diskuterte maktrelasjonene mellom tjenesten og brukerne sammen med mulige motmaktstrategier hos brukerne. Avslutningsvis presenterer jeg innsikter og verdifulle perspektiver jeg synes jeg oppnådde gjennom forskningsprosessen og mulige fremtidige undersøkelsesretninger.

En dypere forståelse av hvordan nettjenesters transaksjoner er oppfattet og konstruert av brukerne er verdifulle for begge sider av transaksjonen: Brukerne oppnår en bevissthet rundt egen posisjon i tjenester de bruker nesten hver dag som muliggjør en mer reflekterte valg. Leverandører av nettjenester får en innsikt i hvilke funksjoner brukerne deres virkelig verdsetter, og i hvilke priser de bryr seg – og ikke bryr seg om å betale.

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# 1: Introduction

## 1.1: Intro: Internet changes trade

Journalist Julian Dibbell wrote an article named “The Unreal Estate Boom”, where he describes how digital property and objects in online computer games like *Ultima Online* and *Everquest* are sold on auction sites for real money. Dibbell remarks on the strangeness of paying real money for what is essentially some pixels on a screen, but ends up wondering if this is just the natural culmination of a process that has been going on for a long time:

For years, the world's economy has drifted further and further from the solid ground of the tangible: Industry has given way to postindustry, the selling of products has given way to the selling of brands, gold bricks in steel vaults have given way to financial derivatives half a dozen levels of abstraction removed from physical reality. This was all supposed to culminate in what's been called the virtual economy - a realm of atomless digital products traded in frictionless digital environments for paperless digital cash. And so it has. But who would have guessed that this culmination would so literally consist of the buying and selling of castles in the air? (Dibbell, 2003, p. 1.)

Buying virtual property or pixel-oranges might be taking it to the extreme, but one could argue that the Internet has paved the road for products that are less concrete. What is, for example, the product of Spotify, where you never get to keep any of the songs? What is the product of Tumblr? You never get to take anything with you, but still, there is something there to be experienced, to use, to contribute to. In digital services, it seems like the mechanics of ownership have changed from that of the marketplace to that of the library – where you earlier paid money to receive a product that were yours to keep, it is becoming more common to pay for the *access* to a product, as you do with for example streaming services for movies and music. You don't get to keep the actual song, only the right to access it.

There are many free services that also function like this, for instance YouTube, that is not designed to let you download the videos, but gives you unlimited access to them through their website. What is the price in the services we don't pay actual money for? What do your visits on YouTube cost you, what does your Twitter account want in return? Is there such a thing as a free lunch?

What are the products and the prices of digital services? Before attempting to answer it, I will need to go through a detailed process aiming at defining the question properly. In order to work out a definition that will allow one to better understand the nature of economical and personal transaction involved in committing one self to use digital services, I will construct a definition of “goods” that are better suited to intangible goods. Then I will discuss further how “value” and “valuable” may be constructed or perceived by individuals.

## **1.2: Sidetrack – Discussing terms: are they even services?**

How are we to talk about Facebook, Tumblr, Spotify etc.? Is “services” even the right term to use when referring to them? What, exactly, *are* entities like Facebook, YouTube, Whimp? Are they websites? Apps? Tools? Meeting places? Stores? Storage? The correct answer is probably a bit of everything, and then some. In our mobile world of many platforms and devices, the nature of these changes with use and instrument if use, and so, it is hard to put a common name to them. The ITL, or The Information Technology Infrastructure Library defines a service as “... *a means of delivering value to Customers by facilitating outcomes Customers want to achieve without the ownership of specific Costs and Risks.*” (The Information Technology Infrastructure Library, 2011, p. 66.) This is a very wide and imprecise definition that contains other terms that are difficult in the world of digital trade, such as “customers”, “value” and “ownership”. Also, in economy, the term “service” is used to describe a certain type of tradable commodity.

A more accurate word for the things I am investigating in this study might be “functionality”, which to a greater degree focus on what things like Facebook, YouTube and Netflix can *do* for the people using them. The weakness with the term functionality, however, is the lack of focus on the transaction – on a provider and a receiver, also it is rather uncommon name, and might come of as artificial in this context.

For simplicities sake, I shall remain with referring to these web-based means of “facilitating outcomes for the customers without them having the ownership of costs and risks” as services (although aware of the many limitations of the word) simply because it is well known and because I need a common term when referring to the objects of my investigation. It is not ideal, but a practical solution. So from now on, I will use the term web-services or digital services when referring to things like Facebook, Whimp, Tumbler, etc. The thing they have in

common is that they are web-based, that they offer something for the user to use, consume or produce, without the user having to own and maintain the technological frame and/or content/tools that facilitate their use. To put it simplistically, they offer architecture or structure, a place and a set of roles that allow something to take place.

### **1.3: Definitions: Intangible objects**

In my rough working-definition of services, I said that services offer something for the user to use/produce or consume, but what is this *something*? What kinds of products do the user get from web-services? A song on iTunes? A membership on Netflix or Spotify? A Kindle edition of a book? Often, we don't even get to keep anything, and only pay for having access to it, so what is the product of these services? The excitement from watching a thriller on Netflix? The nostalgic joy of listening to old music? Also, what is the price? Many of the most influential web-services are free of charge. What do they gain from our use?

Economic theory distinguishes between tangible – and intangible goods. Goods can, according to Marshall, be defined as *Materials that satisfy a human want*. Marshall writes that:

All wealth consists of desirable things; that is, things which satisfy human wants directly or indirectly (...) In the absence of any short term in common use to represent all desirable things, or things that satisfy human wants, we may use the term Goods for that purpose. (Marshall, 1890, p. 39.)

Examples of materials that satisfy a human want are food and clothes, that satisfy the human want of not being hungry or cold, but also cars, that satisfy the wants of getting around quickly and without effort. You can also say that a hair-cut is a good, because it satisfies the human want of having shorter hair, but the last example falls in to the category of a service, because it fulfills the five I's of services:

A service is a good that is not physical, and that to some degree fulfills the five I's of services: *Intangibility, Inventory (perishability), Inseparability, Inconsistency (variability) and involvement*, (Kerin et. al, 2010, p. 101.), that I will now present. The reader should note that the names of these factors are Kerin's, and that the explanations are my paraphrasing of him.

- *Intangibility*: A service cannot be touched. There may be aspects of it that are physical, but not the exact service (you can touch your hairdresser and the scissors, but not the action of them cutting your hair.)

- *Inventory (perishability)*: The service exists in the here and now and is directly tied to the situation. (You cannot store the haircut, it happens once, then it is over, and if you get another haircut, it will be different, unlike watching a movie that will be the same each time.)

- *Inseparability*: The person or device that renders the service cannot be separated from the service. (You have to have the hairdresser present to get the haircut, you need to be on the bus to get a bus ride.)

- *Inconsistency (variability)*: The service varies every time it is rendered. It is contextual, involving a situational variability subject to constraints and degrees of freedom. (The haircut is never exactly the same as last time as circumstances always vary.)

- *Involvement*: The customer is a part of the service and is able to get it adapted to their special need. For some transactions it is possible to negotiate the terms of the transaction and the goods to be exchanged. (You can specify how you want your hair cut. You can tell the cleaner to only use allergy-friendly cleaning products.)

(Kerin et. al, 2010, p. 101.)

According to the “five I’s”, a service is a special kind of goods that are, in themselves not physical, and that depend heavily on the circumstances that permit their existence. These features remind us of the discussion we had earlier about the products of digital services, that the “customer” don’t always get to keep - and that are accessed through the service’s website. Still, the products of digital services don’t quite fit the definition of a service, since there are some cases where you do get to keep something, for example when you download books from Kindle or songs from iTunes. These products are yours to keep they are just not physical.

Tangible goods are goods that are physical, things that can be touched. (Sullivan & Sheffrin, 2007, p. 3 & 4.) Intangible goods don’t have physical mass – they cannot be touched, but are not services, as they can be stored, repeated, separated from the original situation and are nonnegotiable. (Kerin et. al. 2010, p. 101.) For example: a song downloaded from iTunes can not be touched, it can be stored on your computer and will sound exactly the same each time you play it, you can play it on other devices than the one you downloaded it on, and it can

even be ported from iTunes to another program, such as Windows Media Player. You cannot negotiate how it will sound (however, you could edit it in an editing-program, remixing it, making it shorter, etc.) So in a way, you could say that intangible goods are where goods and services meet.

The Internet has made intangible goods an increasingly bigger part of the economy, as it makes it easier to download books and music, to stream movies etc. In his book, *New Rules for the New Economy*, Kelly writes about how intangible objects – objects of no physical mass – are becoming an increasingly bigger part of the economy. Kelly writes that the information-based sector occupied 15% of the U.S. economy in 1998. (Kelly, 1998, p. 3.) Economic scholars, Kevin A. Hassett and Robert J. Shapiro, estimated the total value of intellectual property and other intangible assets in the US to have increased from \$ 5 trillion in 2005 to \$ 9 trillion in 2011. (Hassett & Shapiro, 2012, p. 4.)

Kelly mentions some examples of intangible goods: “The new economy deals in wispy entities such as information, relationships, copyright, entertainment, securities, and derivatives,” (Kelly, 1998, p. 3.) and we recognize all his examples as sources of income for web-businesses of today that represents millions of dollars in intangible goods. When considering Kelly’s examples, we see that some of them are things that often have a clear, monetary price, such as copyright, other things are more “fuzzy” concepts, such as entertainment or relationship. This raises the question: if intangible goods are goods (materials to satisfy a human want) that cannot be touched, then what can be considered an intangible good? Is the entertainment you get from watching a movie an intangible good? It satisfies your want and cannot be touched. Is the excitement when waiting in line for a roller-coaster ride an intangible good? Where do we draw the line for what is an intangible good? Even goods that are clearly tangible might possess some intangible goods: Consider for example the value of a new caps from H&M versus an old, ragged caps that were worn by James Dean while he was filming *Rebel without a cause*. Even though the new caps look better and will do a better job shielding you from the sun, chances are that James Dean’s caps will be much more expensive. It could be argued that this is because it possesses the intangible good of being owned by someone famous. In this view, many features could be seen as intangible goods, the newness of a car for example, that makes it more valuable than a used car.

When dealing with these “wispy entities,” as Kelly calls them, we need to have a somewhat clear definition of a good. Because of the indeterminate nature of the intangible goods, I figure a wide definition will be an advantage, and propose a modified version of Marshall’s definition, where we remove the word “material” (as the intangible goods lack materiality), replacing it with the word “identifiable”. This enables all abstract concepts, from friendship to excitement or experience to be intangible goods, while still requiring them to be specific.

These adjustments make our definition of a good: *An identifiable entity that satisfies a human want*. I will argue that this definition is wide enough to include untraditional findings, while still limiting enough to keep absolutely everything from getting through. Still, it leaves us with having to talk about what people *want*.

#### **1.4: Definitions: A question of value**

With a definition of goods that focus on the *wants* of people, it is absolutely necessary to talk about value(s). This conversation is in no aspect easier than the one concerning goods, and questions about what is valuable have occupied philosophers, economists and politicians through history.

One thing that most theorists agree on, it that values are graded – some things are worth more than others. This view of values refer to an external value system, formal or informal allowing various degrees of variability in a given situation – for example how the price of food varies with the supply, or why a diamond is more expensive than a piece of wood. When discussing *which* things are more valuable, or *why* this is, the agreement comes to an end.

According to Karl Marx, the source of an item’s value is the work force that was required for producing it. Following this logic, items that are time consuming to produce should be more expensive than items that take less time and effort to make. (Prychitko, 2008.) Ergo, a sofa should be more expensive than a loaf of bread. Money, according to Marx, has no other utility than to offer a standardized way of measuring the value of the labor time spent making the product:

It is not money that renders commodities commensurable. Just the contrary. It is because all commodities, as values, are realised human labour, and therefore commensurable, that their values can be measured by one and the same special commodity, and the latter be converted into the common

measure of their values, i.e., into money. Money as a measure of value, is the phenomenal form that must of necessity be assumed by that measure of value which is immanent in commodities, labour-time. (Marx, 1906, p. 66.)

According to Marx, some items have both a “use-value” and an “exchange-value”, as they are so often exchanged that it has become a normal social practice.

In the course of time, therefore, some portion at least of the products of labour must be produced with a special view to exchange. From that moment the distinction becomes firmly established between the utility of an object for the purposes of consumption, and its utility for the purposes of exchange. Its use-value becomes distinguished from its exchange-value. On the other hand, the quantitative proportion in which the articles are exchangeable, becomes dependent on their production itself. Custom stamps them as values with definite magnitudes. (Marx, 1906, p. 66.)

The use-value and the exchange-value is often different, this does for example apply to value-papers, that are worth a lot of money when exchanged, but can't really be used for much more than normal paper, that has a low value. With is theory, Marx offers a point or origin for value, e.g. the time spent producing the good, but his theories does not function well in a world where software that took millions of work hours to develop is given away as a free download.

In their neo-Marxist manifesto, *Empire*, Michael Hardt and Antonio Negri adapted the theories of Marx in a way that fit the world of intangible objects. They state that the world has had three paradigms for work, the first agricultural, the other industrial (in which period Marx developed his theories), and now we are in paradigm of information. In this period, work has shifted from the factory to the intangible world of the computer, where intangible goods and services are produced. However, there is also another form of intangible production, the “affective labor”:

The other face of immaterial labor is *the affective labor* of human contact and interaction. Health services, for example, rely centrally on caring and affective labour, and the entertainment industry is likewise focused on the creation and manipulation of affect. This labour is immaterial, even if it is corporeal and affective, in the sense that its products are intangible, a feeling of ease, well-being, satisfaction, excitement, or passion. Categories such as “in-person services” or services of proximity are often used to identify this kind of labour, but what is really essential to it are the creation and manipulation of affect. Such affective production, exchange, and communication are generally associated with human contact, but that contact can be either actual or virtual, as it is in the entertainment industry. (Hardt & Negri, 2000, p. 292.)



The goods of what Hardt and Negri refer to as “affective labor” strongly resemble Kelly’s “wispy entities” that he saw as the “intangible goods of the new economy”, or the intangible object in Hardtman’s *Unreal Estate*. As an example of affective labor, Hardt and Negri mention jobs in the entertainment industry, as they are concerned with “the manipulation of affect” e.g. providing emotional stimuli, such as the humoristic enjoyment of a comedy, or the joyous shudder from watching a daring acrobatic performance in the circus. Hardt and Negri also mention work that involves caring. Take for instance the employees of a kindergarten. Their job is to look after the children so they don’t go hungry, cold or hurt themselves, but they are also intended to provide a nurturing environment where the children feel safe and where every child get to be seen and attended to. These examples are things that are not normally sold directly, but might still be considered a good by our wide definition, as “an identifiable entity that satisfy a human want.”

My problem with Marx’ theory, and also Hardt and Negri’s is their focus on monetary price as a mark of value. I see this as problematic, because money is just another good, which exchange-value is flexible, according to Marx. Also, it divides goods into prices and products, which may make things harder for us. As I see it, every transaction can be switched around making the seller the buyer and reverse, in my opinion, *a transaction is goods changing hands*, regardless of what’s going which way.

As my inquiry will cover quite abstract goods, such as those of Hardt and Negri, I require a theory of value that don’t use money as an external measure for value, or at least cover those goods that are hard to put a monetary price on.

Plato divides values in to categories of intrinsic and instrumental value. Intrinsic value is things that are valuable in their own existence, such as “truth”, “justice” and so on, things with instrumental value is valuable because of what they could be used to, a hammer have for instance instrumental value because it lets you build walls. Intrinsic value applies to things that are valuable “in itself,” or “for its own sake,” or “as such,” or “in its own right.”

(Zimmerman, 2010.) In a way, you could say that intrinsic value is valuable in itself, while instrumental value is valuable because of its potential. This is a quite abstract view of values, especially in a society where we are used to compare the value of one thing with the value of other things – mostly money. Also, it introduces a group of goods (thing with intrinsic value) that are not subjected to exchange-value.

Kant also operates with two standards for value. Hypothetical value is, according to Kant, the value of things that are valuable under the right circumstances, such as a boat in the desert versus a boat at sea, or in a flood. Categorical valuables possess a value regardless of the circumstances, for example being a moral human being. (Kant, 1785, p. 31.)

Now all imperatives command either hypothetically or categorically. The former represent the practical necessity of a possible action as a means to attain something else which one wills (or which it is possible that one might will). The categorical imperative would be that one which represented an action as objectively necessary for itself, without any reference to another end. (Kant, 1785, p. 31.)

Similar to Plato, Kant also states that there are some things that are valuable because of their usefulness and some things that are valuable “in themselves.” Kant might go to a greater degree than Plato in highlighting the eternal features of the categorical values, that are *always* valuable regardless of the circumstances, thus elevating these items from “everyday value” that changes with time.

What interests me with Plato and Kant’s view of value is the wider, more differentiated view that some things can justify their own value, removing themselves either partially or fully from money as the signifier of value. This perspective might be useful when analyzing the transactions made in digital services, where the goods are sometimes not organically correlated to an external monetary standard. However, the theories of Plato and Kant lack specificity, which makes them harder to apply to real life situations, but I think the idea of a special group of goods, that are considered valuable independent of the circumstances, is interesting, as they seem to surpass exchange-value and monetary value, raising some interesting question about “the value of the priceless”.

All these theories have something to offer. The first two theories offering a foundation of value, and the second two giving us a wider sense of value, opening up for the existence of different kinds of value, also non-monetary. By the help of Plato, Kant, Hardt & Negri, I have developed a multidimensional value system that helps me to better understand how affective aspects of net usage acquire and produce value, monetary and non-monetary.

We have sampled scholar’s theories about *which* things are valuable, and *how* they are valuable, but none of them go in to great detail as to *why* some things are considered valuable, but we will get to that later on.

The next section will deal with the possible benefits of adopting a constructivist stance when dealing with net usage.

### **1.5: Detour: Social constructionism, the many realities**

We shall not leave the universes of Plato and Kant just yet, as their ideas lay the foundations for a theory of knowledge that is essential for this enquiry, *social constructionism*. The core prerequisite for social constructionism is the point of view that there is no way to access “pure reality”, and that our tool for interpreting and communicating our surroundings always influence our experience of them. This view is often referred to as “The interpretive turn” in social science and the humanities. (Parker, 1992, p. 12.)

The interpretive turn took place in the mid- twentieth century and was a result of a growing dissatisfaction with positivist methods in social science, as many researchers felt that these methods didn't fit their research goals. (Parker, 1992, p. 12.) The interpretive movement rejects the view ”(...) that there can be any scientifically neutral, impersonal language (a central tenet of positivism) with which-to describe and interpret human activities.” (Howe, 1998, p. 13.) Philosopher Charles Taylor struck the core of the interpretive movement when he wrote: ”(...) we have to think of man as a *self-interpreting* animal. (...) There is no such thing as the structure of meanings for him independently of his interpretation of them.” (Taylor, 1991 in Howe, p. 13.)

The core idea of constructionism is traced back to Plato's divide between the world of ideas and the world of perceptible objects, and through Kant's divide between a priori and a posteriori knowledge. (Hacking, 1996, p. 41.) Plato separates ideas and tangibles: Ideas are like the pattern or blueprint of something. For example: The idea of *table* is what makes up a table, the “tableness” - everything that makes a piece of furniture a table, in stead of, for instance, a chair. The tangible is a physical, a table that exists in the world. No matter how it is shaped, it is a materialization of the idea “table”. While the idea of a table is perpetual, the tangible table might rot with time, be burned or destroyed. (Zimmerman, 2010.)

The same notion of a changeable and unchangeable state exists in Kant's theories. According to Kant, priori knowledge is cognitions that are based on logic alone and are, therefore, always true. A posteriori knowledge is derived from empirical experience, and might change

with the circumstances. (Kant, 1781, p. 10 – 12.) Plato and Kant’s view of the world as dualistic opened up for the worldview that there might be a divide between the objective reality and the reality we perceive, which is the foundation for constructionism.

According to constructionism, the reality we live in is something we create in social interaction, and therefore it varies from person to person, as each of us structure the world differently, constructing a different reality. We can never truly access the reality of other people, as their construction and interpretation of the world always varies from our own in some aspects. Therefore, one of the key points of social constructionism is the lack of inevitability – that the state of something could very well be different. As the state of the world is something humans have collectively constructed, society can always be arranged differently. Nothing *has* to be as it is today, and researchers inside the constructionist paradigm tend to be advocates for social change. In his book, *The Social Construction of What?* Ian Hacking presents an example of typical constructionist reasoning:

(1) *X* need not have existed, or need not be at all as it is. *X*, or *X* as it is at present, is not determined by the nature of things; it is not inevitable.

Very often they go further, and urge that:

2. (2) *X* is quite bad as it is.

3. (3) We would be much better off if *X* were done away with, or at least radically transformed.

A thesis of type (1) is the starting point: the existence or character of *X* is not determined by the nature of things. *X* is not inevitable. *X* was brought into existence or shaped by social events, forces, history, all of which could well have been different. (Hacking, 1996, p. 6 & 7.)

Constructionism holds that language is a powerful force that we use to construct reality, often without our own awareness. It divides the world into categories: “us” and “them”, “superstition” and “science”, even “facts” are made through a social process that relies on language and stories. In Bruno Latour and Steve Woolgar’s book, *Laboratory Life*, they studied scientists working in a neuroendocrinology laboratory. Their study pointed out the importance of language and social interaction when producing scientific facts, as scientific facts are just another way of organizing and making sense of the world: “out-there-ness’ is the *consequence* of scientific work rather than its cause. (...) ‘reality’ cannot be used to explain why a statement becomes a fact.” (Latour & Woolgar, 1986, p. 180.)

This statement represents one of the main criticisms against constructionism, as many scholars feel that the view denies the existence of an objective reality, and the possibility of

objectively true knowledge. Paul A. Boghossian writes in a critical essay that constructionism...

... goes astray when it aspires to become either a general metaphysics or a general theory of knowledge. As the former, it quickly degenerates into an impossible form of idealism. As the latter, it assumes its place in a long history of problematic attempts to relativize the notion of rationality. (Boghossian, 2001, p. 11.)

It is important nevertheless to note that constructionism doesn't dismiss the existence of objective reality; it merely doubts our ability to access it. As a result of this, it is difficult to make universal claims about reality. According to constructionism, we are in a way all living in different realities that are constantly changing and evolving.

“The common philosophical error of supposing that ‘reality’ must refer to a single super thing, instead of looking at the ways in which we endlessly renegotiate—and are *forced* to renegotiate—our notion of reality as our language and our life develops.” (Putman, 1994 in Hacking, 1996, p. 101.) We can interpret Putman in a way that opens up the possibility of making claims about reality, with the strict modification that those claims are mere negotiations – new ways of understanding and interpreting our surroundings. Also, constructionism does not dismiss the impact of physical objects, as they are in the word's truest meaning *real*, regardless of human existence, but how we experience and understand them is a result of our construction. Ian Hacking emphasizes the importance of the distinction between the *object* - the real world events of artifacts that are in the truest sense *real*, and that makes up the *concept* – our understanding, interpretation and organization of these features, which is *constructed*. (Hacking, 1996, p. 29 & 30.)

For example: In his essay, Boghossian claims that the theory of social construction is flawed because there clearly were mountains before there were people, but one could argue that there wasn't. Of course there were big, tall, rocky things with snow on the tops, but there were no one there to *construct them as mountains*: No one decided that the rocky, tall things should be distinguished from the flat, grassy earth they poked up from, no one decided to look at the mountain as one structure in stead of the individual boulders, rocks and pebbles they are made up from. Without people there were still big, tall, rocky things sticking up from the landscape, *but there were no mountains*.

In the same way, we can say that ‘mountain’ is not the same for all people, and that the ways they construct ‘mountain’ have a great impact on their attitude towards - modes of talking

about - and alternatives of action concerning mountains. For some people, mountains are there to be climbed; they represent a challenge and an opportunity for adventure. For the mountaineer, the height and the terrain of the mountain is interesting, and climbing-expeditions must be planned from the information available about this conditions to avoid dangerous situations, for the mountain is an opponent that needs to be respected. Others may regard mountains as potential deposits of valuable natural resources, and then the mountain becomes less of an opponent and more of a milking cow that is to be tamed, even though it still can kick the careless. The mountain will also represent different challenges, and other information becomes interesting, such as the likelihood for deposits of valuable metals, accessibility by car, local authorities willingness to allow for mining and so on. A third group of people might see mountains first and foremost as independent eco-systems that are valuable in themselves and needs to be protected from human intervention, and their view of mountains might be very conflicting with the two above-mentioned. In addition to these three examples, there are plenty of other constructions of “mountain”. Consider for example how mountains are constructed by: the inhabitants of a mountain village, someone who lives in a village at the foot of the mountain and are plagued with rockslides, Sherpas, people that are scared of heights, natural photographers, someone from a really flat country, skiing enthusiasts etc.

Mountains are different things for different people, but some characteristics are bound to be common to all, aren't they? Mountains are after all, as we agreed earlier, big, tall, rocky things, and this is a part of the concept of 'mountain', no matter who you are, right? Well, yes and no. Of course being tall and big and rocky are important parts of most people's definition of mountain, but exactly how tall? What is the distinction between a hill and a mountain? The geologist's view may vary from the layman's, as we can very well see in the film *The Englishman That Went Up A Hill But Came Down A Mountain* (Monger, 1995.) And where does the mountain start? The mountaineer and the miner might have very different views on that. Some features of mountains are standard ingredients of most people's construction of mountain, but how these are understood and interpreted are still impacted by their point of view.

This might also be argued to be the case with goods and values. The way someone views a good might vary greatly, depending on the perspective of the user. For someone who loves to chat, the chat-function on Facebook might be an important good, while for someone who don't type very well, it might be considered a stressful and annoying feature of the service.

This again points to Graeber's theory about value being derived from our ideas about what we ought to desire from life. Instagram might be seen as a nice way to share pictures by some of its users, while some parents might see it as a potentially dangerous or damaging way for young people to objectify themselves. Still, both point of view might agree on that Instagram is about sharing photos, so while some of their constructions about Instagram are conflicting, they might have others in common.

According to constructionism, this is the case with all concepts. We may share some common aspects that we incorporate along with other, more abstract features into the concept of 'tree', 'woman', 'home', 'dessert', 'music', 'poverty', 'USA', 'kitchen', etc. but how we assign meaning to them, which aspects we choose to focus on, which associations we tie to them, which schemes and systems we fit them into, and how we organize them and assign value to each feature, that is how we construct a concept. And because every person has a slightly different set of features, and combines, organizes and assigns value to them differently, based on the person's background, conditions and personal disposition, the content of for example the concepts 'bathroom', 'church' and 'luck' will vary from person to person.

One could argue that this would make it almost impossible to communicate, as we are never actually talking about the same things, even though we are using the same words, but people with similar cultural and social backgrounds have prerequisites for constructing their concepts rather similarly, and the context of our conversation and situation also helps clarify any ambiguities. Still, most of us sometimes experience difficulties in communication that stems from "reading different things into an expression", which is also sometimes the background for culture shock.

Not all constructionists will agree on the example with the mountain, as there is internal disagreement about what can be socially constructed, and what can't. Some social constructionist holds that only man-made concepts like "classes", "gender-roles" and "money" truly can be said to be socially constructed. (Hacking, 1996, p. 27).

I will treat the goods in the digital services as socially constructed during my analysis, as value, based on my definition, is dependent on the social norms of desire in the individual's society e.g. socially constructed. In a way, intangible goods might even call for a construction of value, as their lack of physical mass makes them more abstract, thereby allowing, and possibly even requiring a greater degree of value-construction.

In my investigation, I will treat value as a man-made concept that is socially constructed. I will be working from within the paradigm of social constructionism, viewing value as something we negotiate in social interaction, which is where the anthropologists come in.

### **1.6: Definitions: Back on track to value**

Anthropologist David Graeber argues in his book, *Toward an Anthropological Theory of Value*, that value is constructed in the individual's interaction with a bigger system. Graeber writes that the bigger system is always social, making value a matter of social negotiations. (Graeber, 2001, p.12.)

Value, I'll suggest, can best be seen in this light as the way in which actions become meaningful to the actor by being incorporated in some larger, social totality—even if in many cases the totality in question exists primarily in the actor's imagination. (Graeber, 2001, p.12.)

Communities assign value, according to Graeber, but interestingly enough, the communities in question could exist solely in the mind of one actor. In other words, value is dictated by any community the actor might feel they are being a part of. In the anthropological view, value is repeatedly constructed and reconstructed in the interactions of individuals that create meaning of their interaction. This is the case of any relationship – the parts always defining and redefining their relation to each other, and the conditions for their interaction. And in this interaction, things have value. Items, status, words, emotions, actions, we assign value to them every day. But how do we decide which of these are valuable?

In his book, Graeber refers to the 1940's anthropologist Clyde Kluckhohn, who set out on a quest to put the question of value in the center of anthropology. Kluckhohn never ended up with a complete theory, but kept referring to values as “conceptions of the desirable” (Kluckhohn, 1951, in Graeber, 2001, p. 2.) Graeber writes:

Values are ideas about what they *ought* to want. They are the criteria by which people judge which desires they consider legitimate and worth- while and which they do not. Values, then, are ideas if not necessarily about the meaning of life, then at least about what one could justifiably want from it. (Graeber, 2001, p. 3.)



In other words, value is about what we think is important in life, what we want from it, or at least think that we should want from it. Graeber's "criteria" for judging which desires are considered legitimate are derived from the ideals and norms in a society.

In the intersection between Graeber and Kluckhohn, I find my definition of value: *Something is valuable is anyone finds it valuable*. Of course, this makes value a relative term, but we already knew that value isn't fixed. What is worthless for some may be priceless to others. Value is in the eye of the beholder. My definition may seem to have a more individual focus than Graeber, but I take in to account that the individuals' desires are heavily influenced and shaped by the society it lives in.

With this understanding of value, it is more relevant to talk about more varied kinds of values than pretty seashells, bags of gold and piles of apples. Things we think are important in life may include intangible, abstract entities, such as love, respect, excitements, communication, reputation and so on. My view on values would probably annoy Graeber, who in his book criticizes economists for treating values such as "prestige" the same way that they treat cans of tomato sauce, but in the world of intangible objects, that might be necessary.

### **1.7: Summary: New questions**

**I have redefined my research-question by shifting the focus of the enquiry from "the products and prices" of digital services to "the goods" of digital services, as I hold the view that prices and products are both goods, being valuable to one of the actors of the transaction. Having provided a new definition of "a good" adapted to better fit the existence of intangible goods as "an identifiable entity that satisfy a human want," and a view of value as "something deemed valuable by the person in question," I have a view of the goods of digital services as both something assessed as valuable by the user, and as the object of exchange, as I will expand on in the next chapter.**

**My view of value as determined by individual desire might be especially important in the pixel economy, where intangible goods are exchanged, as they often involves things that don't traditionally have a monetary price. I also abandoned money as an external value-standard, as I believe that it fails to do justice to affective production and value, which play a substantial part in intangible services.**

**This enquiry is placed in the context of the interpretive turn and social constructionism that dismisses the possibility of obtaining objective truths about reality, and focusing on how humans use language to construct reality. This theoretical context resonate well with a view of value as determined by the beholder's assessment, because the user's assessment is derived from the person's world view – e.g. the way they construct reality.**

**The next chapter will continue the discussion of this worldview, as it will introduce discourse analysis, the analytical method on which I will base my enquiry.**

## 2: The user's view

### 2.1: Intro – Where to search for answers?

As I stated in my introductory reasoning, there are two perspectives to the theme of transactions of intangible goods. The first one is the “good-orientation”: describing exactly what is exchanged in the transaction between service and user – and possible other actors present in the transaction, for example “information about friend” exchanged from one friend to another friend via Facebook, where the information would be the intangible good. (See 3.8). The second perspective is the “actor-orientation” which analyzes how persons or groups act and construct value during transactions, which have another view of value than other orientations that for example focus more on supply and demand. My enquiry will mainly focus on the “good-orientation” perspective, but will inevitably ‘dip into’ “actor-orientation,” especially when discussing value.

From the introduction, I utilize an extended notion of “value” and “good” that go beyond only material and monetary definitions. This makes it more open to determine what constitute the goods in digital services. This approach may open up for more variables in the ‘demand-offer’ dynamic, than if I operated with a narrower definition of “value” and “good”. I also place emphasis on the user of these services, as my definition of value depends on *someone* finding it valuable, and the definition of good depends on it satisfying *someone's* want. For this reason, I decided that when attempting to discover the goods of transaction on digital services, I would search for answers in the users.

As I see it, asking the users for answers have some benefits: The question about which goods the users see in digital services might be the most interesting and relevant one, both seen from a commercial trade-perspective, and from a sociological, cultural and psychological point of view. It is, after all, the users perception of a web service that determines their use of it, and in that way, the service's success. However, it presents some challenges when it comes to data-gathering: As I saw it, the best way of investigating the users view of goods in digital services was to actually talk to them, but talking as an investigative method could have some pitfalls: For instance, how was I to make sure that what the users told me were true, or that I interpreted their statements correctly? How was I going to guarantee the objective truth of my findings? To tackle these challenges, I sought the help of a scientific paradigm with a different take on ‘the objective Truth’.

## 2.2: The interpretive turn

Earlier I introduced the theme of the interpretive turn and various theories belonging to social constructionism. What I got out of that encounter was the idea that we can never truly know - or might not even need to know - how other people experience the world. All a researcher can access is what informants tell them, and even then one cannot know for sure what a supposed intended meaning may be, only what they say, and how they say it. (Patton, 2002, p. 27.) As we learned when we talked about constructionism, language is a powerful tool we use to construct reality, so what people say and how they say it influence the topic they talk about.

Bearing the limitations of human understanding that are the foundation for constructionism in mind, I need therefore to modify further my research question. Instead of asking “Which goods are found in digital services”, I need to ask **“Which goods do the users say that they obtain from – and give in exchange for digital services?”** and “How do the users talk about these goods - how do they construct the goods of digital services?” – or to put it in less objectivist and more constructionist terms: **“What is their discourse about these goods and their own value construction?”**

As the user is the centre of my attention, they should also be my empirical source, and because I only can have access to their utterances about reality, it makes sense to use semi-structured interviews as research strategy. Because of practical limitations, I will focus this investigation on the users of three different digital services: Facebook, Netflix and Fanfiction.net. I will expand further on my reasoning behind the choice of services in the methods-chapter.

Because of the importance of language in the scientific paradigm I chose to work within, I will analyze the interviews with a method that focus on the creative and constructive force of language: discourse analysis.

### 2.3: Discourse analysis

Language is important. It is our primary mean of sharing our thought and experiences of the world with other humans. *How* we use language, then, is also important, because in the act of using it to describe the world, we are also in a way building it, or rebuilding it with our words.

The key aspect of discourse analysis is this “magical property of language”, the power of words to shape the world we live in. Language has a magical property: when we speak or write we craft what we have to say to fit the situation or context in which we are communicating. But, at the same time, how we speak or write creates that very situation or context. It seems, then, that we fit our language to a situation or context that our language, in turn, helped to create in the first place. (Gee, 1999, p. 11.)

Discourse analysis is, in short, the study of how we use language to construct our reality. (Potter & Wetherell, 2001, p. 9.) There are a huge variation in theoretical and practical approaches to discourse analysis, ranging from those that focuses on micro perspectives and purely linguistic features to those that focuses on the overlying structures in society that control discourse. (Shiffrin, Tannen & Hamilton, 2001.) (Jorgensen & Phillips, 2002.)

I choose to focus on overlying structures, both because I am no linguist and lack the necessary qualifications to conduct a proper linguistic analysis, but also because I think that the answers to my research question lies in the overlying structures. This links back to Graeber view of value as something that is derived from the norms and collective constructions about what a member of a certain society *ought* to want from life. (Graeber, 2001, p. 3.) My interpretation of value is that values are constructed by the individual’s interaction with the larger system – e.g. the overlying structures, which makes an approach that are focusing on them potentially fruitful.

To get us back on track; discourse analysis in how language is used to express – and thereby construct, shape and reshape our experience of reality. In this circle of meaning, language is immensely important as it creates objects and situations that in its turn will shape the way language is used - which again will shape our reality. Discourse analysts believe that this process needs to be investigated so that we never take the state of something for granted, as it was shaped – and always can be reshaped – by the use of language.

Before diving any further into the murky waters of discourse analysis, we should take the time to talk about the meaning of ‘discourse’. Just as there is much variation in the approaches to discourse analysis, there are also many different, and slightly conflicting definitions of ‘discourse’, often shaped to fit the aim of the analyst using it. James Paul Gee distinguishes discourse (with a little ‘d’) from Discourses, defining discourse as “language in use”. ‘Big D’ Discourses, however, is more complicated. Gee writes about how language and behavior is used to “pull off” an activity, identity or institution; how a specific way of talking and acting for instance creates a meeting (a room with a table and many chairs, an agenda and a meeting leader). Gee defines a “Discourse” as everything that belongs to a situation, identity or activity: “When “little d” discourse (language-in-use) is melded integrally with non- language “stuff” to enact specific identities and activities, then, I say that “big D” Discourses are involved.” (Gee, 1999, p. 6.)

Jørgensen & Phillip’s also define discourse as having to do with activities and identities:

(...) underlying the word ‘discourse’ is the general idea that language is structured according to different patterns that people’s utterances follow when they take part in different domains of social life, familiar examples being ‘medical discourse’ and ‘political discourse’. (Jørgensen & Phillips, 2002, p. 1.)

Norman Fairclough operates with three definitions for ‘discourse’, the most abstract being “*language use as social practice*”, referring to how language constructs and is constructed by social reality. Fairclough’s second definition fits nicely with Jørgensen & Phillips’, as it sees discourse as “*kind of language used within a specific field*,” (Fairclough, 1989, in Jørgensen & Phillips, 2002, p. 60.) in other words, language that belongs to a certain context.

Fairclough’s third definition is a more concrete version of the second, discourse being “*a way of speaking which gives meaning to experiences from a particular perspective*.” (Fairclough, 1989, in Jørgensen & Phillips, 2002, p 60.)

Foucault writes that “[...Discourse] is made up of a limited number of statements for which a group of conditions of existence can be defined,” (Foucault, 1972, p. 56.) Ian Parker defines discourse as “a system of statements which constructs an object,” (Parker, 1992, p. 5.) and Kress and Van Leeuwen states that “Discourses are socially constructed knowledges of (some aspect of) reality.” (Kress & Van Leeuwen, 2001, p. 5.) What all these definition have in common is the idea of clusters. Clusters of meaning, clusters of intention, understanding,

language and actions that constitute or belong with a situation, an identity, a field of knowledge, an object, aspects of reality etc.

In my enquiry, I will borrow mostly from Gee, Fairclough and Parker, focusing on how language is used to sort things in to categories, as I am interested to see how the informants use their words to assign identities (user, service, buyer, seller, etc.), activities (communicating, monitoring, etc.) and categories (goods, bads, prices, etc.)

Returning to the other common feature of discourse analysis, the ‘magical property of language’: As language shapes social reality (which is the only reality we can access, according to constructionism) there is a huge power potential in controlling which language is used to talk about a topic:

Language, then, is not merely a channel through which information about underlying mental states and behavior or facts about the world are communicated. On the contrary, language is a ‘machine’ that generates, and as a result constitutes, the social world. This also extends to the constitution of social identities and social relations. It means that *changes* in discourse are a means by which the social world is changed. Struggles at the discursive level take part in changing, as well as in reproducing, the social reality. (Jorgensen & Phillips, 2002, p. 9.)

Controlling discourse means controlling who get to talk (e.g. turn taking rules), what we can talk about (permission)– and more importantly – what we have no way of talking about (prohibition and sanction). Discourse defines which identities and relationships are possible, and who get’s to have them; discourse defines what is right and what is true. (Foucault, 1972.)

This power potential results in many approaches to discourse analysis focusing on power relations. The variants of Discourse analysis that are inspired by the work of Michel Foucault and the field of Critical Discourse Analysis (CDA) are particularly concerned with power relations and structures, e.g. apparatuses governing society. The main difference between Foucauldian discourse analysis and CDA is that as Foucault sees power as a naturally existing force that moves society, while CDA sees power as “always oppressive”. (Blommaert & Bulcaen, 2000, p. 448.) Both approaches aim to unveil power-abuse and believe in the possibility in changing society by changing discourses.

James Paul Gee writes about how activities and institutions constantly have to be rebuild by humans trough actions and language:

(...) we always actively use spoken and written language to create or build the world of activities (e.g. committee meetings) and institutions (committees) around us. However, thanks to the workings of

history and culture, we often do this in more or less routine ways. These routines make activities and institutions, like committees and committee meetings, seem to (and, in that sense, actually) exist apart from language and action in the here and now. Nonetheless, these activities and institutions have to be continuously and actively rebuilt in the here and now. This is what accounts for change, transformation, and the power of language-in-action in the world. (Gee, 1999, p. 11.)

According to this worldview, we are influenced by our history and society in a way that leads us to be constantly rebuilding the very same structures that governs us - but the structures are dependent of us rebuilding them, if we stop, they cease to exist, and so we are not powerless. Van Dijk shares Gee's view on reproduction, and emphasizes the importance of dissecting these processes to unveil unfair power relations:

This reproduction process may involve such different modes of discourse-power relations as the more or less direct or overt support, enactment, representation, legitimization, denial, mitigation or concealment of dominance among others. More specifically, critical discourse analysts what structures, strategies or other properties of text, talk, verbal interaction or communicative events play a role in these events of reproduction. (Van Dijk, 2000, p. 355.)

In relation to my research question, the building and rebuilding of institutions and activities is interesting, as we are dealing with the institution of economy and commerce, and the activity of trade. I want to see if – and how my informants rebuild these institutions and identities, and if they surpass them or add to them in any way when talking about intangible the goods of digital services.

Discourse analysis has a long history of studying the communicative practices of power institutions of society: governments, medicine, science, religion, etc., but Van Dijk reminds us that power works both ways:

We pay more attention to 'top-down' relations of dominance than to 'bottom-up' relation of resistance, compliance and acceptance. That does not mean that we see power and dominance merely as unilaterally 'imposed' on others. On the contrary, in many situations, and sometimes paradoxically, power and even power-abuse may seem 'jointly produced', e.g. when dominated groups are persuaded, by whatever means, that dominance is 'natural' or otherwise legitimate. (Van Dijk, 2000, p. 255.)

The "top-down" focus is typical in Foucauldian discourse analysis and CDA, which could lead to them focusing more on 'stories of oppression' than on 'stories of resistance'. In searching for these stories, we may have something the gain from the more linguistically oriented approaches to discourse analysis, as they to a larger degree focus on how individuals uses language to actively produce discourse:



The production of coherent discourse is an interactive process that requires speakers to draw upon several different types of communicative knowledge that complement more code-based grammatical knowledge of sound, form, and meaning per se. Two aspects of communicative knowledge closely related to one another are *expressive* and *social*: the ability to use language to display personal and social identities, to convey attitudes and perform actions, and to negotiate relationships between self and other. Others include a *cognitive* ability to represent concepts and ideas through language and a *textual* ability to organize forms, and convey meanings, within units of language longer than a single sentence. (Shiffrin, Tannen & Hamilton, 2001, p. 54.)

Linguistically oriented discourse analysis always takes into account ‘the creativity of the speaker’, the creative force in language that allows us to make new sentences and to assemble meaning in new ways. This creativity is powerful when working out from the idea that social reality is constructed through language, and a subject to constant rebuilding.

In discourse analysis, the governing structures’ discourses are often referred to as ‘hegemony’. According to Foucault, each historical period had one hegemony or ‘knowledge-regime’, but newer discourse analysis usually operates with the idea of conflicting discourses existing at the same time, influencing and changing each other, merging and creating new hegemonies’ equilibrium’ (Jorgensen & Phillips, 2002, p. 2.) Jorgensen & Phillips sees hegemony as more complex than pure dominance, highlighting the aspect of consensus in establishing dominant understandings of the world:

Hegemony is not only dominance but also a process of negotiation out of which emerges a consensus concerning meaning. The existence of such competing elements bears the seeds of resistance since elements that challenge the dominant meanings equip people with resources for resistance. As a result, hegemony is never stable but changing and incomplete, and consensus is always a matter of degree only – a ‘contradictory and unstable equilibrium’ (Jorgensen & Phillips, 2002, p. 76.)

Inside this frame of understanding, the study of discourses is the study of powerful means of oppression, but also potential forces of change.

As we have seen, the field of discourse analysis is a vast and untamed landscape with great variation in meaning and content, but there are some common areas: The view of language as a force that shapes social reality, a focus on clusters of meaning, the focus on what a discourse does and the recognition of the power potential of discourses.

All these features are important for me when searching for the goods in users’ transactions with digital services. Using interviews as method for data gathering, I will try to investigate how the users assign value, rebuild institutions of commerce and transactions (and possibly

others as well) and sort characteristics, actions, benefits, consequences etc. in to clusters of meaning that constitutes the goods of digital services.

#### **2.4: Summary: Investigating the magic of words**

**In this chapter, I gave a presentation of discourse analysis, a research method that is based on the presumption of language's power to construct and shape reality. I presented different approaches to discourse analysis, both the genres of discourse analysis that focus on the micro perspectives, e.g. the linguistic features of single conversations, and the genres that focus more on macro-perspective - of governing discourses in society. I summarized that their common denominator was the idea of "clusters of meaning" – concepts that are sorted together and used to construct for instance situations, identities and institutions. One of the core assumptions of discourse analysis is that the way we assign meaning and determine which clusters of meanings belong together shapes and reshapes reality: The way something is talked about shapes that very thing and dictates how it is to be talked about in the future. This assumption places a lot of power in discourse, as it to great extent determines how we relate to – and organize society.**

**In my inquiry, I interview users of digital services to find out what they say is the goods of the transactions in digital services. I utilize discourse analysis to investigate how the users place themselves and other actors in the transactional relationship in digital services, and how the goods in digital services are constructed and assigned value by the users. My approach to discourse analysis doesn't follow one specific "genre" of discourse analysis, but draw from several scholars, mainly Gee, Fairclough and Parker. I focus on overlying structures, clusters of meaning, activities and institutions, using these principals as foundation and guidelines for my investigative methods.**

**The next chapter will give a detailed description of my methodological approach, along with discussions of validity and reliability, strengths and weaknesses and ethical aspects.**

## **3: Methods**

### **3.1: Intro**

This investigation is a qualitative inquiry with semi-structured interviews as empirical base. It is placed within the philosophical frame of constructionism and the interpretive turn. The analytical tool used is discourse analysis. When addressing questions concerning the study's validity and reliability, I choose to assess it through Guba's constructs, a list of assessment criteria specially designed for qualitative research. (See 3.7.) This study is explorative, which means that instead of posing a hypothesis and trying to confirm or debunk it, the aim of the enquiry is to gain insight. (Quinn Patton, 2002, p. 120.)

### **3.2: Research-style**

I assessed that the knowledge about my field of study was too limited to start forming hypothesis. Also, I wanted to go in to this enquiry as open-minded as possible, leaving room for unexpected findings that I might have missed if I started out with ready-formed theories and hypothesis. So instead of hypothesis-testing within a strict research design, I wanted something that were flexible, leaving room to follow where the data lead me, or least to make adjustments if necessary.

A research method that is well suited to this kind of research ambitions is Grounded Theory, a research method that aims to generate new theories through the analysis of the research material. In Grounded Theory, the researcher develops theories from working with the material, and then the researcher goes back to the material looking for contradictions or confirmation, generating or adjusting new theories, which are again checked with the data. (Quinn Patton, 2002, p. 124.)

My investigation does not follow the exact process of Grounded Theory, as I begin my investigation by introducing a theoretical background. I also have some problems with some versions of Grounded Theory's lack of focus on reflexivity, as it has a more positivistic view on the researcher, seeing the researcher as having the role of an objective spectator. I find this

view incompatible with the social constructionist framework I choose to work within, and also with my personal worldview.

For these reasons I will not fully utilize Grounded Theory, but I will also refrain from adopting any strict anthropological or economical theories. The research style I have chosen lies in the tension field between these two, having the open-mindedness and close relationship with the data that is typical for Grounded Theory, while at the same time getting to introduce a theoretical framework that are exploratory and does not dictate my findings. This makes my research style more of process than a design. My methods for analysis and interpretation are shaped by the data, and is pragmatically created to answer the questions that might arise during the enquiry. This makes the research process unpredictable, both when it comes to design and findings.

### **3.3: Description: The services**

As already mentioned, I use the term “services” with hesitation, using them more as an umbrella term for web-based means of “facilitating outcomes for the customers without them having the ownership of costs and risks.” (The Information Technology Infrastructure Library, 2011, p. 66.) The “services” in my enquiry are offering a place or architecture, a set of roles and a structure that allows the user to use, consume or produce, without having to own the technological prerequisites for these activities. I will now give a short presentation of the three services which users I interviewed.

#### FACEBOOK.COM

Facebook is the world’s largest social networking site, with more than a billion users. (Fowler, 2012.) The site was founded in 2004 and was intended as a network for students at Harvard University. However, the network soon opened up to students at other universities, and now anyone that claims to be more than 13 years old can make a profile.

(Facebook.com/about, 2013.) A Facebook profile allows the user to list information about themselves and upload pictures. They can join groups and fan pages, and they can communicate with their friends. Since 2006, the home page of each user is a news feed – an overview of the activity of the user’s friends. (Ruchi, 2006.) The site is often featured in media in relation to privacy issues, usually as a result of one of the sites frequent layout- or

policy changes. Getting a Facebook profile is free of charge, and requires a valid e-mail address. On their front page, Facebook states: *“Facebook’s mission is to give people the power to share and make the world more open and connected.”* (Facebook.com, 2014.) In 2012, Facebook went public, and was valued at \$104 billion. (Kerr, 2013.)

I chose Facebook as one of the services to investigate because it is so widely spread that finding users to interview would be fairly easy. I also chose this site because it is free of charge, while still having a commercial profile. Since Facebook’s business strategy and privacy policies have been debated in the media, I thought it would be interesting to see if their users had any reflections around what they gave for and got from their use of Facebook.

#### NETFLIX.COM

Netflix was founded in 1997, as an online-based service for movie rental. It soon upgraded to a monthly subscription service, that allowed its members unlimited movie rental for a monthly fee. Ten years later, the service switched from renting out physical DVDs to offering its members a web-based streaming service. The service allows users to watch all of the service’s material and is available on most devices, like cell phones, laptops, tablets, gaming-consoles, TVs with Internet connection etc. Members receive film suggestions based on their activity on the site, and viewers are also able to rate a film or write a review that other members can access. The service was originally American, but is now available worldwide, and has over 40 million members. A Netflix membership costs \$7.99 a month in the US, and 79 kr. per month in Norway. Many people can share an account, and two users can watch from different devices at the same time on one account. (Netflix.com, 2014.) Netflix claim to *“revolutionize the way people watch TV shows and films.”* (Netflix.com, 2014.)

I chose Netflix as my second service because they have an actual monetary price, and I wanted to see how this affected the transactional relationship between user and service. I was also curious to see if the user felt that they gave anything more than money for their use. There are several services that offer video streaming, but I chose Netflix because it is widely used and because I have experience with it myself.

#### FANFICTION.NET

“Fanfictions are original works of fiction based on forms of popular media such as television, movies, books, music, and video games.” They are written by fans of the work, instead of the original writer. (Black, 2005, p 1.) Fanfiction.net is an automated fan fiction archive that was

founded in 1998 and is currently the world's largest fan fiction website, with almost 2.2 million users in 2013. (Fanfiction.net, 2013.)

The website organizes the stories in media categories referring to where the fictional universe in each story originates from: movies, TV-series, books, anime etc. Each category has subcategories for individual films, TV-series, books, etc. It is possible to use the site without a user profile, but a user profile allows the user extra features: submitting stories, keeping a record of favorite stories, getting e-mail alerts for story updates and communicate with other members. (Fanfiction.net, 2013.) User profiles are free of charge, and available for anyone that claims to be over 13 years old and supplies a valid e-mail address. Fanfiction.net's slogan is "*Unleash your imagination.*" (Fanfiction.net, 2013.)

I selected Fanfiction.net as my third web service because it is free of charge, and because while using it myself, I have spotted a certain enthusiasm and level of investment from some of the members. Although fanfiction.net is the biggest fanfiction site, it proved harder to find interview subjects than with the other two services.

I selected these three services because, as already mentioned, they are all quite widespread when it comes to users, and because they, at least on the surface, appear to have three different commercial profiles: Netflix is a subscription-based service, selling access to media for actual money. Facebook is free of charge, but there have been public discussions about the company's handling of user-information and their use of advertising. Fanfiction.net is also free of charge, but requires less from its users when it comes to providing personal information. It will be interesting to see how the users of each service perceive the transactions they make.

### **3.4: Description: The informants**

When selecting my informants, I tried to allow variation pertaining to age, gender and Internet habits. I ended up with a range of informants from the age of 17 up to 52. All the informants, with exception of the online-informant, were Nordic and can be considered middle-class by level of income and/or education and familial affiliation. (See informant-form in appendix 1 for a detailed overview of the informants.) Two of the informants were questioned about the use of two of the services, as I wanted to be able to have a basis for comparison of how one informant talked about different services.

## Overview of informants:

SERVICE	INFORMANTS	GENDER	AGE AVERAGE
FACEBOOK	5	F: 3 M: 2	30,6 Y
NETFLIX	5	F: 3 M: 2	34,6 Y
FANFICTION.NET	4	F: 2 M: 2	24,0 Y
<b>TOTAL</b>	<b>12</b>	<b>F: 7 M: 5</b>	<b>29,0 Y</b>

(Table 1: Overview of informants)

### 3.5: Description: The interview guide

The guide is divided into four sections: the first one is purely background information about the interview subject: age, gender, level of Internet use. The second deals with the users image of the service in advance of beginning to use it, the third deals with the user's experience of the service's value, and the fourth with experience of the service's cost. The three last sections all consist of multiple questions that cover different angles of the issues of value and cost, and are made to cross check information and fill inn blanks. I made it a point to basically ask two of my research question directly: "What do you feel that you gain from using the service?" (section 3) and "what do you feel that you give in order to use the service?" (section 4). Then I ask what is really the same question from a different angle: "why are you still using the service?" "Which changes have it brought to your life?" (section 3), and "What do you think the service's owners gain from you using it?" (section 4). Then I ask questions that are not exactly the same as, but closely related, in order to get additional information: "What do you miss when you can't use the service?" (section 3) and "do you think what you are giving for the service is fair?" (section 4). Section 2 is a mix of both research questions, designed to provide an insight to the user's relationship with the service. I also ask follow-up questions in addition to the interview guide, and often ask the interview subject to confirm my interpretation of their answer in order to minimize miscommunication.

The interviews were recorded (only audio) and transcribed, leaving little room for any wrong recollections from my part, although even transcripts are never one hundred percent accurate,

and will always have some aspects of interpretation. The transcripts are very accurate when it comes to wording, but provide little detail when it comes to non-verbal cues, such as tone of voice or pressure on syllables. I have only added those where I felt it was important for understanding the meaning of the statement. Laughter and sighs are always noted to allow including the affective-emotional dimension in my interpretation of the interviews. (See transcripts in appendix 2.)

### **3.6: Description: The interview situation**

When arranging the interview, I informed the informants that the interview would be recorded, but that I would delete the recorded files after they were transcribed. I also guaranteed the informants full anonymity and made precautions to protect their privacy. (See 3.10 for details.) Before each interview I would tell the informant that nothing they said could be considered wrong, and that I only wanted to know what they thought. I said that they could correct anything they said at a later point, or have it removed from the transcript if they wanted to, although none of the informants did this.

The interviews all took place in a private home, either in my home or in the home of my informant. The only exception from this was the case of the random forum informant, where the interview was conducted through Skype. The interviews were all conducted in privacy, with me and the informant alone in the room, and my computer on the table, recording the conversation.

During the interview, I used the interview guide as a base, having it displayed on my computer, but I often made detours if something interesting came up in the conversation. However, I always made sure to return to the script, so that all the informants went through all the questions. (For a detailed overview of the interviews, see appendix 1.)

### **3.7: Description: Analysis**

I analyzed the interviews from the different services separately – beginning with the Facebook interviews, then the Netflix interviews, ending with the Fanfiction.net interviews. The results from the different services were kept separate throughout the entire analysis. I divided the analysis into two steps, *actor/action-analysis* and *value-analysis*, which both resulted in several sub-questions, where I looked for special features inside of the mechanic I



was investigating. (For example the Actor/action-analysis, that resulted in the questions “Which actors and identities are there?” “What are the different actors doing?” and “How do the actors relate to each other?” See 4.2.) I chose these two paths of analysis because I see them as essential to the method and theme of this study: The actor/action-analysis seeks to find out “who is doing what” in the text, a question that is vital in the variation of discourse analysis I have based my own analysis on. The value-analysis focus on pulling out statements about value and value-assessments, which strikes the core in my research theme (the goods of digital services) and resonate with the theoretical background for this study (which sees goods as something to satisfy a human want, e.g. what they think is valuable.)

### 3.7.a: Actor/action-analysis

Theoretical background:

The actor/action-analysis is inspired by J.R. Martin’s analysis of a children’s book in Shifrin, Tannen & Hamilton (red) (2001). Martin combed the text, looking for

- Identification (Which identities are present?)
- Negotiation (Which exchanges are they conducting with each other?)
- Conjunction (How do they coincide?)
- Ideation (Which overlying structures are they part of?)

(Martin, 2001 in Shifrin, Tannen & Hamilton (red) (2001) p. 38 – 42.)

Martin identifies the actors in the text, their exchanges and relationships and how this fit in to bigger structures. In the example of the children’s book, Martin identifies four actors: The mother, the father and two sons. He discovers that their exchange mainly consists of the mother performing services for the sons and the father without getting anything in return. The mother-identity is coinciding with domestic work and Martin puts the text in to the overlying structure of gender roles. (Martin, 2001 in Shifrin, Tannen & Hamilton (red) (2001) p. 38 – 42.)

This analysis is also inspired by James Paul Gee, cited earlier, who argues in his book *An introduction to Discourse analysis* that the recurring question in discourse analysis is “Who is doing what?” (Gee, 1999, p. 12.) Gee emphasizes the importance of identifying the different actors, identities and activities in a text, asking who the different identities are available to and which actions are possible for which actors. His main point being that there are many

different who's and what's. *Identities* are different aspects of an actor: A woman can for example be a doctor, a customer or a voter, depending on the situation and how she is referred to in the text. An actor is made up of many identities. (Gee, 1999, p. 12.) For example, in the interviews, informants refers to Fanfiction.net as "*Fanfiction, Fanfiction.net, that, they who made the website,*" giving the actor Fanfiction.net four different identities.

Activities are made up by actions that have the same overlying goal, motivation or theme, constituting a discursive group (Gee, 1999, p. 14.) An activity is a summary of a group of actions. For example: Paying, writing a list, putting items in bag are actions that all belong to the activity of shopping.

In my analysis, I attempted to identify the different actors, identities, actions and activities in the interviews. Following this general approach, I opted for the following analytical procedure:

First I went through the interviews, pulling all the statements that identifies an actor and an action, putting them in to a document sorted after which interview they where from and after the actor performing the action. For the sake of this analysis, I define actor as = *the one the informant reports is performing the action (the subject in the sentence)* and the action as *what is performed. (the verb in the sentence)*. *The action is a generalization of the following statement, which is a direct quote from the interview.* Identities are different ways the informants refer to the same actor. For example is Fanfiction.net referred to as *Fanfiction, Fanfiction.net, that, they who made the website.*

Screening process:

**First screening:** all the statements from one service was gathered and sorted only by actor and not after which interview they came from.

**Second screening:** the statements where sorted further by which kind of action it was.

**Third screening:** the statements were sorted by overlying theme. Statements that were irrelevant to the service or didn't refer to a common theme was sorted out during this screening, and I was left with a few main point concerning each actor. For each of these points I wrote a summary statement.

Example: Actor/action-form (For complete actor/action-form, see appendix 1.)

**Facebook:**

Actor	Action	Statement	Code
I	<i>Spend time on Facebook</i>	<ul style="list-style-type: none"> <li>- Use FB almost every day.</li> <li>- spend more time on the Internet (because of FB)</li> <li>- spend a lot of time on FB</li> <li>- Spend very much time on FB</li> <li>- spend the most time on FB-games.</li> <li>- spend only ten minutes in the morning, ten minutes in the afternoon and is often logged in on</li> </ul>	

(Illustration 1: Screenshot actor/action-form)

The actor/action-analysis resulted in the actor/action-form that serves as basis for my findings in this analysis.

3.7.b: Value-analysis

Theoretical background:

The value-analysis is inspired by Laclau & Mouffe’s semiotic analysis (in Philips & Jørgensen 2002, p. 25.) Laclau & Mouffe investigated the relation of signs. They were particularly looking for nodal signs – important signs that assigned meaning and value to other signs. Elements are signs which meanings and values still haven’t been fixed. My analysis is not a replica of Laclau and Mouffe’s, but merely inspired. The nodal signs I look for is the overlying categories and themes that gives goods meaning. For example: One informant reported that it was positive that it was easy to talk to people on Facebook because everyone was logged in all the time. The overlying sign for this good is communication, but there are also more themes: practicality, an informal meeting place, but it is communication that assigns meaning to this statements, without the sign communication, this statement doesn’t make sense, and there wouldn’t be any good to assess the value of.

Procedure:

I pulled all statements that contained a value-assessment (assigned a positive or negative value to something) from the text and sorted them by which interview they belonged to. I wrote down what had been assessed as valuable (Good – G) The supplier of the good (Supplier - S) How the informant assessed the good (Value assessment, written in quotation marks if it is a direct quote from the interview and without quotation marks when the context makes up the value assessment) a code for overlying sign (Code – C) value for the user (Vu) and if relevant, value for the service (Vs). The value of a good can be positive (P), negative (N) or neutral (Ne).

Screening process:

**Fist screening:** I mixed all the statements from the interview concerning one service and sorted them by overlying code.

**Second screening:** sorted out overlying codes with only one or two goods, some overlying codes were merged. In cases where a good had two influential overlying codes, I sorted it into the group I considered it to have the strongest affiliation.

The data was put in to a value-form that is the basis for the findings in my value-analysis.

Example: Value-form (For complete value-form, see appendix 1.)

Facebook

**Information:**

Good	Supplier	Assessment of value	Code	Value user	Value service
Empty chitchat	People on FB	"Unnecessary stuff"	Information, unwanted stimuli	N	
Disclosure	User	"Did cost me a bit." "They kept pushing to get to	Information, disclosure	N	P

(Illustration 2: Screenshot value-form)

### **3.8: Discussion: Reliability and validity in qualitative research**

Qualitative research deals with experiences, language and interpretation, placing it outside the frames of the positivist definition of reality – things that can be measured. Discourse analysis deals with peoples' view of reality, something so crucial to their existence that many informants might take it for granted to that degree where they become unaware of its existence, making it hard, if not impossible to access. And how is a discourse analyst to “prove” that their “findings” are “real”? The “findings” of discourse analysis are often based on the interpretation of the researcher, and furthermore, discourse analysis belongs in a research paradigm that dismiss the possibility of people's ability to access objective reality, so are the research objects of any qualitative investigation even real? According to psychologist Ian Parker, it is a question of world-view, and within the idealist world-view, “there is nothing more real than our stories, accounts and theories.” (Parker, 1992, p. 24.) Research concerning these “objects of thought” may require other measurements of quality, but there are still standards for this kind of research.

According to Andrew K. Shenton's article: “Strategies for ensuring trustworthiness in qualitative research projects,” many qualitative researchers choose to use a different terminology when talking about the quality issues of their research. Shenton introduces us to Guba's constructs:

- a) credibility (in preference to internal validity);
  - b) transferability (in preference to external validity/generalisability)
  - c) dependability (in preference to reliability);
  - d) confirmability (in preference to objectivity).
- (Guba, 1981, in Shenton, 2003, page 64.)

In my enquiry, I will make use of Guba's terminology, as it is more adapted to qualitative enquiries, I will also make use of his suggestions for improving the trustworthiness of this study.

### **3.9: Discussion: Review of this enquiry**

I will now review my enquiry with respect to its trustworthiness. I will go through Guba's constructs (*credibility, transferability, dependability and conformability*) one by one and assess where my enquiry succeeds and fails to meet these criteria. I will also present some of Guba's advice for improving trustworthiness and report how I integrated them in my research.

3.9.a: Credibility: "Are the investigation examining what we want to find out?" (Shenton, 2003, p. 64 – 69.)

In positivist research, the researcher needs to know if the tests are actually testing the things they are intended to test. Shenton recommends the qualitative researcher to ask "How congruent are the findings with reality?" (Shenton, 2003, p. 65.) I find this question futile, as I doubt that it can ever be answered accurately, either by positivist or qualitative researchers (or any others), and prefer the definition given by Monica Dalen, professor of special pedagogic at University of Oslo: "To which degree is the results valid for the group being investigated?" (Dalen, 2011, slide 3, my translation.) In this case, this depends on the questions and the interaction between my interview subjects and me. To optimize credibility, I needed to make sure that the questions I asked was actually relevant to the users experience of cost and value on the digital service in question. I also needed to make sure that the interview subject understood the questions in order to answer them accurately, and that I correctly interpreted their answers.

I tried to deal with these issues by having a thoroughly planned interview guide as a basis for the interviews.

Shenton also suggest several methods for enhancing credibility, and I have used some of them in this investigation.

- Early familiarity: In order to correctly interpret observations, it is important for the researcher to have prior knowledge of the organization/culture in question. (Shenton, 2003, p. 65.) As a user of all the three services, I will state that I have a reasonable foundation for understanding them from a user's perspective. I have had a Facebook account since 2007 (7 years), I have been a Netflix user for about one year, and had an account on Fanfiction.net for about the same time. When it comes to fanfiction.net, my experience was limited to that of the reader, as had only used my account to access and give feedback to stories. In order to familiarize myself with fanfiction.net as a publishing platform, I also published one story on the site prior to interviewing users.

- Triangulation trough informants: To improve trustworthiness of the information, data should come from different sources and be compared. (Shenton, 2003, p. 65.) When picking informants, I aimed to get as much diversity considering age, gender and level of use as

possible. The choice of digital-services is also a kind of triangulation, as it is my hope that data from the users of three quite different digital-services might have some corresponding points about users perception of goods in digital services.

- Honesty insuring tactics: Prior to the interview, it is important to make it clear to the informants that the researcher is independent, that there is no wrong answers, and that the informant is free to withdraw or correct all statements during and after the interview. (Shenton, 2003, p. 66.) I always had this talk with my informants, and also explained to them that only their age and gender would be used when referring to them in my report, and that the audio recording would be deleted when transcribed.

- Iterative questioning: To improve the quality of the information, questions should be rephrased and asked again to clear up ambiguities. (Shenton, 2003, p. 67.) As mentioned previously in this section, my questions were designed to double check information. I also asked follow-up questions.

- Negative case analysis: In order to allow for the most open minded analysis possible, and to avoid that the data collection process becomes tainted from emerging hypotheses, the researcher should refrain from beginning to interpret data before all the material is collected. (Shenton, 2003, p. 67.) I transcribed the interviews as they came along, and held off the discourse analysis until all the interviews were done. I also did my best not to start forming theories before the discourse analysis was complete.

- To allow readers to critically consider researcher's impact on the study, relevant information about the person/persons conducting the study should be made available. (Shenton, 2003, p. 67.) Background information about myself is available in the appendix, titled "about the researcher". (See appendix 1.)

3.9.b: *Transferability*: Are the results valid for other situations/groups? (Shenton, 2003, p. 69.)

Shenton writes about how many scholars state that there really can't be much transferability in qualitative studies, as the results are so dependent on the context. Dale, along with Shenton himself suggest that the transferability of a qualitative research project must be decided by the receiver of the study, and that the researcher, as sender has the responsibility to provide as much relevant information as possible to help the receiver determine transferability. (Shenton,

2003, p 69.) Shenton recommends that the following information is made available to the readers of a study:

- a) the number of organisations taking part in the study and where they are based;
- b) any restrictions in the type of people who contributed data;
- c) the number of participants involved in the fieldwork;
- d) the data collection methods that were employed;
- e) the number and length of the data collection sessions;
- f) the time period over which the data was collected.

(Shenton, 2003, p. 70.)

I provide this information as far as it doesn't compromise the privacy of my informants, in the section, titled "The interview guide" and "the interview situation" (see 3.5 & 3.6) and in the overview forms in the appendix where I will also provide the transcripts of my interviews. (See appendix 1 & 2.) The audio recordings of the interviews will not be available, as they were deleted after transcription to protect the informants' privacy. Further information concerning the informants is provided in the earlier section titled "the informants." (See 3.4.)

### 3.9.c: Dependability: Can the research be repeated? (Shenton, 2003, p. 71.)

Shenton describes reliability in positivist research as the likelihood of doing the same tests again and getting the same results, stating that this might be very unlikely in qualitative research. In stead, he argues, dependability should be about the researcher providing enough information about the research design, enabling other researchers to use it as a prototype model for future research. Shenton recommends a description of research design, a report of data gathering and an evaluation of the whole process. (Shenton, 2003, p. 71.) My research design are described earlier in this chapter (See 3.1 – 3.7.) An audit-trail, which is an overview of the data gathering and analytical process, is available in the appendix, providing some insight into how I came to my findings. (See appendix 1.) There is also a short evaluation where I make some personal reflections around the process. (See appendix 1.)

### 3.9.d: Conformability: To which degree do the findings originate from the informants? (Shenton, 2003, p. 72.)

Shenton states, along with Quinn Patton, that there will never be complete objectivity in any research, as is will always be designed, executed and interpret by humans. The qualitative



researchers responsibility is to ensure that the findings, to the largest possible degree, originate from the ideas of the informants, and not the researcher. The best way of ensuring conformability is for the researcher to be open about her predispositions. Choices and interpretations should be justified with concrete facts. Shenton also recommends making an “audit trail”: a step-by-step description of the research process, showing decisions and changes of directions. This information will help readers determine which ideas actually originate from the material, and which ideas originates from the researcher. An audit-trail is available in appendix 1. (See above “Dependability.”)

### **3.10: Discussion: Ethics**

There is always an ethical dimension to research, and it is important to consider the ethical challenges to every project in order to assure the best ethical considerations possible. In my investigation, I see these aspects as especially challenging:

- *Privacy*: I collected a lot of interview material that was stored in form of recordings, and later transcripts. Even though none of the information I gathered can be considered sensitive, I promised my informants full anonymity. I took following steps to protect their privacy:

1) Their names were never written down, neither in a list or anywhere on the transcripts or on the recordings.

2) The recordings were deleted as soon as the transcripts were done. The paper transcripts were fully anonymized.

3) Any easily recognizable features (names, professions, etc.) are made general in the transcripts.

This enquiry is not reported to or certified by to NSD (Norwegian social science data-service) because the information did not qualify as “personal information”. According to NSD, one is not obliged to report enquiries that only collect anonymous information consisting of: “information that in no way can identify individuals, either directly, indirectly or via link-key.” (NSD.uib.no, my translation.) The information I have gathered is in no way able to identify my informants. (See above.)

- *Informants that are minors*: I interviewed two minors in this investigation, and when having young informants, it is especially important to make sure that their interests are protected in

the interview situation. When interviewing my youngest informants, I always got parental consent, as well as the consent of the informant. I did my best to make them feel safe by informing them of how the interview was going to be conducted, I also took extra care to tell them that nothing they said during the interview could be considered wrong, and that I could remove statements from the transcripts if they regretted anything they said.

- *Fishing for answers.* It is bad research ethic and unproductive science to design questions in order to get a particular answer, or to ask in a way that pressures the informants to answer in a certain way. When writing my interview guide, I tried to leave room for the informant to answer freely. One of my questions could be considered “pushy” as I asked them what they feel they are paying to use the service, implying that there is, in fact a preexisting “price”, this question is meant to invite the informant to consider the issue of price, in order to get them to stretch their perception of their transactional relationship with the service. In the interview situation, I often softened the pressure by adding, “if you had to name something,” making them aware that I knew I was pushing them.

- *Transparency:* It is important for the research process to be as transparent as possible, giving other researchers and other interested people the ability to assess the research. The more they know about how the results were acquired, the better they can judge if my research is trustworthy and whether it contains something that can be useful for them. I do my best to supply as much material as possible concerning the research process, limited only by the concern for my informants’ privacy and practical limitations.

- *Availability.* I see it as an important ethical obligation to write a research report that is understandable and easy to navigate. A clear and clutterless organization is vital for the people that are going to read this thesis, either if it is to assess its academic quality or out of topical interest. Keeping it tidy and understandable saves valuable time for the reader, makes the quality easier to assess and the content available to everyone interested. I have tried to make the paper easy to navigate by keeping a clear structure. I also have summaries on the end of every chapter to make the main point easy to follow. I try to explain all scientific terms and to avoid unnecessary complicated language. In order to keep the text as concise as possible, all additional information is moved to the appendix, which is split into a primary and secondary part, with the most vital information in the primary part. I have tried to make the appendix as comprehensible as possible, with clear headings.

### **3.11: Summary: Strengths and weaknesses**

As with all research projects, there are some strengths and weaknesses inherent to the methods and research style chosen for this inquiry, as well as constraints and obstacles arising from limitations imposed by available resources and the interview situation. There are also advantageous features with the approach I have chosen, and I will discuss both the strengths and the weaknesses of this enquiry.

#### 3.11.a: Strengths

- *Flexibility*: My inquiry was not determined by preexisting hypotheses, making it open to go where the data lead it. Of course, some may argue that the lack of hypotheses to test makes the study unfocused, and they may have a point, but I find it problematic to fit people into preexisting boxes. The theoretical background I introduce in the introduction is not meant to function as foundation to a hypothesis that is to be confirmed or disproved. On the contrary, the constructionist approach chosen is meant to allow interpretative flexibility, while at the same time provide a frame of understanding to work from and, if necessary, exceed.

- *Straight-forwardness*: The nature of my research question and my methods made it possible to make quite direct inquiries. I wanted to know what users thought about the goods they gave for and got from digital services, so I asked them. There are many objections to whether people say what they actually mean, but my research question concerned *what* they say – thus eliminating that particular problem. I acknowledge the possibility of informants withholding information or straight up lying, but as already mentioned, the focus of this inquiry is *what they say*. When interpreting and analyzing their statements, there are the hermeneutical aspect of identifying meanings and discourses behind their words, but I try to anchor my interpretations to the text as closely as possible, by the use of direct quotes from the transcripts.

- *Wideness*: I am perfectly aware that the ideal of science is to be as narrow minded as possible, at least when it comes to scope, still, I see the wideness of this enquiry as its greatest strength. The wide view of goods and value allowed me to identify sources of value that might have escaped through a finer fishing net. In my opinion, it is these vague, soft values that really matters to the people actually using the service. And both through the eyes of the users and the service-providers, what matters to the users is the most important question.

### 3.11.b: Weaknesses

The weaknesses are closely tied to the nature of the research. This investigation should of course be considered in the context of qualitative research, but even within that frame, there are some clear deficiencies:

- *Generalizing*: In qualitative research with interviews, many scholars agree that one should abstain from making generalizations across interviews, because every interview is its own context. In my project, all my findings are based on generalizations across the interviews. My reasoning for this is based on my personal belief that people are more alike than different, and I only use those generalizations that are in overwhelming majority in the interviews. If few informants make a statement, I always make that clear in the text. In my opinion, it is possible for many people to feel the same way about something, and in relation to my research question, generalizations is more interesting than individual answers. However, I am aware that by doing this, I go against the norm of qualitative research, making my research less relevant for many colleagues.

- *One-sided interpretation*: I recognize the disadvantages of the same person doing the pre-work, the data gathering, the analysis and the presentation of the findings. The risks of manipulating the results are enormous, to the point that this must have occurred although unknowingly, at least once during this inquiry. I hope to minimize the damages by making the process as transparent as possible, but the limitations this causes is something all readers must be aware of. When analyzing the interviews, I choose a data-selection method that were designed to diminish my opportunity make conscious decisions of which statements I pulled from the interviews, and therefore limiting the risk of my pre-understandings and thought influencing my data-selection:

In the actor/action-analysis, the rule was that I *had* to pull all statements where someone *did* something – e.g. all statements with a subject and a verb, no exceptions. Later in the screening-process, I weeded out statements I deemed irrelevant for the topic, or statements that didn't fit any categories, and this of course introduces a lot more subjectivity in the analysis, but at least it started out rather objectively.

In the value-analysis, I had to pull all statements that made a value-assessment. This is more subjective than in the actor/action-analysis, because I had to determine if something was a value-assessment. This is why I have included the value-assessment in the form, so readers

can see why I understood something as a value-assessment, either from their direct statement or via the context.

- *Translation:* The interviews (except one) was conducted in Norwegian, which is my, and the informants' native tongue. The advantage of conducting interviews in Norwegian was that it eased communication between me and my informants, making it easier for them to properly express themselves. The disadvantage is that the transcripts are only available in Norwegian, limiting non-Norwegian speakers from reading them. When giving examples from interviews, and when presenting the analysis-forms, I present material that are translated, and there is no such thing as a perfect translation, meaning it's always somewhat altered. To mitigate the damages, I try to make the best translation possible, and I present both the original and the translated analysis-forms, and the original quotes from the interviews in the appendix to be controlled by speakers of both languages. (See appendix 1 for quotes and appendix 2 for original analysis-forms.)

- *Lack of depth:* This enquiry tackled a question that turned out to be much more complicated than I first imagined. As a result, I had my hands busy trying to sort out the different issues that were tangled in the notion of transaction, value, price and product. The questions that emerged outnumbered the answers found, and could have fuelled several independent studies. The study resulted in some insights, but also in the valuable, realistic, but somewhat unsatisfactory conclusion that this is an issue for further study.

This enquiry's strengths and weaknesses are all closely tied to my investigative methods. On the plus side, the methodological base allows for a wide, flexible and straightforward study that allows for unexpected findings or turns in understanding during the research process. The negative aspects arise from the way the research is conducted and analyzed, as the practical limitations of having only one researcher conducting the entire enquiry, resulted in lack of depth and the risks of one-sided interpretations.

### **3.12: Summary**

**In this chapter I described my research style as being in the tension-field between Grounded Theory and an explorative theoretical framework. I gave a short description of the services which users I will interview: Facebook, Netflix and Fanfiction.net, which**

**I choose because they seem to have different transactional natures: Netflix operates with a subscription fee, Fanfiction.net is free of charge and Facebook have had some controversy over user-information issues and advertising. Then I provided an overview of my informants and described the interview situation and the structure of the interview guide.**

**I described the two modes of analysis that I based my analysis of the transcripts on: Actor/action-analysis, that seeks to identify the different actors in a discourse and the actions and functions they perform, and value-analysis, that focus on the informants assessments of items as valuable. I also present their theoretical background, which is J.R. Martins analysis of a children's book and James Paul Gee's mantra "who's doing what?" for the actor/action-analysis and Laclau & Mouffe's semiotic analysis that looks for clusters of signs and signifiers for the value-analysis.**

**Then I reviewed my enquiry from the perspective of Guba's constructs that are criteria for validity and reliability adapted to assess qualitative research. I went through each of the four constructs (*credibility, transferability, dependability and conformability*) while evaluating my enquiry's deficiencies or fulfillments of each requirement, then I present a discussion of the ethical aspects of my research, while concluding with a discussion of the strengths and weaknesses of this enquiry.**

**The next chapter is a review of my findings during the analysis, where I present examples and make brief remarks on the implications of my findings. In debt discussion and theoretical context is given in the discussion-chapter.**

## **4: My findings**

### **4.1: Intro – *My findings***

It could be argued that the very term “findings” is incompatible with the deontological and theoretical foundations for discourse analysis. That is why I have chosen to name this section “My findings”, because they are, in their entirety, mine. This is the understanding I gained from conducting, analyzing and systematizing the interviews. I was left with some common features, some thoughts and maybe even more questions than I had at the start of this enquiry. It was clear to me that my question of which goods users say that they get from – and give for digital services is a complex one. What I have found through analyzing my pile of transcribed interviews may not be considered straightforward answers as much as tendencies and the origins for more questions and discussions. The fuzziness emerging from some answers may not be regarded as a weakness but rather as an expression of the interpretative degrees of freedom that are inherent to the value-construction carried out by the informants, practically and symbolically.

The findings that are presented here is a summary of the observations I have made from the actor/action-form and the value-form previously described. (See 3.8 and 3.9.) I will only present examples, observations and some quick thoughts in this chapter. Further discussion, possible implications and theoretical context will be presented in the following chapter.

### **4.2: Actor/action-analysis**

According to James Paul Gee, the foundation of discourse analysis is the question “who does what?” (Gee, 1999, p. 13 & 14.) When you know which who’s are doing which what’s, the actions of the actors and the objects of their actions you can talk about how it is done, so “who does what?” is a valuable question when you want to know what is going on in a conversation, or in our case, in a selection of interviews. When attempting to get an overview of my extensive material, I started with asking “who is doing what?” (See chapter 3 - methods for description of analysis and background.)

The following findings are extracted from the actor/action-form available in the appendix (for detailed description of the procedure of creating the form, see 3.8.)

When searching through the interviews for identities and actions, these are the questions I asked and the answers I found, the thoughts I had, and the new questions I formed:

#### 4.2.a: Which actors and identities are there?

There were three actors that the users of all three services had in common in their interviews:

- *I*

- *The service (Netflix, Facebook, Fanfiction)*

- *One, you*

In the interviews dealing with Facebook, a fourth actor is found: *people, others, many, a couple of people*.

Ex. 1:

”(...) people are there all the time...” (int. 9, p. 5.)

Ex. 2:

”(...) a couple of persons have some pretty witty descriptions of things.” (int. 5b, p. 2.)

The I-actor refers to the informant; the informants use it when talking about themselves. Informants tend to use the one/you-actor in statements that are more general, usually considering things the informant thinks apply to most people, for example “you can pause and pick it up again when you are watching stuff on Netflix” (int. 5a, p. 2.) or maybe to create some distance in uncomfortable statements like “one gets sucked in to Facebook.” (int. 5b, p. 4.) The one/you-actor can be seen as an extension of the I-actor.

As previously mentioned (see 3.7) an actor can consist of several identities, depending on the situation and how it is referred to in the text. Identities are part of the same actor if they are somewhat overlapping and interchangeable, while at the same time, different identities allow for different actions. In my enquiry, the service-actor was referred to in different ways, which makes up the service-actor’s identities:

- *Facebook, they, that*

- *Netflix, that, they, the team behind Netflix*

- *Fanfiction, Fanfiction.net, that, they who made the website*



Ex. 3:

”They have a free month-trial, and that’s always smart. One always buys in to that kind of advertising. And you find out ”yes, ok, that is a good offer for things that have been on TV before (...) it is easy, accessible, and it is really user-friendly, and that is maybe what make you keep using it. (int. 8, p. 2.)

Ex. 4:

”You need to have some updating (of content, ed.) the team behind Netflix has to make sure of that.” (int. 8, p. 3.)

Ex. 5:

”It is in a way a legitimate platform, and if you had removed Netflix, you would have to go back to that ”streaming one thing here and one thing there” if you want to keep up with things that are not on – on TV. (int. 8, p. 4.)

As can be seen, the identities include the people that are behind the service, the service as a phenomenon, the interface of the service and in the case of Fanfiction.net, fanfiction as a literary genre.

Ex. 6:

”It is entertainment, and it is very... simple entertainment, because you... kind of know what you can – there are these little summaries of what all the stories are about, so you know what you are getting into. It is less obligating than picking up an entire book, if you just want some quick entertainment. And getting these updates from... people, that is. You get something fun showing up in your inbox, you get like ”oh I remember that story, it was good, and now there is more of it.” And also it is just seeing what people can come up with. Some of it is just so *insane*. And very outside, because I feel that very much of what is published of movies and series and books and everything, things are often the same all the time, it’s not very surprising, because those things sells. But on Fanfiction, people are not that interested in selling books. They don’t have all these editors sitting there and saying, ”it have to be this and this way”, so it (fanfiction, ed.) is maybe a bit more surprising sometimes. (int. 12, p. 2.)

Remarks:

The third actor that we find in the Facebook users interview implies that the social aspect – the fact that there are other people also using the service - is more important in using Facebook than when using Netflix or Fanfiction.net. It could mean that users of Facebook see their use as interaction between user, service and other users, while in the case of Netflix and Fanfiction.net, the interaction is mainly between user and service.

The complex nature of the service's identities is interesting and is maybe deserving of a separate study of its own. It would have been interesting to examine how the identities overlap and how people relate to each part. Which identity do they feel that they are paying for on Netflix, for instance? The interface? The database of movies? Who do they feel that they are paying to? Netflix the firm? The people that developed Netflix? Which part of the identity have positive and negative aspects tied to it?

#### 4.2.b: What are the different actors doing?

All the actions in the form make up "discursive groups" of activities – actions that belong to the same overlying category or are oriented towards the same goal or process. (Gee, 1999, p. 14.) I will present the activities for each service separately, starting with Facebook. (Identities of the different actors are in brackets.)

FACEBOOK:

*Actor: I*

*Activities:*

*Communicate:*

Ex. 7:

"And one could contact all those people that you didn't really know well enough to have their phone number." (int. 1, p. 2.)

Ex. 8:

"R: Why does FB make it easy to keep in touch?

I: Well, it is easy to talk to them, people are there all the time, so I spend a lot of time doing that." (int. 9, p. 5.)

*Organize:*

Ex. 9:

"Because it was very practical in relation to my studies and everyone there because all the important (information, ed.) about what was going to happen in school or social stuff was very much on FB. Those events or shows were on FB and you signed on." (int. 1, p. 2.)

Ex. 10:

"It is actually a thing that I check FB consequently, as it has gone from being a social medium to be a way of keeping myself informed about what is going on in my life." (int. 6, p. 2.)

*Assess own use, contribution and relationship with Facebook:*

Ex. 11:

"I'm only there as a curious bi-person who watches what other writes, because I rarely write myself." (int. 2, p. 3.)

Ex. 12:

"But I am very passive. I haven't changed my profile, I have not given more information than I did in the beginning." (int. 5b, p. 3.)

Ex. 13:

"I have kind of a - well, I use it a lot, but I have kind of a relaxed relationship with it (FB, ed.) as well, so I can step away and think "it is just Facebook..." (int. 6, p. 5.)

Ex. 14:

Yes, I have, after reading several articles about Facebook-addiction and such, thought that I might be using it too much, but then I just concluded that it doesn't cost me anything unless I see a monumental value in it, and I don't. I don't see any value in something that abstract. (int. 6, p. 6.)

Some of the Facebook users describe Facebook as a practical mechanism for facilitation of social interaction and organizing of social and professional life. All the informants talk about their assessment of their own use, for example of how they limit the amount of personal information they post, or how they weigh the usefulness of their use up to the disadvantages.

Actor: Facebook, (that, they)

Activities:

*Collects information and power:*

Ex. 15

"R: What do you feel that you pay or exchange in order to get to use Facebook?

I: Personal...information about myself. And they probably collect information about all the articles I click on.

R: When you say 'personal information', what do you mean?

I: They have – well they really own all pictures, everything that is on Facebook, so they have a lot of your life after a while. I'm not that personal, but if you post a lot, when relationships starts and end, all the pictures from your vacation, Facebook owns that." (int. 1, p. 4 & 5.)

Ex. 16

"R: What do you think the owners of FB get out of your use?

I: By getting me as a member, they increase their user-mass, making them more attractive for advertising, so money, again. But I also think there is maybe something else, that isn't necessary money, but that they in a way are influencing how we act on Facebook, because they are always changing the profile – changing their design, so in a way you are – they get some power from that.

R: How you organize...

I: How you organize, and in a way you are unconsciously led into something when you are a part of that stuff. And they get to know a lot too, that is another thing, that they maybe learn – they get to know a lot of personal stuff really, which lead to: What are they doing with that information we give about ourselves on Facebook, for example? How are they organizing that? After some time they might use it to post things they know are adapted to me and the person I am, for example." (int. 5b, p.6.)

*Is distracting – but also practical:*

Ex. 17

"... but then it became so big, and so many norm where created that you kind of give up your free-time – the ability to not have anything to do with anyone, you can kind of always be contacted and such. You kind of give up anonymity and freedom. I think you do that." (int. 6, p. 5.)

Ex. 18

"It is a good medium for keeping updated, for keeping in touch, so that you quickly know "where should I be, what is happening" and quickly know, kind of, what you should be doing this week. If there are homework or political seminars, it is a simple way (of knowing, ed.)" (int 6, p. 3.)

*Is business-minded:*

Ex. 19

"Eh, they probably make money from the advertising that is in there (on FB, ed.) (...) And also, they probably sell information about people to others, possibly about what most people are interested in and such." (int. 1, p. 5.)

Ex. 20

”If there’s a page I have liked – if they (owners of the page, ed.) have paid (to FB, ed.) If you pay money, people who have liked that page, when they click on their home page, there will be more sticky posts, as it is called – advertising is showing up. It is a new system for marketing they have. So I think it is purely commercial.” (int. 6, p. 5.)

All the users had an image of Facebook as business-minded. They said that Facebook’s motivation is to make money, and that they are collecting information and shaping our use in order to gain more power. Three of the informants were highly skeptical of this, but chose to keep using the service because of the practical benefits of using Facebook. They reported having taken precautions by limiting information posted, as mentioned above.

Actor: People (others, many, and couple of people)

Activities:

*Are on Facebook:*

Ex. 21

”Others asked if I was on Facebook – it sounded a bit interesting with others that sat all evenings and talked to somebody. Soooo... And they got in touch with old friends, class-mates, friends abroad.” (int. 2, p. 2.)

Ex. 22

”Yeah, well, I saw that there were a lot of people there, yes, that I hadn’t met in a long time and I didn’t know where they were or what kind of life they had.” (int. 5b, p. 2.)

*Communicate:*

Ex 23

”Best case scenario it can take a minute to for example know if there should be a meeting, because people answers pretty – it has become so updated that people answers pretty quickly on Facebook.” (int. 6, p. 3.)

*Post content:*

Ex. 24

“I: Yeah, watch what people are doing and... yeah, mhm.

R: So what is it you are doing when you are stopping by... (on FB, red) all the time?

I: Eh, watch what people are posting, watch those little movies that people post, talk to people. Yes.”  
(int. 9, p. 2.)

Ex. 25

”Yes, statuses-updates or which – yes – or a lot about what he (an FB-friend, ed) have – for example about an event he is interested in and give his opinions on, that are pretty funny. And then there are others that write pretty sensible things in relation to everyday-life or values. I think those are interesting to read, a bit enriching.” (int 5b, p. 2.)

It is the other users of Facebook that produce and deliver the content that the informants say they want from Facebook. It is also the possibility of quick and easy contact with these other people that makes Facebook so practical – because it is a place to find people.

Actor: One, you:

Activities: *Organize, communicate, get informed, give away a lot of information, get easily sucked in.*

As an extension of the I-actor, the “one/you-actor” represents the users’ statements of what they describe as normal use of Facebook. The informants describe normal use as: *getting information, communicate with other users and organize their life.* The one/you-actor is also used when the informants talk in general about the negative aspects of Facebook-use, which can apply both to themselves and other users: disclosure of too much personal information, excessive use and addiction.

Summary:

On Facebook, the I-actors actions revolve around *communication, organization (of own life) and assessment of own use, contribution and relationship with Facebook.* This points to Facebook having the role of a mechanism for social facilitation and organisator of the user’s personal life. All users assess their level of use and involvement with Facebook, for example by stating that they rarely use it, that it is unimportant to them or by expressing concern for the amount of time they spend on Facebook.

The Facebook-actor (that consists of the identities *Facebook, that, they*) are *collecting information and power, is practical but also distracting, and is business-minded.* The informants are aware that Facebook gains a lot of information from their use, and express doubt about how this information is used. They see Facebook as a company that first and

foremost seeks financial growth and many of them believe that Facebook will use their information to make more money. Facebook is seen as a service that can be a great distraction, “sucking the user in”, but it can also make the organization of daily life easier.

The people-on-Facebook-actor’s (identities: *others, many, and couple of people*) activities consist of *being on Facebook, communicating and posting content*. They are the ones that actually deliver the content of Facebook. The design of Facebook allows the user to communicate with “the people on Facebook” quickly, allows information to spread fast and gives people an informal medium for communication.

The one/you-actor is an extension of the I-actor. It *Organize, communicate, get informed, give away a lot of information, and get easily sucked in on Facebook*. Informants use this actor when they want to generalize about “normal behavior on Facebook” or possibly to distance themselves when they are talking about the more uncomfortable aspects of their use, like wasting time or becoming addicted.

NETFLIX

Actor: I

Activities:

*Make assessments of Netflix’ content and practical aspects:*

Ex. 26

”It was probably because I discovered that they actually had some fun movies and fun series, and it was a bit – that it was easy to get in and use it.” (int. 7, p.1.)

Ex. 27

”No, well, it (NF, ed.) is a bit easy, fun, that you find things there that you want to watch. There is a lot of old stuff there, but there are also new things. And there are these – I think that is very nice – a lot of series that you can just – it doesn’t need to be whole movie, it is nice with just a small half-hour, really. That it doesn’t have to be so extensive.” (int. 7, p. 3.)

*Watch movies and series:*

Ex. 28

”R: What do you feel that you get from using Netflix?

I: Eh, well, it is a pastime, kind of. Soo, I don't really know what I get from it. (Laughs) I get to watch a lot of good series that I want to watch and such." (int. 3, p. 2.)

Ex. 29

"Get to watch a lot of good series and movies and such. And also that I watch movies that I didn't... that I get offers of watching movies that I didn't necessary plan on watching, but that were kind of good." (int. 4b, p. 1.)

*Regulate the time used on Netflix:*

Ex. 30

"...the time I would have spent on watching TV-channels, I spend on Netflix instead. So it is really just replacing TV and TV-series and TV-channels. So I have just kind of replaced that with Netflix, in a way." (int. 4b, p. 3.)

Ex. 31

"No, because it ends up – you use it (NF, ed.) when you have spare time, when you shouldn't be doing anything else, at least that's what I do. Afternoons, evenings, after food when you don't have anything that should be done anyway." (int. 8, p. 5.)

All the users make an evaluation of the price, user-friendliness and content of Netflix and most of them are positive. All the users talk about time, and the necessity of regulating their use of Netflix.

Actor: Netflix, that, they, the team behind Netflix.

Activities:

*Delivers a practical frame for entertainment and content:*

Ex. 32

"I started using it (NF, ed.) because... yeah, like watching series, and then one didn't have to go and buy the boxes (of DVDs, ed.) And then it takes up a lot less room, so you don't have to keep the series on your shelves and such. And one only need to bring the computer, and you'll have all the seasons and such." (int 3, p. 2.)

Ex. 33

"Can decide when you want to watch, what you want to watch, can cut it out when you want and get back to it. (NF, ed.) Gives you more freedom in relation to using TV." (int. 5a, p. 2.)



*Is a business:*

Ex. 34

"I think the owners think purely economical, right. They want money from it. (our use of NF, ed.) So I don't think they give this to us so we can have a nice time at home, but that it is an economical – well, that it is a company, I think. A store." (int. 7, p. 4 & 5.)

*Takes time:*

Ex. 35

"It could be – well in addition to the money – of course you get – you probably watch more TV, you spend more time on it. You can question that – it requires in a way that one is able to regulate the use of it (NF, ed.) oneself. But it could also be that you lose a kind of freedom. You think – you have great freedom of choice, but you are also in a way becoming kind of addicted, it is addicting, maybe. And in that respect you lose a bit of freedom. You get a bit... - well, the danger is that you get addicted, I think." (int. 5a, p. 4.)

Ex.36

"R: Have you considered that before? What it cost you to use Netflix?

I: No, I haven't thought – the only thing I have thought must be in relation to that we might be spending a bit too much time in front of the TV, right, sooo...

R: It contributes to that you spend more?

I: Yes, this just increase that you spend maybe more time. And one needs to have a conscious relationship to that.

R: That you need to try to regulate it?

I: Yes, yes." (int. 7, p. 4.)

All the informants describe Netflix as a whole that consists of a practical frame and content. Netflix is seen as business selling a product and all the users say that they think that money is their motivation for running the service. Some of the users say that Netflix takes up a lot of their time and can be slightly addictive.

Actor: You, one

Activities: *Get practical benefits, can spend a lot of time on Netflix, see Netflix as a product.*

The one/you-actor overall display the same features as the I-actor.

Summary:

The I-actor in Netflix's actions consist of *making assessments of Netflix' content and practical aspects, watching movies and series and regulating the time spent on Netflix*. This points to the user seeing Netflix as a product where they first assess if it have the desired content and satisfying technological solutions for viewing it, then the user watch the content (consume the product?) while controlling their use so it don't get out of hand.

The Netflix actor, (which consists of the identities: *Netflix, that, they, the team behind Netflix*) *delivers a practical frame for entertainment and content, is a business, and takes time*. These activities mirror those of the I-actor, with Netflix delivering the product (technological frame + content) for the customer to consume, being a business selling a product. As already mentioned, Netflix takes up time, which makes it the user's responsibility to regulate the time they spend.

The one/you-actor *Get practical benefits, can spend a lot of time on Netflix, see Netflix as a product*, activities that also compliments the two other actors in the business-customer-product dynamic described above.

FANFICTION.NET:

Actor: I

Activities:

*Participate:*

Ex. 37

"No, I don't know, I do leave some comments in discussions, though, so I am a part of the forum." (int. 10, p. 4.)

Ex. 38

"But if I like 'give of myself' it is not like, to the site (FF.net, ed.) it is more to the others who write – if anyone writes something I think is really good, I write a review where I write like: 'oh, this story was really good'. Or if they ask what to do next (in their story, ed.) I might make a suggestion, so you give positive feedback yourself, and also I write a bit, so I also give that too." (int. 12, p. 4.)

### *Get fun and entertainment:*

Ex. 39

"I get a lot of joy, I would say that. Because there is so much interesting coming up. I mainly read (fanfiction, ed.) about Harry Potter for example, that are very famous books and such. And there (on ff.net, ed.) it shows up many different perspectives that are maybe not visible in the books. And it is fun to see what we can do with the different characters. (Laughs) It is an entertainment-value that goes beyond the books themselves. But I think it is interesting sooo... getting new input on things you didn't think about and see how... creative other people are with other things. Yeah." (int. 4a, p. 2.)

Ex. 40

"But then there are some (stories, ed.) that are very short, and then there are some that are those with drawings, almost cartoons. That is – and they are often a bit comical, and they can be hilarious, and that is manageable to get trough." (int. 10, p. 3.)

### *Spend time:*

Ex. 41

"R: Yeah. What do you feel that you are giving in order to read or write fanfiction? What do you feel that you have to invest or give or pay?

I: Eeeeh, well I what you have to do with both of them is probably to eh, put a lot of time into it, both reading and writing, but writing itself, not only, you have to put time into it, but you have to put quality time into it. You can not - you could write for two or three hours, but if the time you wrote is not that good, the it got to be totally useless. So sometimes I think, like, write for one hour and spend two hours just correcting it." (int. 11, p. 3.)

Ex. 42

"I do spend quite some time on it. Mhm. Yeah, so then there are some time that get spent that I could have spent on other things, but I prioritize to spend it on that (FF, ed.). But that is usually in the evenings, if there's not anything on TV, so then I can read fanfiction. Yeah." (int. 4, p. 3.)

### *Don't think Fanfiction cost me anything:*

Ex. 43

"R: What did you feel it cost you to start using it? (FF, ed.)

I: I didn't think it cost med anything – or, a bit – no it didn't cost me anything. I think so." (int. 4a, p. 2.)

Three of the users said that they participated actively on the forums by writing stories or commenting and giving feedback on what other users wrote. All the users reported

entertainment as their motivation for their use of Fanfiction.net. Three of the users said it made them happy to read fanfiction. All the users mentioned time as something they gave for their use, otherwise they said that they didn't think their use were costing them anything.

Actor: Fanfiction.net, (Fanfiction, they who made the website.)

Activities:

*Is entertainment:*

Ex. 44

"It is entertainment, and it is very... easy entertainment, because you... you kind of know what you can – well there are these little summaries over what each story is about, so you really know what you are getting in to, it is a bit less of a commitment than picking up an entire book." (int. 12, p. 2.)

Ex. 45

"No, it is just entertainment. It is just like reading anything else." (int. 10, p. 1.)

*Have some advertising:*

Ex. 46

"Sometimes there are some advertising and such." (int. 4a, p. 3.)

Ex. 47

"And they have some advertising, of course." (int. 12, p. 4.)

*Is motivated by enthusiasm:*

Ex. 48

"Those who own the forum – I don't know much about the forum. There's no advertising on the forum and it doesn't cost anything to joint he forum, so I, eh, just think that some enthusiasts have founded the forum." (int. 10, p. 4.)

Ex. 49

"I think it is a bit like... that they made it just so there would be a place to put stuff (fanfiction, ed.) That it's a bit like a library, they made it because they think it is good and they thought 'oh, it would be cool if there was a website where people that write could post for those who want to read." (int. 12, p. 4.)

*Doesn't make much money:*

Ex. 50

“But I personally don't think that there is much gain – unless you have a really big website you have to have monetary gain for people just visiting your website, so I think it's just probably personal thing, like ‘hey, I have a great website, people enjoy it, will come here’ and monetary itself, not that much.” (int. 11, p. 4.)

All the users expressed doubt concerning whether the people behind the website were making much money on it, and said that they believed that the creators were motivated by enthusiasm for the genre and the possibility of making a meeting place for people with a common interest. All the users said that they had noticed some advertising, but no one believed that they made much money of the site.

Actor: One, you

Activities: *Benefits from Fanfiction in relation to how much you invest:*

Ex. 51

“Well, if you invest very much time and talk to people and such, you'll get a lot out of it (FF, ed.) or you can choose to do like me and just go in from time to time and write a bit with some people, and then you will mostly just get a bit in return.” (int. 12, p. 5.)

Three of the informants said that what you got out of fanfiction depended on your investments of time and contribution. They said that participation in discussions made you more a part of the community, and that spending time on writing a good story gave you reward in form of positive feedback.

Summary:

The I-actors of Fanfiction *participate, get fun and entertainment, spend time and don't think Fanfiction cost anything*. The actions of the I-actor emphasize the hobby-aspect of Fanfiction.net, as something the user spends time on without any other motivation than that of fun and enjoyment, as well as highlighting the importance of community in Fanfiction.net. The users see the site as a meeting place for people with a common interest, and founded and run by enthusiasts without financial gain in mind.

The Fanfiction.net actor's (identities: *Fanfiction.net, Fanfiction, they who made the website*) activities is: *Being entertainment, having some advertising, being motivated by enthusiasm,*

*and not making much money.* Fanfiction is seen as a kind of entertainment that is run by enthusiasts, and all the informants doubted that the site made much money, even though they had registered that there was some advertising on the site.

The one/you-actor *benefit from Fanfiction in relation to how much they invest*, which points to the hobby-characteristics of Fanfiction.net.

Remarks:

In all the three services, the I-actor is always involved in assessing and regulating use. The motivation for using Facebook is social and practical, while the use of Netflix and Fanfiction.net is more focused on entertainment.

Netflix and Facebook are both seen as practical technological frames for a function – communication, information and organization in the case of Facebook, and watching movies and series in Netflix. The appeal of both Netflix and Facebook is their practicality. Netflix is very much seen as a business offering a product, while Facebook is seen as a service with an economical agenda that earns money from collecting information about its users.

Fanfiction.net is seen more as a community for people with a common interest, all the users mentioned community when talking about Fanfiction.net, while only one of the informants on Facebook mentioned community.

While Netflix and Facebook is seen as having an economical motivation, Fanfiction.net is seen as being motivated by enthusiasm for a hobby, both when it comes to its users and the creators of the site. Informants doubt that the site makes much money, and also feel that it is not costing them anything. Users give contribution through comments, positive feedback and spending time on the site, and informants say that they feel that their gain from the site is determined by how much of time and effort they invest in it.

#### 4.2.c: How do actors relate to each other?

What are the different actors' relationships with each other? Where do they differ and where do they overlap? I will present some features of the relationship between the actors present in each service, and of features I see as defining for those relationships. In this analysis, the actor one/you is included in the user-actor, as it is an extension of that actor.

## FACEBOOK:

### Actors:

*Facebook, User/one/you, other Facebook users*

- *Motivation*: Facebook differs from the other actors by having another motivation for the interaction, namely business. The other actors' activity is a complex mixture of social, practical and entertainment.

- *Flow*: Information flows from users through Facebook and on to other users. Facebook doesn't disclose information about themselves or about what they pick up out of the information and communication that flows through them between the user and other users and services. The flow of information can be said to be a one-way street.

- *Control*: There is a power struggle between Facebook and the user, where Facebook might be seen as having an upper hand as they are controlling the digital place for the interaction, making changes to the site as they please and storing the information if they want to. They give little information about what they do with the communication and information that flows through them. They also hold power in being a practical "necessity" in people's lives, and use diverse methods to capture and keep people's attention. The user's counter-strategy to Facebook's power-strategies is to withhold information, limit their use of the service and depreciate the importance of Facebook in their life.

## NETFLIX:

*Actors: User/one, you, Netflix*

- *Demands/expectations*: The user demands good content and practical solutions from Netflix. Netflix delivers this and demands money from the user in return. The relationship is tidy, transparent and uncomplicated, and most users are generally happy with the agreement.

- *Adaptation*: Netflix is supposed to adapt to the user, not the other way around. It should be personalized and flexible, available when needed.

- *Control*: The users didn't feel controlled by Netflix, but saw it more as a temptation that they were responsible to regulate the use of. Some of the users saw the customization of the service as an attempt of creating addiction or loyalty in the user.

- *Motivation*: Netflix is economically motivated, the user wants a practical technical solution for entertainment.

FANFICTION.NET

*Actors*: User/one, you, Fanfiction.net

- *Motivation*: The user and the service share the same motivation, which is enthusiasm for the genre of fanfiction and a desire to have fun and share a meeting place for people with the same interest and having a database for fanfiction stories.

- *Demands*: What the users get out of the site depends on how much they invest.

Remarks:

The relations of the actors are very different from service to service. Users appear to report having a straightforward business relationship with Netflix, where they are customers paying money for a product. Users of Fanfiction talk about a community that have the enthusiasm for a hobby in common, and where one's gain derives from one's investments. Facebook-users describe a rather ambivalent relationship with a service they need for practical and social purposes, but that have an uneven flow of information and control.

### **4.3: Value analysis**

After getting an overview of the identities, I found it was time to tackle the real question of this enquiry: what are the goods of digital services? This is my summary and interpretation of the value-form that can be read in its entirety in appendix 1. Detailed information about the analysis can be found in the methods-section. (See 3.7.) The goods that are listed here are goods in the broader sense, as things that someone have assigned a value to. In my analysis, this also included negative value, or goods that are positive for one actor while negative or neutral for another actor. These are the answers and questions I found in my reading of my value-form. As earlier, I will go through each service separately.

#### 4.3.a: Which goods are found in the services?

FACEBOOK:



Overview of goods on Facebook:

Good	Variations	Supplier	Valuable to
Information	- Information about others	Other users	User
	- Information concerning own life	Other users	User
	- Over-information/unwanted information/stimuli	Other users/FB	--
	- Disclosure of personal information	User	FB
Communication	- Keeping- and getting in touch with peripheral friends	Other users	User
	- Getting quick answers	Other users/FB	User
	- Informal/middle-formal communication platform	FB	User
Entertainment		Other users	
Advertising		FB (users allow for exposure)	FB
Addiction/dependency		FB (user allows exposure to)	--

(Table 2: Overview of goods on Facebook)

- *Information*: Information is the most complex good on Facebook, because it is seen as both something the user gains and gives. There are several aspects of information found on Facebook. The first two are considered valuable for the users, and is supplied by the coalition of Facebook and other users.

1. Information about others. Users valued the ability to be updated on the situation of their Facebook-friends and learn more about them.

Ex. 52

”Ehm, I get information. I get sensory input. For me it is really – well, you actually learn a lot about people from Facebook. Well, you learn a bit about which persons are a bit personal, and which persons aren’t personal at all. (int. 6, p. 2.)

2. Information concerning – and organization of own life. Users reported using Facebook as a method of quickly being informed or reminded about upcoming events. Facebook is often used to spread important information quickly.

Ex. 53

”Easy access to, ehm, information in relation to my studies, and important messages goes quicker because they spread faster. When people get information in relation to time, that our classes have changed or there is a new important school-mail, they tell everyone. And I keep in touch with everyone, now that I live ’abroad’.” (int. 1, p. 3.)

Then there are the aspects of information that are considered a “price” – something the user has to endure to be on Facebook.

3. Over-information/unwanted information/stimuli. This is information or stimuli the user doesn’t want to be exposed to. It can be friends over-sharing, uninteresting status-updates or it can be Facebook exposing them to unwanted advertising or other means of capturing their attention, like notifications. One user also reported feeling overwhelmed by too many messages from other people.

Ex. 54

I: It is a bit stressful to get back in (on FB after some time away, ed.) because then there’s so many messages.

R: Much have happened?

I: Yes, so that you have – there is so many (messages, ed.) you need to click in to. I usually cross them out or click on them, right. So from going in the morning and there is ten new somethings, one goes in and there’s onehundred-and.twenty-seven new things (messages, ed.)” (int. 2, p. 4.)

- 4 Disclosure of personal information. Users reported that they considered their personal information to be the price Facebook had asked from them in exchange for getting to make an account. Some users felt uneasy giving out this information, others didn’t feel that the information was so much to ask for, as they where “uninteresting people”.

Ex. 55

”But it maybe cost me a bit in form of that I – a bit, maybe some kind of disclosure, and that I was a bit skeptical in relation to which information I should give away about myself. So I had to overcome some barriers there in relation to how far I should go in describing – I felt they pushed you a bit to give out information about yourself.” (int. 5, p. 2)

- *Communication*: Communication is seen as almost a pure positive good on Facebook.

1. Keeping- and getting in touch with peripheral friends (periphery moving to the centre of one's biographical construction). Many users reports that they joined Facebook with the intention if keeping in touch with friends far away, or hoping to find and reconnect with old friends.

Ex. 56

"Get in touch with others that one wouldn't get in touch with otherwise (without FB, ed.) Sooo. So, old friend, people one met twenty years ago. Those you click on and 'hi!' and 'how are you?' and a bit more like – one get updated on old friends." (int. 2, p. 4.)

2. Getting quick answers. Some users, particularly the younger ones, said that it is easy to communicate quickly over Facebook, because people will respond fast.
3. Informal/middle-formal communication platform. Some users reported that they prefer to communicate with some of their acquainted trough Facebook, because it was seen as both less formal and less intimate than contact trough texts or e-mails.

Ex. 57

"Maybe I talk more with those people that I wouldn't talk to if we didn't have such an informal place to chat (FB, ed.) One throws out a remark here and there that doesn't really... well, one write to people that one usually wouldn't write to on text messages or that you wouldn't call." (int. 1, p. 4.)

One user said that Facebook made it harder to "get disconnected" and be left alone, making the user "always reachable."

- *Entertainment*: Many users reported that they where entertained by some of their friends' posts. These posts could be funny, interesting or insightful status-updates, shared articles, images and videos.

- *Advertising*: When asked what the users believed Facebook gained from their use, almost all users saw themselves as an addition to Facebook's user-mass. The users believed that Facebook made money from sending them adds, and that they "paid" for Facebook by letting themselves be "exposed to advertising". Some users thought that Facebook became more attractive for advertisers for having many members. Some users thought that the ads were annoying, others had a neutral attitude towards the advertising.

Ex. 58

”Well, they (FB, ed.) get traffic. They get the traffic so they can send me adds for example, they have started a new system where you can pay for having more of your stuff showing up in other people’s timelines.” (int. 6, p. 5.)

- *Addiction/dependency*: Many users said that they had considered that they might be using Facebook too much, and reported spending much time on it. Some users pointed out strategies used by Facebook for “sucking the user in”, such as notifications on the phone. All the users that mentioned addiction saw it as something negative, but deemed it the user’s responsibility to regulate the usage.

Ex. 59

”No, well, really, I am too much on Facebook, because even if I only spend ten minutes in the morning and ten minutes in the afternoon and often are logged in the evening, I feel that I have to check in just to see what others have done. So you get addicted to it (FB, ed.)” (int. 2, p. 3.)

Summary:

The goods on Facebook consists of:

- *Information (about others, concerning organization of own life, over-information/unwanted information/stimuli and disclosure of personal information.)*
- *Communication (Keeping- and getting in touch with peripheral friends, getting quick answers and having an informal/middle-formal communication platform.)*
- *Entertainment*
- *Advertising*
- *Addiction/dependency*

Information and communication are complicated goods, with both positive and negative variations for the user. Entertainment is purely positive for the user, while addiction/dependency is negative. Advertising was seen as a “price” the users paid, as they believed that Facebook gained from their use by getting an increased user-mass, which made it possible for them to make more money from advertising revenue.

NETFLIX:

Overview of goods on Netflix

Good	Variations	Supplier	Valuable to
Practicality	- Usability	NF	User
	- User-friendliness	NF	User
	- Prevention of effort	NF	User
Access	- Access to “everything in one place”	NF	User
	- Extra option for entertainment	NF	User
	- Access to specific content	NF	User
	- Access to all the episodes	NF	User
Content	- Good content		
	- New content		
Entertainment		NF	User
Time		User	--
Money	- Cheap	NF	User
	- Fee	User	NF
- Advertising-free		NF	User

(Table 3: Overview of goods on Netflix)

- *Practicality*: All the users I interviewed saw the practicality of Netflix as a good. There are three aspects of this practicality.

1. Usability. Netflix is easy and convenient to use. Users appreciated that they could pause at any time, continue to watch on different devices and that they could watch Netflix everywhere.
2. User-friendly. Users said that Netflix was easy to use, and that they quickly understood how to use it.

3. Prevention of effort. Some users said that they appreciated that they didn't have to go out to rent or buy a movie.

- *Access:*

1. Access to "everything in one place". Some users saw it as a good to have so much content in one place, as this meant that they didn't have to buy and store big DVD-sets of series, or stream episodes from many different web sites.
2. Extra option for entertainment. Many of the users liked to have Netflix as an alternative to traditional television.

Ex. 60

"Yes, it is easy, right, and or, it is – you always have entertainment. If it is Sunday afternoon and it is raining and windy, you always have something to watch." (int 7, p. 2.)

3. Access to specific content. Some users said that Netflix were the only - or the best option for viewing specific content that wasn't easily found elsewhere.

Ex. 61

"I: Eh, no, because things that I get on Netflix, for example TV-series and movies, it doesn't exist on NRK or... yes, or on those channels that I have access to in the same way.

R: So it is really the only place to find it?

I: Yes.

R: For you now?

I: Yes, legally, you can say that. Yes." (int. 8, p. 2.)

4. Access to all the episodes. Many users enjoyed being able to watch many episodes in one sitting.

Ex. 62

"I: Ehe, you have that – and you can watch the next episode, so you have the possibility for instant gratification.

R: You don't have to wait for the next episode?

I: No, you don't have to wait until next week. Ha!" (int. 7, p. 3.)

- *Content*: The content available on Netflix was seen as an important good in Netflix by all users interviewed, and was often what the users said that “were in it for them” in using Netflix” There are two aspects to content:

1. Good content. Films and series that the users either already watched before joining Netflix, or found on Netflix and enjoyed.
2. New content. It was important to many users that the content on Netflix was regularly updated. Many users saw this as necessary to keep their interest in Netflix, and some users said that the many old films and series on Netflix was negative.

Ex. 63

“R: Have you considered to stop using Netflix?

I: Eh, yes. I guess I have. Eh, but that was because even if there’s a lot of good stuff on Netflix, there have also been a lot of... bad movies – often old movies – where others sites (streaming services, ed). like Netflix maybe have more newer stuff.” (int. 4b. p. 2.)

- *Entertainment*: When asked what they got from using Netflix, most users answered “entertainment”, many of them using the term “simple entertainment”. They felt Netflix provided entertainment that passed time or let them relax without having to put in any effort.

Ex. 64

”I often use it when waiting and such. Because I bring my tablet when I’m on guard or on the airport and wait. I spend a lot of time on airports, waiting. Sooo, I kind of always have my tablet. Soo, it has been easier to pass time when you sit and wait and such.” (int. 3, p. 2.)

- *Time*: Many users said that they felt that Netflix cost them time. They where aware that they spent time watching Netflix, and saw it as the user’s responsibility to regulate this time.

- *Money*: Surprisingly, the money the users pay for their Netflix-subscriptions was seen as both a good and a price to pay, as it is referred to in two aspects:

1. Cheap. Many users said that they thought that Netflix was cheap, or a good deal. They felt that they got a lot from their money, which they saw as a good.

Ex. 65

”I think I get – in relation to price I think I get a lot. Absolutely.” (int. 5a, p. 3.)

2. Fee. When asked what they gave in order to be allowed to use Netflix, all the users said 79kr. They clearly saw that as the price, and as what Netflix got out of their transaction. All the users said that the price was fair, and didn't mind paying it.

Ex. 66

"I feel it is pretty well-balanced now, but they couldn't have taken more than a hundred kr per month, hundred-and-thirty, then it is getting a bit expensive, hundred is kind of borderline. 79 is good, I would say that I might get a tiny bit more than I give." (int. 8, p. 5)

- *Advertising-free*: Some users said that they appreciated the lack of advertising on Netflix.

Ex. 67

"I think I get most, because I get away from the most annoying thing on other things, advertising. The fact that it (NF, ed.) is advertising-free has a great value in it self." (int. 5a, p. 3.)

Summary:

The goods on Netflix consists of:

- *Practicality (usability, user-friendliness and prevention of effort.)*
- *Access (to "everything in one place," an extra option for entertainment, to specific content and to all the episodes.)*
- *Content (good content and new content.)*
- *Entertainment*
- *Time*
- *Money (as a good deal and a fee)*
- *Advertising-free*

Many of the goods of Netflix are connected to it being a technological solution for watching films and series, making the combination of frame and content important for the users. The practicality of Netflix is often the appeal of the service, and the quality of the content is what makes users decide whether to keep using the service. It is interesting to note how money is seen as positive for the service (as a price) in the context of a subscription fee, but also as positive for the user in the property of being cheap, or "a good deal."



FANFICTION.NET:

Overview of goods on Fanfiction.net

Good	Variations	Supplier	Valuable to
Entertainment		FF, FF-writers	User
Content	- Subscriptions to stories	FF	User
	- Middle-literature	FF	User
	- Experiencing other people's creativity	FF, FF-writers	User
Community	- Creating a community for Fanfiction	FF	FF, User
	- Positive feedback and being read	User	FF-Writers
	- A place to put and find fanfiction	FF	User, FF
Time		User	
Advertising and user-mass		User	FF

(Table 4: Overview of goods on Fanfiction.net)

- *Entertainment*: All the users say that Fanfiction is entertainment and a pass-time. Two of the users state that reading Fanfiction gave them happiness.

Ex. 68

“It is something to read that you know that... well, it is not magazines, but it is not full-on literature either, it is a nice middle-thing that you don't find many other places.” (int 12, p. 4.)

- *Content*: The users reported that they saw the specific genre of content on fanfiction.net as a good.

1. Subscriptions to stories. All the users said that they liked to get updates on stories they followed. The users formed relationships with certain stories and users, and were pleased when stories were continued.

Ex. 69

“Well sometimes it’s like you get like, in to a relationship with a certain thread or a certain person, that you like their job and, eh, you like their... what they do, and when you’re gone you have to – you’re always thinking – well you’re not always thinking, but you are wondering ‘hey, I wonder if he finished this piece of writing, finished this model’ and you are looking forward to come back home and go like ‘hey, you did a great job’ or maybe sometimes ‘hey, he didn’t write it, it’s a little upsetting’.” (int. 11, p. 3.)

2. Middle-literature. Some of the users described fanfiction as literature that “wasn’t demanding”. They enjoyed reading about a fictional universe that they already knew.

Ex. 70

I: It might be because I’ve read these – well, that I think that Harry Potter, as an example, was so good that I want to read more about it, even if there isn’t more coming from the author, kind of. In order to...

R: You want to stay in that universe?

I: I want to stay in the universe, it is very important to me. I like that universe, and because of that, I think it is fun to read about it and I would rather read about that than about other things.” (int. 4a, p. 2.)

3. Experiencing other people’s creativity. All the users interviewed said that they enjoyed seeing what other people did, and how creative and surprising their stories could be.

Ex. 71

“But I think it is interesting to get new input on stuff that you might not have thought about and, yeah, see how... creative people are with other things.” (int. 4a, p. 2.)

#### - *Community*:

1. Creating a community for Fanfiction. Having a website where people can interact around a mutual interest is seen by the informants as valuable for both users and the creators of the site.

Ex. 72

”But also to create a... community where people can share stuff, that it can be a positive thing for those that made the website.” (int. 4a, p. 3.)

2. Positive feedback and being read is described by three of the users as something they give in return for reading stories, or enjoy as writers on the site.

Ex. 73

“And those who – those who write only write for fun. They get happy if I read it. They get happy if they get comments and such.” (int. 10, p. 4.)

3. A place to put and find fanfiction. The database function of fanfiction.net is seen as a good for the users and also a motivation for the creators for making the site.

- *Time*: All the users said that they spent time on fanfiction. One of the users viewed this time as an investment, the others said that they only read fanfiction when they had time to spend, and saw time-use as something they were responsible for regulating.

Ex. 74

“Eeeeh, well I what you have to do with both of them is probably to eh, put a lot of time into it, both reading and writing, but writing itself, not only, you have to put time into it, but you have to put quality time into it. You can not - you could write for two or three hours, but if the time you wrote is not that good, then it got to be totally useless. So sometimes I think, like, write for one hour and spend two hours just correcting it.” (int.11, p. 3)

- *Advertising and user mass*: All the users had noted that there were some advertisements on the site, and said that advertising revenue was something the owners of the site gained from their use. Still, all the users doubted that the site was making much money, and thought of it as mostly run by enthusiasts.

Ex. 75

“R: Mhm. Eeem, eh, what do you think that the people who own the website gets from you using it?

I: Eh, well, I mean, as a computer scientist, I know that, for them what they really want is for people to have hits, you know website hits so, if they get somebody that writes well and draws attention, then that’s really good for them, and having a base of people that just write for them, for every week or something like that is a benefit.” (int. 11, p. 4.)

Summary:

The goods in Fanfiction.net consists of:

- *Entertainment*

- *Content (as Subscriptions to stories, middle-literature and as experiencing other people’s creativity.)*

- *Community (creating a community for Fanfiction, getting positive feedback and being read and having a place to put and find fanfiction.)*

- *Time*

- *Advertising and user mass*

The goods of Fanfiction.net are orientated towards enthusiasm for the literary genre of fanfiction. Having a place where people that have the same interests can get in touch, and where those who write fanfiction can post for those who wish to read is seen as a good that benefits both the user, other users of Fanfiction.net and the creators of the site. Although all the informants doubted that the site made much money, they all mentioned the advertising on the site, and when asked what the site gained from their use, all the informants said that they added to the site's user-mass, something they saw as a good that were valuable to the service, either because of increased advertising revenue, or as personal gratification for the creators of a popular site.

Remarks:

Many of the aspects users saw as goods in the digital services have many dimensions and variations, as for example the information-goods of Facebook. Some of these variations might even be considered negative for the user and positive for the service (like a price) or it might only have a negative value to the user, without being seen as valuable for another actor. This resembles the hypothetical goods of Kant, which changed according to the circumstances. It also raises the question if the less varied goods always are positive.

Both in Facebook and in Fanfiction.net, the users appreciated how the service supplied a "middle-ground version" of something. The users of Facebook appreciated the semi-formality of Facebook, that allowed them to talk to people without going through phones, which added either an intimacy or a formality that were undesirable in the situation. The fanfiction-readers enjoyed the use of familiar universes and short or episode format of fanfiction, which made it more accessible than reading a book, while retaining the benefits of fiction-literature. The middle-ground aspect might be seen as a form/content issue – providing a more practical or desirable form for familiar content, or as the service offering a niche-product – something that cannot be found elsewhere. It can also be a combination of these: the service offering a unique combination of form and content that nobody else offers.

#### 4.3.b: Who supplies what?

In the case of all three services, the service itself provides the technological frame, the interface, storage space and similar. In the case of Fanfiction.net and Facebook, the users deliver the content, and in all the services, the informants said that some of the content were good and had a positive value, and that some of it were bad and of negative value. The user had to sort through the bad content to find the good.

##### FACEBOOK:

- Facebook supplies a practical technological solution for keeping in touch, organize life and getting information about others. They also deliver advertising.
- The user supplies personal information, adds to Facebook's user-mass and allows themselves to be subjected to the advertising on Facebook.
- Other Facebook users deliver communication, information and entertainment.

##### NETFLIX:

- Netflix supplies content and a practical technical solution for viewing the content.
- The users delivers money in exchange for the subscription, spends time on watching content and adds to Netflix' user-mass.
- Netflix and user together stand for changes in the pattern of use.

##### FANFICTION.NET:

- Fanfiction.net, in coalition with the fanfiction writers, supplies content.
- Fanfiction.net supplies a technical solution for finding content.
- The user, in coalition with Fanfiction.net, delivers acknowledgement, content, community and entertainment.
- The user delivers time and adds to the site's user-mass.

Remarks:

While Netflix only has two suppliers – the user and the service, Fanfiction.net and Facebook have three suppliers – the user, the service and other users. This again emphasizes the social aspect of the two services. In the case of Fanfiction.net and Facebook, the users are the one supplying the content, while Netflix are supplying the content through external sources. In the case of all the three services, the services supply the technological frame for the content, and the users are supplying an increase in the sites' user-mass.

#### 4.3.c: What is valuable to whom?

As mentioned earlier, what is of positive value to one actor might be of neutral or negative value to another actor. In my analysis of the interviews, I have identified many goods, but now it is time to ask which goods the informants think are valuable to which actors?

Overview: What is valuable to whom?:

<b>Service</b>	<b>Valuable to the user</b>	<b>Valuable to the service</b>	<b>Negative goods for the user without a positive counterpart for the service:</b>
<b>Facebook</b>	<ul style="list-style-type: none"> <li>- Information about others and own life</li> <li>- Communication (informal, quick)</li> <li>- Organization of own life</li> <li>- Keeping in touch</li> <li>- Interesting/funny content/updates</li> </ul>	<ul style="list-style-type: none"> <li>- Disclosure/user-information</li> <li>- Increased user-mass</li> <li>- Advertising revenue</li> </ul>	<ul style="list-style-type: none"> <li>- Empty talk (over information)</li> <li>- Uncertainty concerning the safety of personal information</li> <li>- Always being reachable</li> <li>- Advertising</li> <li>- Dependency/addiction</li> <li>- Distraction</li> </ul>
<b>Netflix</b>	<ul style="list-style-type: none"> <li>- Practical technical solution for watching films and series</li> <li>- Availability of content</li> <li>- Big selection in content</li> <li>- Good entertainment, customized entertainment</li> <li>- Good quality of sound and image</li> <li>- New content</li> <li>- Relaxation</li> <li>- Pastime</li> <li>- Low price</li> <li>Recommendations of movies</li> </ul>	<ul style="list-style-type: none"> <li>- Money (Subscription fee)</li> <li>- More customers (increased user-mass)</li> <li>Dependency/addiction/loyalty</li> </ul>	<ul style="list-style-type: none"> <li>- Bad/old movies</li> <li>- Excessive watching</li> <li>- Learning how to operate the site</li> </ul>
<b>Fanfiction.net</b>	<ul style="list-style-type: none"> <li>Entertainment/pastime</li> <li>- Expand existing fictional universe/hobby</li> <li>- Enjoyment</li> <li>- Keeping up with/subscribing to stories</li> <li>- Enjoying other peoples creativity</li> <li>- Short, manageable literature</li> <li>- Relationships with people and stories</li> <li>- Encouragement/feedback on own stories</li> <li>- Place for common interests</li> </ul>	<ul style="list-style-type: none"> <li>- Having a website that people enjoy</li> <li>- Making a meeting place for people with a common interest</li> <li>- Advertising revenue</li> <li>- Increased user-mass</li> </ul>	<p><b>Valuable to the fanfiction-writers:</b></p> <ul style="list-style-type: none"> <li>- Comments/feedback</li> </ul>

(Table 5: "Which goods are valuable to whom?")

In the case of all three services entertainment and content are valuable to the user. In Facebook and Fanfiction.net, goods of a social nature, like keeping in touch and getting in to relationships with other people are valuable to the user, while on Netflix, practical features and low price are valuable to the user.

For all the services, increased user-mass is valuable, as is money, either in the form of Netflix' subscription fee or on Facebook and Fanfiction.net in the form of advertising revenue. For Fanfiction.net, social goods like having a website people enjoy and creating a meeting place are valuable to the service.

Remark:

During my analysis, I discovered a group of goods that only have negative value, as you can see above in the case of Facebook and Netflix. This is interesting, as most of the goods are either purely positive or positive to one part and negative or neutral to the other part. Calling it a good, when its only value is negative might be a bad use of the term. I will return to this issue in the next chapter. (See 5.2.)

#### 4.3.d: How do the users talk about value?

In the value-form, I always use the statements made by the informants as a foundation for the value assessment in attempt to answer the following questions; what anchors their assessments? What determines if something is of positive or negative value? The value assessments that I found in the interviews are always anchored in one or several of the following principles:

- How something affects someone emotionally (boring, fun, difficult, stressful, entertaining, embarrassing etc.)

Ex. 76

"R: Have you considered to stop using it? (FF, ed.)

I: Yes, I have. Because I thought that now I am 23 years and still reading fanfiction, and I thought that that might a bit childish. (Laughs) Buuut then I thought that I want to keep having that pleasure, so I am going to keep reading no matter how old I get." (int. 4a, p. 3.)

- Changes – whether something is better/worse than before or compared to a similar service

- Practical implications on everyday life

Ex. 77

"I: I probably watch more than before, before I sat in front of the computer, now I can be many other places. I can exercise and watch it (NF, ed.) on my tablet and then I can continue – I can watch TV while doing many other things.



R: It has made you more mobile?

I: Yes, it have made me a lot more mobile, and, yes, in a way more multitasking – can do many things at the same time.” (int. 5a, p. 2.)

## - Risks/potentials

Ex. 78

”I: All my information is out there (on FB, ed.) . So if someone curious want to know what you are doing, it is online. You post all personalia and what you like of hobbies. So they get well informed. But I don’t think they use it.

R: No.

I: I’m not that interesting.

R: (...) so do you think Facebook is worth giving that information?

I: Yes, I don’t think that information is so bad. That they know how old I am, if I’m a woman or a man or who my friend are, right. Or what I like. It doesn’t matter if they know that.” (int. 2, p. 5.)

## Summary

All of these modes of assessments are based on effects. The risk-potential assessment is based on future effects and the likelihood of these effects. The changes-assessment is comparative, as is also partially the case with the implication-on-everyday-life-assessment, as they compare life with the good to life without the good. The first mentioned assessment-criteria: how something affects someone, is tied directly to ideas of what is a positive or negative state of being, for example that it is negative to be bored and positive to be entertained.

## Remark:

It is interesting to investigate assessments-criteria and what they are based on. In a way, we could see these assessments as an insight to Graeber’s notion of ”peoples ideas about what they ought to want” (Graeber, 2001, p. 3.) It would be interesting to investigate whether the ideas of the positivity or negativity of these states are absolute, e.g. if it is always negative to be bored or positive to be entertained. If this is the case, we might be dealing with Kant’s categorical goods – things that always are good (or bad) independent of the circumstances. (See 1.4.)

#### **4.4: Summary**

**I have presented the findings that I derived from the actor/action-analysis and the value-analysis along with examples from the transcripts and overview-tables. For each section of the analysis, I gave brief remarks on features that I think are interesting or worthy of further study. For instance, in the actor/action-analysis I identified the actors of the transactional relationships, and their actions as the informants in the interviews described them. I remarked on the differences in the transactional relationships in the three services, where Facebook and Fanfiction.net have at least three actors in the relationship (the service, the user and other users) while Netflix' transactional relationship's only actors are the service and the user, and where Facebook seem to have the most imbalanced flow of information, communication and possibly power.**

**In the value-analysis, I gave overviews in table form of the goods of each digital service and dove further in to the issue of the goods in digital services. I investigated "who's supplying what" in digital services, and found that all the services deliver a technical frame for utilizing the content, but that none of them actually supply the content, which are supplied by other users in the case of Facebook and Fanfiction.net and licensed from other sources on Netflix. In all the services, users deliver added user-mass and time. I presented a table over which goods are valuable to whom and gave my observations on how users assessed value in the interviews: Their value-assessments were based on effects: the risk/potential of something, whether a change was for better or worse, the everyday-implication of something and positive or negative emotional effect it had on a person. I linked these value-criteria to Graeber's notion of values as "people's ideas of what they ought to want," and considered the possibility of the absolute positivity or negativity in any of these criteria.**

**In the next chapter I expand on some of the findings and provide theoretical context and discussion.**

## 5: Discussion

### 5.1: Intro

In this chapter I will discuss some of the implications of my findings and describe the theories I have formed after conducting this investigation. Many of them are merely stubs, not close to full-formed theories, as there is so much in my findings that I believe would be worthy of its own full enquiry. The mechanics of value in digital services are more complex than I imagined, and I fear that this enquiry is just scraping the surface.

However, some thoughts emerged from my extensive analysis of the material. It is important to note that these theories are based on the analysis of the interviews. I am exclusively talking about how I believe the informants see the world, not about the actual economic mechanics of these digital services, as I have no basis for making any claims about them, having focused my investigation on the users' statements.

### 5.2: Bads

As mentioned earlier, during my value-analysis, I discovered a group of goods that stood out from the rest by having only negative value. These entities might not be referred to as goods at all, having no value at all but for in the negative sense. In fact, in economic theory, they are referred to as bads. A bad is a basic term in economy that refers to something that is of negative value to the customer or has a negative price in the market e.g. people pay to get rid of it. (Smith, 2012, p. 2.). In his book *Economies*, an introductory work for economy students, Roger A. Arnold presents a definition of goods that resembled the one I use for this enquiry:

A good is something that gives a person utility or satisfaction. A good can be tangible or intangible. If a computer gives you utility or satisfaction, then it is a good. If friendship gives you utility and satisfaction, then it is a good. (A computer is a tangible good, friendship is an intangible good.) (Arnold, 2005, p. 2.)

Arnold continues:

A bad is something that gives a person disutility or dissatisfaction. If the flu gives you disutility or dissatisfaction, then it is a bad. If the constant nagging of an acquaintance gives you disutility and dissatisfaction, then it is a bad. People want goods and they do not want bads. In fact, they will pay to get goods (Here is \$ 1 000 for the computer), and they will pay to get rid of the bads they currently have (I will be willing to pay you, doctor, if you can prescribe something that will shorten the time I have the flu). (Arnold, 2005, p. 2.)

Arnold's definitions of goods and bads are wide, leaving room for intangible entities such as annoyance and friendship, the determining criteria is whether something gives a person utility or disutility, satisfaction or dissatisfaction. This results in the categorization of goods and bads being highly subjective. This might represent a challenge for some theoretical uses, but fit right in to the mindset of this study, where value is seen as something that is attributed by the user and might vary from person to person. (Even though we account for the norms of the user's culture influencing their value-attribution.)

The bads that I discovered during the analysis were often something the informants mentioned when I asked what they felt they sacrificed in order to use the services. When asking the question, I was really looking for them to name a price – what they felt that the service cost them, but a bad is different from a price in that respect that a price is of value for the opposite part of the transaction, as a bad is of negative value for one of the actor and of negative or neutral value to the other part. Arnold writes that a bad often is a result of the process of economic growth:

“Economic growth often comes with certain bads. For example: producing cars, furniture, and steel often air and water pollution – considered bads by most people”. (Arnold, 2005, p. 134.)

A bad is something that causes, annoyance, inconvenience, lack of productivity and similar, but that is a part of, or a consequence of the good, for example the garbage from consuming food or the pain from having dental surgery. Both comes as unwanted side-effects of desired outcomes – eating food or getting healthy teeth, but are not prices, as the grocery store doesn't earn from us getting garbage or the dentist doesn't benefit from your pain. (Smith, 2012, p. 2.) Of course, since Arnold and Smith's definitions of "bads" are as subjective as my own definition of "goods," it is perfectly possible for something to be a good to one user while being a bad to another user. One user of Fanfiction.net might see the reviews on her stories as a good, while another user might wish to shield himself from criticism, and will see reviews

as a bad. Bads are, from Arnold and Smith's definition, just as dependent on contextual differences, social values and habits as goods are according to my modified version of Marshall's definition.

The negative values, or bads that I discovered during my analysis all have to do with unwanted stimuli. On Facebook, they exist as bothersome status updates, notifications and advertising, on Netflix they came in form of outdated or bad movies. All the bads discovered in this enquiry have that in common that they create noise and annoyance when using the service, making the use of the service less enjoyable or less effective.

The lack of the bad "advertising" was interesting enough considered a good on Netflix. This fits with Arnold's statement that people will pay to avoid bads. Advertising on Fanfiction.net was not seen as a bad, probably because the users didn't experience it as very invading.

One can question if advertising on Facebook really qualify as a bad, as Facebook presumably makes money from the advertising revenue. However, many of the users' focus were not on Facebook making money from the advertising, but on the advertising disturbing and annoying the user. Maybe the bad of advertising could be seen as a bad that results from Facebook's economic growth?

### **5.3: Categories of goods**

As can be seen in last chapter, the goods of digital services are many and varied. It can be everything from getting to watch the next episode, to getting positive feedback on your writing, to the practical benefits of having a tool for quick communication with others and for organizing the week's events. When attempting to find a common denominator for all the goods, I failed, but I did discover that the groups of goods roughly fell in to seven categories:

- Entertainment
- Communication, relationships
- Practicality
- Content
- User-mass
- Addiction, dependency

Some of these categories include goods that are valuable both to user and service, some of them also cover bads, good that are of negative value to one actor without a positive counterpart for another actor, distinguishing them from prices, which are of negative value to one actor and positive for another.

Categories of goods:

<b>Good</b>	<b>Valuable to the user</b>	<b>Valuable to the service</b>	<b>Negative value for the user without a positive counterpart for the service (Bads):</b>
<b>Entertainment</b>	<ul style="list-style-type: none"> <li>- Good entertainment, customized entertainment</li> <li>- Relaxation</li> <li>- Pastime</li> <li>Entertainment/pastime</li> <li>- Enjoying other peoples creativity</li> <li>- Expand existing fictional universe/hobby</li> <li>- Enjoyment</li> <li>- Interesting/funny content/updates</li> </ul>		
<b>Communication, relationships</b>	<ul style="list-style-type: none"> <li>- Communication (informal, quick)</li> <li>- Keeping in touch</li> <li>- Relationships with people and stories</li> <li>- Encouragement, feedback on own stories</li> <li>- Place for common interests</li> </ul>	<ul style="list-style-type: none"> <li>- Having a website that people enjoy</li> <li>- Making a meeting place for people with a common interest</li> <li>- Comments, feedback</li> </ul>	<ul style="list-style-type: none"> <li>- Always being reachable</li> </ul>
<b>Practicality</b>	<ul style="list-style-type: none"> <li>- Organization of own life</li> <li>- Practical technical solution for watching films and series</li> <li>Recommendations of movies</li> </ul>		<ul style="list-style-type: none"> <li>- Learning how to operate the site</li> </ul>
<b>Content</b>	<ul style="list-style-type: none"> <li>- Information about others and own life</li> <li>- Short, manageable literature</li> <li>- Availability of content</li> <li>- Big selection in content</li> <li>- Good quality of sound and image</li> <li>- New content</li> <li>- Subscribing to stories</li> </ul>		<ul style="list-style-type: none"> <li>- Bad/old movies</li> <li>- Empty talk (over information)</li> <li>- Advertising</li> </ul>
<b>Content</b>	<ul style="list-style-type: none"> <li>- Information about others and own life</li> <li>- Short, manageable literature</li> </ul>		<ul style="list-style-type: none"> <li>- Bad/old movies</li> <li>- Empty talk (over information)</li> </ul>

<b>Good</b>	<b>Valuable to the user</b>	<b>Valuable to the service</b>	<b>Negative value for the user without a positive counterpart for the service (Bads):</b>
<b>Money</b>	- Low price	- Advertising revenue - Money (Subscription fee)	
<b>User-mass</b>		- Disclosure/user-information - Increased user-mass - Advertising revenue - Increased user-mass	- Uncertainty concerning the safety of personal information
<b>Addiction, dependency, loyalty</b>		Dependency/addiction/loyalty	- Excessive watching Dependency/addiction - Distraction
	<b>Valuable to the user</b>	<b>Valuable to the service</b>	<b>Bads</b>
<b>Overview</b>	- <b>Entertainment</b> - <b>Communication, relationships</b> - <b>Practicality</b> - <b>Content</b> - <b>Money</b>	- <b>Communication, relationships</b>  - <b>Money</b> - <b>User-mass</b> - <b>Addiction, dependency, loyalty</b>	<b>Communication, relationships</b> - <b>Practicality</b> - <b>Content</b>  - <b>User-mass</b> - <b>Addiction, dependency, loyalty</b>

(Table 6: Categories of goods)

Goods that fall in to the category of entertainment are only of value for the user, and it is also a category that is valuable for the user without including bads. This make entertainment-goods pure goods, which are only of interest to the user. Also, entertainment is mentioned as a good in all three services. Interestingly, the only other category, apart for entertainment that is valuable for the user without including bads is money. Money is a good that is valuable to the services as a fee or advertising-revenue, while also being valuable to the user in the form of a good deal. The lack of bads connected to money might suggest that it is considered a “tidy” or straightforward medium of transaction.

Communication and relationships is the only category that includes both goods that are valuable to the user and to the service, while at the same time including bads. For the users,

communication and relationships are facilitated through the services (Facebook and Fanfiction.net) and they are important motivation for their continued use. For the services, communication and relationships are a source of contentment and encouragement for running the site. The bad that falls in to this category is the way web-services can make it harder for the user to disconnect, making them “always reachable”. It is interesting that the social category of goods is the one with most dimensions, perhaps emphasizing the social aspect’s impact on the internet, and the many functions of the social on web-services, both as a way of creating content, a motivation for use, a potential disadvantage of use, motivation for building websites, potential source of problems etc.

Goods that fall in to the category of user-mass and addiction/dependency/loyalty are not considered to be valuable to the user, only to the service, some of them are also bads. When asked what the service gained from their use of it, many informants said that they increased the service’s user mass, making them more influential or attractive for advertising, or simply more powerful. None of the informants saw it as it as valuable for them to help increase the service’s user mass, and some expressed concern for their privacy. Addiction, dependency, loyalty was seen as a risk of using the service that the user needed to be aware of, and even sometimes actively prevent. At the same time, this was considered something the services attempted to inflict on the user – at least in the form of dependency and loyalty, as it ensured their continued use, and possibly gave the service some power over its users.

#### **5.4: Frame + content**

In many ways I would say that the value of the services lies in the combination of technological frame and content. The content offered on the three services is not uniquely found there: there are several other social networking sites, the movies on Netflix are available in hardcopy and through streaming other places, and fanfiction-stories are found all over the Internet. The success of these services lies in how the content is framed, how the technology makes it easier, quicker and more fun to use.

The technological frame is also, when you think of it, the only thing the services truly bring to the table. On Facebook and Fanfiction.net, the users produce the content, and although Netflix produce some of its series and are planning on taking on movies as well, most of their content



is produced by others and licensed to Netflix. This means that without outside contribution, the services would be little more than empty shells.

This way of running a digital service is normal in the web 2.0 era. In Jeff Jarvis book, *What Would Google Do?* he writes about the lessons companies can learn from Google on how to adapt to the new business environment that was created by the Internet in general and web 2.0 particularly. Jarvis points out that it is important to become a platform, from where other people can do what they do best, and that you do not necessarily have to own the goods that are making you money. (Jarvis, 2009, p. 26.) If we think about it, this is how most big web-services operate: Google, Facebook, Tumbler, Instagram, iTunes, Amazon, they all have in common that they don't produce much content, they only supply a place for others to put their content.

### **5.5: The value of middle grounds**

Both in the case of Facebook and Fanfiction.net, the users reported that they valued how the service gave them access to something particular, that they rarely found elsewhere. What this *particularity* often consisted of was offering a “middle ground” a version of something that lay between two things that are commonly found, thus offering “the best of both worlds.” An example of these middle grounds is the literary genre of fanfiction.

The users of Fanfiction.net valued the middle ground features of fanfiction as a literary genre, as they saw it as a kind of middle ground between simple and demanding literature. With fanfiction, the users got to enjoy reading fiction, while not having to familiarize themselves with a new fictional universe. Fanfiction-stories (or fics, as they are called) are also often short or posted chapter for chapter, which make them less demanding than – as some users put it – “picking up an entire book”, much like reading a magazine. (int. 12, p. 4.) So the readers got the benefits of fiction (complex characters, a developed universe, a rich plot, etc.) while simultaneously enjoying the benefits of shorter formats.

Some of the Facebook-users valued Facebook's status as an “informal channel for communication” that allowed them to contact people they would feel awkward contacting over the phone, or simply didn't know well enough to ask for their phone-number. One of the users said that “talking to someone on Facebook was a bit like having an extended

conversation in real life,” (int. 6, p. 3) seeing Facebook as a meeting place where informal communication can take place. Alice Marwick and Danah Boyd share this view in their article about teens and online privacy, and refer to these online meeting places as “networked publics”:

Social network sites have become the modern--day equivalent of the mall or movie theater, a place where teens can hang out with friends and run into other friends and peers. One way of understanding social network sites – and other popular genres of social media – is through the lens of “networked publics, (Boyd & Marwick, 2011, p. 7.)

Boyd and Marwick see the networked publics as a continuance of traditional public meeting places like the mall or movie theatre, and in many aspects, this view is reflected in some of my informants’ statements, as they value Facebook for being a place where one can count on meeting people or bump in to old acquaintances, much as one would expect to do in the local town square or pub. Many of the users also emphasized the value of “keeping in touch”, especially with friends that lived abroad or a long way away. In this case, one could say that Facebook is functioning as an online meeting place that helps them “mend the bond” that has been broken of by physical distance.

## **5.6: Different economies**

It seems to me that the nature of the transactional relationships varies from service to service, this is especially seen in the part of the actor/activity-analysis where I look at the relationship between the identities. (See 4.2.c.) In the case of Netflix, the transactional relationship is based on clear, uncomplicated and transparent conditions: the user pays money and Netflix delivers a streaming solution with content. On Fanfiction.net, the expectations and demands are more open, the users investments in the service determining what they get out of it. Facebook is the service that could be said to have the most complicated transactional relationship, as there are some power imbalances and cases of one-way flow of information. I also experienced the Facebook-users as the group that was most conflicted in their view of the service. Some of them were quite skeptical to several aspects of the service, but also felt compelled by the practical benefits of using it.

It is my theory that the transactional relationships between Netflix and Fanfiction.net and their users represent two different kinds of economy, with Facebook as a form of hybrid of the two economies:

When discussing their relationship with Netflix, users tended to keep to a commercial discourse, talking about *trial-periods, products, fees, good deals, customers, etc.* The way they talked of it, Netflix represents the traditional economy, with a seller and a buyer, exchanging well-defined goods in form of access to a streaming service in exchange for a sum of money. This is the economic system that we are used to from brick and mortar stores, and the economic system that is dominant in the western world.

The informants that talked about Fanfiction.net, used descriptions that belong to a more social community-discourse, where the relationship between the users and the users' relationship with the creators of the site were important motivational factors for continued use and continued running of the site. Informants used words like *community, positive feedback, enthusiasm, enjoying other people's creativity, input, relationships, etc.* In this perspective, Fanfiction.net has traits that are typical for another economic system, that is more commonly found in old, tribal societies in the pacific area, *the gift economy*. In his book, *The Gift Economy*, David Cheal defines gift economy as "a mode of exchange where valuables are not sold, but rather given without an explicit agreement for immediate or future rewards." (Cheal, 1988, p. 3.) The users of Fanfiction.net are given access to the database of stories without the site making explicit demands of the user. It is even possible to use the site without an account, although an account is necessary to have story subscriptions. The user might chose to "give back" to the site by submitting stories or contributing to discussions and comment on other people's stories, but it is not compulsory.

In his widely quoted work *The Gift*, sociologist and anthropologist Marcel Mauss wrote about the dynamic of gift giving. Mauss based his theories on observations of the gift-giving norms in different cultures, and his book has had an important influence on the study of gift economy and relevance to the study of net-based exchange and sharing cultures. According to Mauss, gift giving is a system of obligations that results in the movement of value in- and between groups of people. The actors in the system have obligations to give, receive and reciprocate gifts, making them a social binding agent. The key task and function of the gift-giving network is to keep value and happiness circulating. (Mauss, 1925, p. 21 - 23.) This circulation of value is maybe what keeps Fanfiction.net going: People receive positive

feedback, their stories get favorite and read, which motivates them to write more, providing readers with more entertainment.

Inspired by Mauss' work, the economic historian Avner Offer wrote the article "Between the gift and the market: the economy of regard". In his article, Offer points out that the traditional economic system works best:

...when information is scarce and coordination difficult, when goods are standardized and cheap. The market works best when the efficiency of production runs ahead of the efficiency of cognition and communication. It economizes on costly information."(Offer, 1997, p. 450.)

Gift economy, or reciprocal exchange, as Offer calls it "has been preferred when trade involves a personal interaction, and when goods or services are unique, expensive, or have many dimensions of quality."(Offer, 1997, p. 450.) This description fits nicely with the features of fanfiction, where stories and community are important values, and personal interaction is a big part of the site's mechanic. Offer's "economy of regard" is a theory of an economy based on the gratification of human interaction.

Personal interaction ranks very high among the sources of satisfaction. It can take many forms: acknowledgement, attention, acceptance, respect, reputation, status, power, intimacy, love, friendship, kinship, sociability. To wrap it all into one term, interaction is driven by the grant and pursuit of *regard*. (Offer, 1997, p. 451.)

Offers theory of regard strongly resembles Hardt and Negri's "affective labor," which also see human interaction as a way of creating goods. (See 1.4. for further discussion.)

Offers claims that the pursuit of regard is one of the main driving forces of gift economy, but also an important force in traditional economy, as it is crucial to trust, which is important in business-relationships. Regard is what makes the consumer choose a particular brand or company. It is the key recourse of the good salesman and the goal of commercials. Offer points out that regard is a grant of attention, and that attention is a scarce resource. (Offer, 1997, p. 452.) Some scholars are even talking about a shift in economy brought on by the new technology's information overflow: *the Attention economy*. But that is something we will have to discuss later on, first we need to tackle the case of Facebook – or as I like to call it: *gift economy gone wrong*.

Facebook's transactional system resembles gift economy as the valuables in question have many dimensions of quality and involves personal interaction. The lack of explicit demands of reciprocity also fit well with gift economy, however, the transactional relationship is eschewed between its actors: Many of the gifts: *information, communication, entertainment* are exchanged between users, in a semi-symmetrical manner (they know what they give and what they get, they have the opportunity to return the gift), while Facebook's demands of the users is unclear. Facebook provides the user with an organizational and technological frame for social interaction, which is seemingly a gift, but the user does not get to choose how to return the gift, as they are not in control in the same way that for example the users of Fanfiction.net are. Actually, some users' limitation of use and their reluctance to post personal information can be seen as an attempt of regaining control of their counter-gifts.

When talking about Facebook, informants mixed the commercial discourse and the social community discourse. They talked about how Facebook were a stock-company, how they made money from advertising and how they possibly sold information and wanted to be a big actor in the market. At the same time, they talked about communication with other people, keeping in touch and reaching out to acquaintances, which belong to a more social discourse. This points to Facebook being a hybrid version of traditional- and gift-economy. In most of the interviews, the commercial discourse is used when talking about Facebook's motivations, while the social discourse is used when discussing the user's motivation.

### **5.7: The attention economy**

Earlier, I talked about intangible objects. Both the frame and the content of digital services are intangible objects. In Kelvin Kelly's book *New Rules for the New Economy*, Kelly argues that the rise of the intangible object drastically changes the rules and processes of business. The biggest change from the old economy, Kelly claims, is the turn from scarcity to abundance.

Plentitude, not scarcity, governs the network economy. Duplication, replication, and copies run in excess. Whatever can be made, can be made in abundance. This plentitude:

- 'drives value
- 'works to open up closed systems
- 'spins off immense numbers of opportunities (Kelly, 1998, p. 39.)

In the old economy (which is still here), scarcity represents value, and supply and demand controls the market. In the economy of effortless copying, the value is to own something that is incredibly common, something that everyone has and uses. Kelly's claim was ahead of his time, but turned out to be valid when talking about web-functionalities like Google, social networking sites, Wikipedia, YouTube etc. The value of these sites lies in the fact that everyone uses them all the time. They are ubiquitous. The value of ubiquity has a surprising consequence that truly turns the laws of business upside-down, as it actually becomes profitable to give something away for free. Kelly writes:

Ubiquity drives increasing returns in the network economy. The question becomes, What is the most cost-effective way to achieve ubiquity? And the answer is: give things away. Make them free. (Kelly, 1998, 57.)

In order to spread intangible objects, they should be given away, if not free, then really cheap. Money, Kelly points out, will not be made from the object, but from selling services that surround the object, that the object creates demand for, or needs to operate, like add-on services, additional programs, servers and suchlike. Sources of income are built around the intangible, ubiquitous object, because it has captured what Kelly also sees as the only true scarcity in a world of abundance: human attention. (Kelly, 1998, p. 57.)

In their book, *The Attention Economy – Understanding the New Currency of Business*, Davenport and Beck refers to attention as “the world's most scarce recourse”, and state that “understanding and managing attention is now the single most important determinant of business success.” (Davenport & Beck, 2001, p. 3.) In Michael H. Goldhaber's article, “The Attention Economy and the Net”, he points out that the greatest value in the information age is not information, which is accessible in abundance, but attention, which is scarce.

Information, however, would be an impossible basis for an economy, for one simple reason: economies are governed by what is scarce, and information, especially on the Net, is not only abundant, but overflowing. We are drowning in the stuff, and yet more and more comes at us daily. (...) There is something else that moves through the Net, flowing in the opposite direction from information, namely attention. (Goldhaber, 1997, p. 1.)

One could criticize the theory of attention economy for paying too little attention to the affective aspect of attention. After all, users have to do more than just notice the service or the commercial or the news-article, they have to respond to it. For something to spread, the users

have to relate to it or care about it. The success of Facebook or YouTube or Spotify isn't just that they got noticed, it is that people kept noticing them, because they offered something they wanted: entertainment, contact, means of expression etc. Many of the goods I discovered during my enquiry have affective qualities, they make people feel a certain way: entertained, happy, connected, or even annoyed or stressed. I believe that it is these social and emotional goods that keep users interested in the services. Maybe "interest-economy" would have been a better word, because it is not enough to capture attention for something to succeed, you have to keep it.

But, of course you would have to begin with getting attention in the first place, so how is attention captured? In the case of all three services, users identified time as a good they spent on the services, and expressed the need to regulate their use. Many of the users of Facebook and Netflix also mentioned the risk of addiction or dependency on the services, pointing to the notifications on Facebook and personal movie-recommendations on Netflix as possible ways for the services to try to create addiction or dependency in the user. Some of the Facebook-users also felt that Facebook compelled them or forced them to act a certain way on Facebook or that they had to use it even if they'd rather not, because the service was so practical.

In the article "*Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts*", sociologist Bruno Latour writes that it has puzzled sociology for years how society is tied together, as the social ties we know of shouldn't be strong enough to make all the members behave within the frame of the acceptable. These "missing masses" – factors that make us behave morally - are, according to Latour, found in the design of everyday objects.

They are constantly looking, somewhat desperately, for social links sturdy enough to tie all of us together or for moral laws that would be inflexible enough to make us behave properly. When adding up social ties, all does not balance. (...) Something is missing, something that should be strongly social and highly moral. Where can they find it? Everywhere, but they too often refuse to see it in spite of much new work in the sociology of artifacts. (Latour, 1992, s. 152.)

Latour describes how he believes that moral norms are built in to artifacts and how they compel the user to act in a certain way. As examples he mentions an alarm that goes off when you start your car without having fastened your seatbelt and a speed bump. In some cases, the user can choose to disregard the required behavior: in the case of the alarm, it is completely possible to drive without a seatbelt, provided one is willing to endure the alarm. In the example of the speed bump, it is more difficult, as you risk huge damages on the car's

suspension if you refuse to slow down when driving over the speed bump. As an extreme case, Latour imagines a solution where you have to fasten your seat belt in order to start the car. In that case, the inherent morality of the artifact becomes cohesion. (Latour, 1992, 169 – 169.)

When talking about their use, my informants sometimes touched on discourses of power and control. Some of the users of Facebook felt they were forced to be on Facebook because everyone else had it, and they needed to use Facebook to organize their personal life, and to be informed on social and professional events. Because of Facebook's role "a social mechanism", the informants were forced to keep using Facebook and conform to their pattern for social interaction, as their only other alternative was to be left out. The users tried to regain some of this power by withholding information, minimize use, or downplay the importance of Facebook in their life.

The Netflix users saw the flexibility of Netflix its lack of advertising as a way of getting a level of control over their watching that weren't available to them in traditional TV, giving them more freedom. However, some of the same users said that Netflix had some addictive properties, or that it increased the time they spent watching TV, and they emphasized the importance of regulating the use. The regulating of use was seen as the user's responsibility.

Both in the case of Facebook and Netflix, the users decision to limit their use and emphasize the unimportance of the service in their life might be seen as the users' attempt of counter power, to reduce or remove the perceived power the service holds over them.

The users of Fanfiction.net saw themselves as in control, choosing themselves how much they wanted to invest in the service of their time and contribution. Some of them talked about the time they spent as an "investment" or about how and why they prioritized to spend time on Fanfiction.net over spending it on other things, such as reading traditional literature or watching TV.

## **5.8: Summary**

**In this chapter, I expanded on my findings and presented some of the thoughts and theories I have derived from them. First I discussed the existence of bads. Bads is an economic term for a group of entities that only have negative value for the user without**



benefiting the service. The bads my informants mentioned were often related to unwanted stimuli, that they felt created noise or annoyance.

I then presented a table where all the goods of the three services were sorted in to categories. During the analysis, I discovered that the goods of the three services roughly fitted in to the categories of entertainment, communication/relationships, practicality, content, user-mass, addiction/dependency/loyalty, and I discussed the features of these categories further. I theorized that some of the value of these digital services was the services' combination of frame and content, with the service supplying the technological frame for content supplied by others, which is a common business strategy in web 2.0.

I then proposed that the three services each represent a different economic system, where Netflix operates within the traditional “money for product” economy, and Fanfiction.net resembles gift economy. Facebook is a hybrid version of gift economy that is complicated due to the lack of equality and transparency between the parts in the transaction. Then I raised a discussion of power and control, with the so called “attention economy” as base: In the Internet age of abundance, many scholars theorize that the only scarce recourse is human attention, making it valuable to capture. All the informants mentioned time as a value they spend on the services and said that they needed to regulate their use. I discussed the informants' claim that the services use strategies to capture and keep attention, and applied the context of Bruno Latour's theory concerning the power-potential of the design of artifacts as a possible explanation to how the services use their design to capture attention. I also presented some possible strategies employed by the users as counter-power, that I base on some of the informants' statements, which is the downplaying of the service's importance, withholding of information and regulating or minimizing use of the service.

The last chapter is an attempt to sum up this enquiry, stating potential insights and useful perspectives we might have gained through this research process and offering possible future investigative paths.

## 6: “Conclusions”

### 6.1: Intro

This enquiry was never intended to result in “hard facts”. While conducting my investigation I was challenged by a topic that were complicated and sometimes quite “blurry”. I had a less than clear research question that had to be redefined to be functional, along with the terms “good” and “value”, which replaced “price” and “product”. I also struggled with limited resources of time and work-capacity, and also my own inexperience as a researcher. Still, I feel that I came out of this enquiry, if not with stone-cold facts, then with some new understandings and ideas for further studies.

### 6.2: The goods of digital services

The goods of digital services are numerous and varied, but they roughly fit in to seven categories: **entertainment, communication/relationships, practicality, content, user-mass, addiction/dependency/loyalty**. Entertainment is the only category with goods that are only valuable to the user, communication/relationship is the only category of goods that are valuable to the user and the service, while also including bads. Money is the only category (apart from entertainment) that is valuable to the user without including goods. User-mass and addiction/dependency/loyalty are categories that both include goods that are valuable to the service and bads. Addiction/dependency/loyalty-goods are both considered risks of using the service, and something the services purposefully attempted to install in the users to ensure continued use. The users see it as their responsibility to actively prevent this.

These categories are useful when attempting to briefly sum up my findings, but they are also so wide and generic that valuable insights are left out. For instance, communication and relationship is in the same category, because many of the goods are made up by a combination of these, such as “keeping I touch with old friends” or “having a place for common interest”, while at the same time this merging of relationships and communication keeps me from examining the nuances between them, for instance what the difference is between “giving feedback on a story” and “getting in to a relationship with a story or/and an author” on Fanfiction.net. The category addiction/dependency/loyalty suffers even more from

this, as it could be very crucial to investigate the differences between addiction, dependency and loyalty.

The richness of my findings actually presents a problem in this enquiry, as practical limitations keep me from investigating the groups of goods as closely as I would have liked. I am sure that there are even more dimensions to the goods I have identified from the interview-transcripts, but as there are so many of them, I have had to limit myself to brief characteristics, making this study more about mapping out the field than going in depth.

### **6.3: Value and goods**

The informants were reluctant to name a price, and with the exception of Netflix, they didn't talk about the services as being a product or having a product, although most of the informants said that they were aware that Facebook and Netflix were commercially motivated for running the service. Also, when analyzing, I found that it was more productive to see both the products and prices as goods that are exchanged, instead of as prices and products, because of the users' reluctance against these terms. Seeing the transactions between users and service as goods that are exchanged instead of products and prices puts less restraints on how we are to see the relationships, and also opens up the possibility for more actors in the transactions than just a buyer and a seller, for example "the other users" on Facebook, or "the fanfiction writers" on Fanfiction.net.

The goods the users reported in the different services varied, but all included entertainment. The goods users exchanged for the service also varied somewhat, but always included increasing user-mass and spending time. The users of Facebook stated that they didn't see Facebook as important, and the users of Netflix and Fanfiction.net said that it would be the last to be prioritized if they lacked time, or in the case of Netflix, money. So the service wasn't important to them, but they still reported spending quite a lot of time on it. Some of the users even emphasized the unimportance of the services. It would be interesting to investigate the "unimportance" of digital services further as it seems somewhat contrary that people spend so much time on something they deem unimportant. Seeing the services as unimportant may be an attempt to keep – or regain control from the service. This especially seemed to be

the case with Facebook, where one of users even stated that seeing Facebook as unimportant was keeping him from becoming addicted. (int. 6, p. 6.)

The unimportance of these services could possibly be seen as a challenge to my definition of value, as the users' claimed disinterest in the service points away from it being seen as offering them "what they ought to want from life." (See 1.6 for further discussion.) This also affects my definition of goods, that are founded on the condition of the good "satisfying a human want," (see 1.3) and therefore depends of someone actually wanting the good in question. During the course of my inquiry, I have already abandoned the terms "price" and "product", and I am open to the possibility of there being a more accurate way to describe the transactional relationships between users and digital services than in the terms of goods and values. Perhaps a focus that moves more towards "what is being exchanged" (see 2.1.) leaving out the question of whether someone want what's being exchanged. However, it is my belief that a discussion about transactional relationships that refrains from discussing value will struggle to come up with a holistic theory. This might particularly be the case with transaction in digital services, where the "items of transaction" is intangible and monetary aspects often are unclear, and affective aspects might have a prominent role. (See 1.1 – 1.6 for further discussion.)

#### **6.4: Differences and similarities in the services**

The services represent different kinds of economies. The informants that talked about Netflix used words that belonged to the discourse of traditional trade – money for product, when describing their transactions with the service. This relationship was seen as straightforward by the users. Fanfiction-users' description of their relationship with Fanfiction.net belonged to the discourse of gift-economy, and was also seen as straightforward. The users of Facebook described their relationship with the service as imbalanced, where the flow of information was one-sided and Facebook was unclear on what they got from their users.

All the three services have entertainment as an important good, and is seen as a practical frame for content that is supplied by some other source, be it by other users (Fanfiction. net and Facebook) or licensed by other sources (Netflix.) All three services had time and increased user-mass as a good they got from their users.

Facebook and Fanfiction.net are forums for social interaction, and the other users are an important actor in the transaction, supplying content and the opportunity for interaction, both considered goods by the users. “The other users” are the key to the users’ motivation for using the site on both Facebook and Fanfiction.net. Netflix lacks this social component, and the users talk about a transactional relationship where the user and Netflix are the only two actors. There are some social components built into the interface of Netflix, such as recommendations to friends via Facebook, but none of the users talked about this in the interviews.

As initially mentioned, I use the term “service” with reluctance when discussing such things as Facebook, Netflix, Fanfiction.net, Spotify, Twitter, Tumblr, YouTube, etc. After conducting this enquiry, I am still not sure whether this term is suited to describe them, or if they even belong in the same bag. There are many differences between the three services in my study, both when it comes to how they function, what they are for and their transactional relationships with the users. For example: Facebook is used for social interaction and organization, Netflix is used as a practical solution for watching films and series. Facebook connects many users and have a transactional relationship that consists of the user, other users and Facebook – with Facebook controlling the stream of information and communication, while Netflix allows the user to stream video and have a transactional relationship with the user and the service as the only actors. In a way, it seems like we are discussing two widely different things. Still, there are similarities: The users seek entertainment, content is supplied by someone else than the service, the services offer a technological frame. These similarities leads me to see them as connected, to believe that there is a “serviceness” a set of features that all these things have in common, even though this set might consist of vague characteristics. (See 1.2 for further discussion.)

## **6.5: The road ahead.**

As already stated, this enquiry’s aim is not to test hypotheses or to create solid facts, it is more of an explorative look into the transactional relationship between users and digital services. As a result, the conclusions we can draw from the enquiry are likewise: not solid statements about reality, only insights in to what might be “droplets of understanding” and hints about which perspectives might be valuable in further investigations, and which issues might be worthy of further study. In the ideal world, I would have taken on some of these questions

myself, and presented them in this paper, but there are practical limitations that keeps me from doing this, as I have limited resources when it comes to time and work-capacity, and there is, of course a requirement for me to keep this thesis on topic. Maybe some day I will get the opportunity to tackle some of these issues in another project, and I also welcome all readers to delve into this topic and utilize any of my findings or material they might find useful.

In my opinion, this enquiry's most useful perspectives are the wide definitions of value and goods, because they serve to capture a great range of goods the users might see in the services. Also I think the view of the relationship between the service and the user as a transaction of goods between actors in stead of as a transaction of product and price between a seller and a buyer is fruitful, as it might serve to remove some limiting presumptions about transactions, leaving the researcher with a more open mind.

The topics I would recommend for further study is:

- *The unimportance of digital services*: If the users see the service as rather unimportant to them, why do they spend so much time on them? Is there a control-aspect to seeing something as unimportant, some sort of contra-power strategy? Is there a special value to unimportant activities, some sort of leisure-value?

- *The identities of services*: The users talked about the services as the interface of the service, the service as a company and the service as those that founded or owned the service. What are their relationships with the different identities of the service?

- *Bads*: What is the function of bads in digital services? This might be particularly interesting in digital services where one can pay to get rid of commercials, breaks, lack of saving-options, or other disturbing features, such as in Spotify, some streaming-services and many web-based editorial programs.

- *Value-assessment*: This was unfortunately something I didn't get time to expand on, even though it was a crucial part of my value-analysis. I only got to the conclusions that the value assessments were mostly based on how something affected someone emotionally, if things changed for better or worse, the practical implications on everyday life and the assumed risks and potentials. This is an extremely brief and superficial summary of something that is most likely very complicated. Also, a proper insight into how users assess the value of a good is of tremendous value to both commercial actors and researchers.

- *Characteristics of particular groups of goods*: It would be interesting to do an in-depth analysis of a particular group of goods, for instance the “communication/relationship-category,” or the “addiction/dependency/loyalty-category.” Conducting new interviews, focusing exclusively on one single group of goods could provide valuable insight into the nuances of a group of goods, how that good is constructed as valuable, variations of a good, and the key characteristics of a special kind of good.

## **6.6: Final conclusion**

**I will conclude my enquiry by admitting that I have only scraped the surface of an, in my experience, big and complicated topic that tends to resist all objective measuring methods and proves slippery when it comes to attempts of strict definitions. What are the goods of digital services? It is not a yes-no question, there is no short answers, or even universal answers. But I dare say it is worth asking, as the industry of intangible goods and digital service is growing bigger. Because, if we don't know what we get from the service, and not what we give for it – how will we determine if it's worth it?**

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# **Appendix**

## **Access as Transaction**

**A Discourse analysis of users' perception of value and cost on Facebook,  
Netflix and Fanfiction.net.**

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# Appendix 1

## **About the researcher**

I am a 24 year old girl from the west coast of Norway. I have a bachelor degree in Digital culture from the university of Bergen. My earlier research have considered the power potential of information organisation on the Internet, spatial metaphors on the Internet, sarcastic and humorous user interaction on Wikipedia and the potential of free Internet use as a learning tool in schools. The latter subject was the topic of an action research project, which makes this user perception study my second qualitative research project. In addition to digital culture, I also have a background from psychology and art history, with a focus on rhetoric.

I have little technical insight when it comes to the computers, and my interest is mainly in the people using them. Still, I have basic knowledge of web design and a limited understanding of programming. I consider myself to be a heavy Internet user, with about five hours of daily use. This use mainly consists of entertainment such as streaming video, reading newspapers, browsing humour sites and reading fan fiction. I also use social networks on a daily basis, mainly Skype and Facebook. I access the Internet from my phone and my computer.



## **Audit-trail**

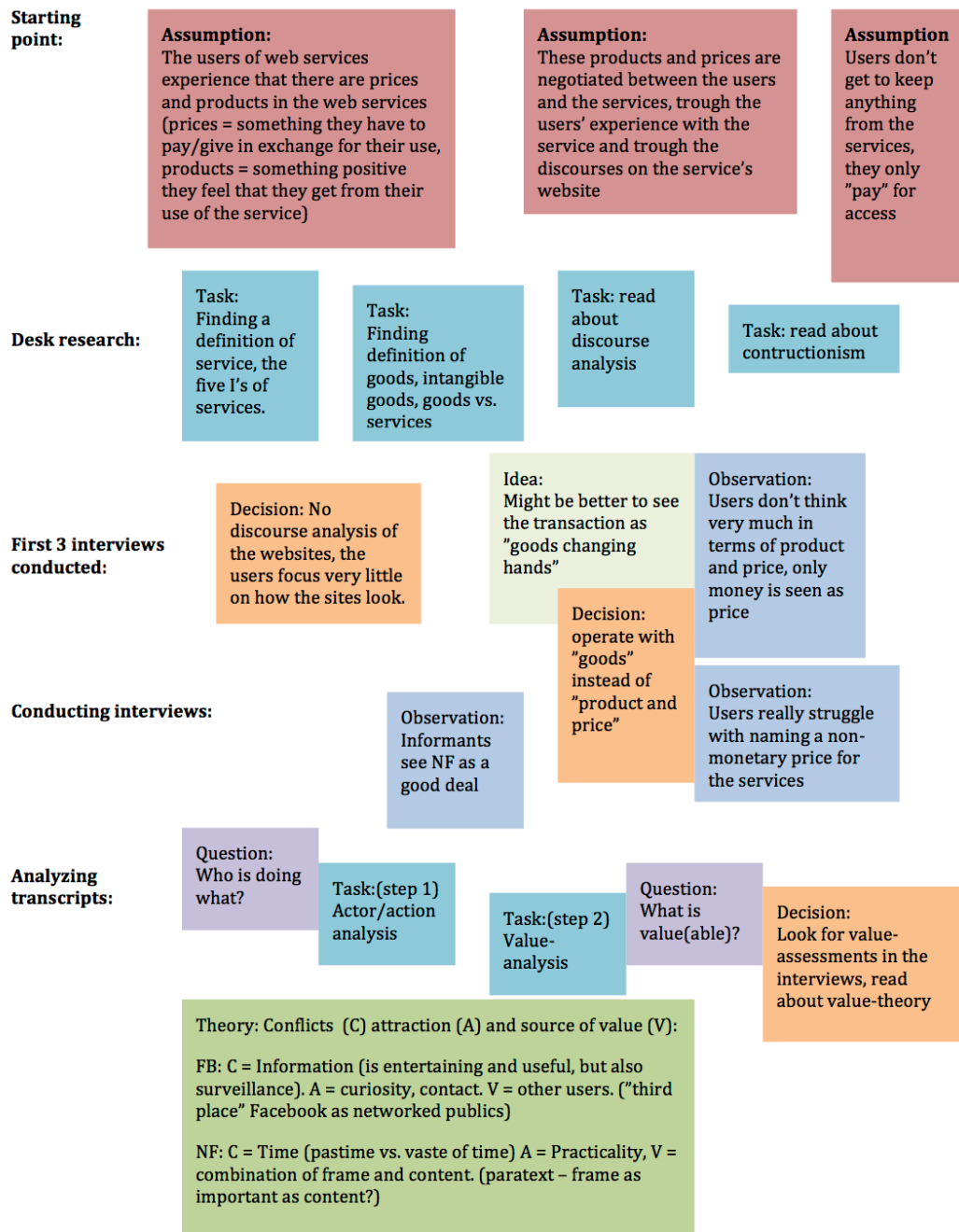
### **Comments to the audit-trail**

The audit-trail is just a rough overview of how my research evolved and changed course. It is almost like a snapshot of my thoughts and actions during this enquiry, and it might be difficult to follow for anyone else. Still, I will try to provide some help with understanding the audit-trail:

In the left margin I keep track of where I am in the research process. The trail is chronologically organized, with the oldest events on top and the newest on the bottom. The text-boxes are things that influenced the direction of my research. They are color-coded to whether they are ideas, theories, observations, tasks, etc. Boxes that are connected or in close proximity to each other are events that led up to the same outcome. For example: When I was extracting from the forms, I observed some goods that were only of negative value. This led to me making a “what is valuable to whom”- form, which led to the theory of bads in digital service and the seven categories of goods, etc.

As you can see, some items have an impact later down the trail, as has for example the theory of the power-potential in Facebook’s role as a way of keeping updated, which is revisited in the theory of the power-potential in the design of the services. Other ideas or theories are abandoned, such as the idea of using discourse analysis on the websites or of having a second interview-round.

## Audit trail



Question: How is a good constructed positively or negatively? Ex. NF: pastime vs. waste of time? (Cultural models?)

Theory: To keep informed/updated = power element in FB?

Thought: FF-users get happy from reading FF. Ask FB- & NF-informant if the entertainment on FB & NF make them happy too?

Idea: Possible second round of interviews? Ask the informants directly what the goods are in digital services?

### Extracting from forms:

Task: Make "Valuable to whom-form"

Observation: Goods with only negative value

Observation: Different transactional models (NF money for product, FF community)

Observation: Different relationships between users and services.

Observation: Goods fits in to seven categories

Theory: "Bads"

Theory: NF: traditional economy, FF: Gift economy, FB: hybrid

Theory: FF & FB more actors in the relationship, NF just user and service. Uneven flow of information in FB

Theory: Seven categories of goods in these digital services: **entertainment, communication/relationships, practicality, content, user-mass, addiction/dependency/loyalty**

Question: Is entertainment always positive?

Observation: Users say the service is unimportant, see it as their responsibility to regulate use

Observation: user-mass and addiction/dependency/loyalty only bads or valuable to the service

Theory: Power-potential in the design of the services. Regulating use and deeming the service unimportant = counter-power

Theory: the value of attention - attention economy

## The researcher's evaluation of the process

This project was designed to be straightforward. I wanted to investigate the products and prices in digital services, and I would do this by interviewing the users. As it turned out, none of this was remotely uncomplicated. First, there was the notion of the products and prices, which led me down a complicated definition-process that ended up with me disregarding the terms, replacing them with the term “goods.” The word “goods” was in itself difficult to define, especially with the features of intangible goods in mind, and so I had to go down another complicated path to define that word. The services also proved slippery to proper definition, and I had to go through a long discussion about value, constructionism and discourse analysis before I could even begin to discuss my actual research.

I feel that I spent an awful amount of time on definitions and theoretical discussions, but as it turned out, this theoretical background was one of the things that came out of this project that I deemed most valuable. Also, the theoretical background made it easier for me to interpret the findings from the analysis, as it helped me to understand what my questions really were, which reminded me of the situation in Douglas Adams' book *The Hitchhiker's Guide to the Galaxy*, where a computer provides the meaning of life, but everyone is unable to understand it, because they don't really understand the question:

*"All right," said Deep Thought. "The Answer to the Great Question..."*

*"Yes..!"*

*"Of Life, the Universe and Everything..." said Deep Thought.*

*"Yes...!"*

*"Is..." said Deep Thought, and paused.*

*"Yes...!"*

*"Is..."*

*"Yes...!!!...?"*

*"Forty-two," said Deep Thought, with infinite majesty and calm."*

*"Forty-two!" yelled Loonquawl. "Is that all you've got to show for seven and a half million years' work?"*

*"I checked it very thoroughly," said the computer, "and that quite definitely is the answer. I think the problem, to be quite honest with you, is that you've never actually known what the question is." (...) So once you do know what the question actually is, you'll know what the answer means."*

*(Douglas Adams, The Hitchhiker's Guide to the Galaxy, 1979.)*

In my case, I didn't end up understanding the meaning of life, but my discussion of what makes something valuable, made it easier to identify the goods in my informants' interviews.

When thinking back to the practical part of my enquiry, there are many things I now see that I could have done different. For instance, I think that I should have waited until I had a proper definition of value and goods before I created the interview guide, as it focus on “products” and “prices”, terms I later abandoned. My results somewhat reflects the confusion of terms and definition that I carried with me halfway trough this enquiry. I also believe that I could have benefited from varying my approaches a bit, maybe subjecting different informants to different interview strategies, in order to get a more varied insight to their value construction, and that I should have adapted my interview strategies and the interview guide during the course of my interviews, so that I could have benefited from things I learned and observed during the interviews. I refrained to change the interview guide between the interviews, as I feared I might compromise the enquiry’s reliability to do so, but now I think that might well have adapted it during the interview period in order to get more relevant answers.

This research process has made me acutely aware of my own practical limitations. As an inexperienced researcher working alone, I was constantly over-worked. There was reading to do, interviews to conduct and transcribe, there were translations and analyses, double-checking and not to mention the actual paper to write. I doubt that I always chose the smartest way to do all this, and have learned a lot about how to do things more efficiently. (Things I wish I had known in forehand of conducting this study.) There are so many things I wish I had the time to investigate further, but lacked the resources to do.

Had I realized the complicated nature of my research field in forehand, I might have selected a less confusing field, with more solid terms and items of study, but when it’s all said and done, I learned a lot from this journey, both as a junior researcher, a student of Digital Culture and a human being. The world of values fascinated me, as did my informants accounts of the goods they seek in digital services, and their assessments of valuable things. I got to scrape the surface of the vast, untamed field of values, an issue that strikes the core of human existence – of who we are and what we want from our lives. It was not an easy journey, and I tripped a lot on the road. I can even be argued if I really made it all way to the finish line, with theory-stubs and vague conclusions as the only things to show for my work, but I will not say it was for nothing. As I see it, my greatest accomplishment with this study was to draw attention to the field itself. Today, where we are dealing with so many kinds of goods, and the aspect of money have such a prominent role I many societies, it might be important to take a step back and consider *why* things are considered valuable, and what value is really all about.

## Sitater – originalversjon (quotes – original version)

*I = intervjuer*

*K = informant*

*Der ingenting er angitt er det informanten som snakker.*

Eksemplene er nummerert likt som de oversatte versjonen i funn-delen.

Eks. 1

”(...) folk er der jo hele tiden...” (int. 9, s. 5)

Eks. 2

”(...) et par personer som har en ganske artige beskrivelser om ting.” (int. 5b, s. 2)

Eks. 3

”Fordi de hadde sånn gratis prøvemåned, og det er jo alltid lurt. En går jo på sånn reklame. Såå og da finner du ut ”ja, ok, det er jo et godt tilbud for sånt som har gått på tv då tidligere, for det er jo bare sånn gammelt som kommer på nytt, men ting som du ikke har sett så er det jo enkelt tilgjengelig, og så er det jo veldig brukervennlig, og det er kanskje det som gjør at du fortsetter etter den måneden.” (int. 8, s. 2)

Eks. 4

”For du må jo ha en viss oppdatering, det må jo teamet bak Netflix sørge for.” (int. 8, s. 3)

Eks. 5

”Det er på en måte en legetim plattform, og hvis du hadde tatt vekk Netflix så må du tilbake til den der ’streamer en ting der og en ting der’ hvis du vil følge med på de samme seriene som ikke går på – på TV.” (int. 8, s. 4)

Eks. 6

Eh det er jo underholdning, og så er det veldig sånn... enkel underholdning da, fordi at du... du vet litt hva du kan – altså det står sånn små sånne oppsummeringer over hva alle historiene handler om, så du vet veldig hva du går inn på, det er litt mindre forpliktende enn å plukke opp en hel bok, hvis du bare vil ha noe som underholder deg sånn kjapt. Og så er det det der med å få disse oppdateringene fra folk altså, så får du den der – det er noe litt gøy som dukker opp i mailen din, du får den ’å, den historien husker jeg, den var bra, nå har det komt mer av den.’ Så er det jo litt det å bare se hva folk kan finne på. Noe av det er liksom bare så *sykt*. Og veldig utforbi, fordi jeg føler at veldig mye av det som blir gitt ut av filmer og serier og bøker og alt mulig, ting er ofte på den samme måten hele veien, det er ikke så veldig overraskende fordi det er det som selger, mens på fanfiction så er ikke folk så interessert i å selge bøker, de har ikke masse redaktører og team og sånn som sitter og sier ’å, det må være sånn og sånn’ så at det kanskje er litt mer overraskende av og til. (int. 12, s. 2)

Eks. 7

”Og så kunne man ta kontakt med alle dem som man egentlig ikke har et slikt forhold til at man har telefonnummeret deres.” (int. 1, s. 2)

Eks. 8

”K: Eeehm, det er vanskeligere å holde kontakten med folk, rundt omkring... mhm.

I: Hvorfor gjør Facebook det så lett å holde kontakten med folk?

K: Nei, det er enkelt å snakke med dem og folk er der jo hele tiden, så jeg bruker veldig mye tid på det, og... ja.” (int. 9, s. 5)

Eks. 9

”Fordiii det var veldig praktisk i forhold tiil studiet mitt og alle som gikk det fordi alt det viktige som skulle skje i forhold til skole eller det sosiale, det gikk veldig masse over Facebook. Mmm, sånne eventer eller forestillinger de lå jo der, og så meldte man seg på.” (int. 1, s. 2)

Eks. 10

Det er jo en sånn ting der jeg faktisk sjekker Facebook konsekvent, på grunn av at det har gått fra å være et sosialt medie til å bli en måte å holde meg selv informert på om hva som skjer i mitt liv. (int. 6, s. 2)

Eks. 11

”K: (Sukk) Nå er jeg jo bare der som en nysgjerrig biperson, som ser hva andre har skrevet, fordi det er sjelden at jeg skriver selv. Det hender at jeg er på chatten og snakker med noen, men det er svært sjelden det også, for jeg liker bedre å snakke, sant. Da er det lettere å ta telefonen.” (int. 2, s. 3)

Eks. 12

”Men jeg, jeg er veldig passiv, jeg har ikke endret profil, jeg har ikke oppgitt noen flere opplysinger enn jeg gjorde helt innledningsvis.” (int. 5b, s. 3)

Eks 13

”Jeg har et litt – altså jeg bruker det mye men jeg har et litt avslappet forhold til det også, at jeg kan liksom tre vekk og tenke at ”det er bare Facebook,” mens mange blir vel litt for eh, for heng opp i normene og alt det der ”oi, nå er det noen som har skrevet noe på Facebook til meg som jeg ikke likte.” (int. 6, s. 5)



Eks. 14

”Ja, det har jeg i etterkant av flere artikler som har liksom kommet ut med Facebook-avhengighet og lignende så har jeg tenkt at kanskje jeg bruker det litt for mye, en så har jeg bare konkludert med at det koster meg ingenting med mindre jeg ser en monumental verdi i det, og det gjør jeg ikke, altså. Jeg ser ingen verdi i noe som er så abstrakt.” (int. 6, s. 6)

Eks. 15

”I: Hva føler du at du betaler, eller gir i bytte mot å få bruke Facebook?

K: Person...opplysninger om meg selv, og så innhenter de sikkert informasjon om alle de artiklene jeg trykker på.

I: Når du sier personopplysninger, hva tenker du på da?

K: De har, de eier jo alle bilder, de eier jo egentlig alt som er på Facebook, så de har masse av ditt personlige liv etter hvert. Nå er jo ikke jeg så personlig, men hvis man legger ut masse, når forhold begynner, når forhold tar slutt, alle bildene fra ferien din, det eier jo Facebook.” (int. 1, s. 4/5)

Eks. 16

”I: Mhm. Hva tror du de som eier Facebook får utav at du bruker det?

K: De får, i og med at de får meg som medlem, så øker de jo – de øker jo massen, medlemsmassen sin, som gjør st de blir mer attraktive for markedet med annonseringer, reklameinntekter. Ja, det er jo penger da, igjen.

I: Mhm.

K: Tror jeg, og så kanskje ennå en annen ting. Som kanskje ikke av penger, men at de på en måte er litt påvirkere, i forhold til hvordan vi skal oppføre oss i forhold til Facebook. For de driver jo og endrer på profil – de endrer jo på utformingen og, det er jo på en måte, man blir jo liksom på en måte bare – de får litt makt i forhold til det.

I: Hvordan du organiserer...

K: Hvordan du organiserer, og du blir litt sånn bevisstløst ført inn i noe. Så de får en form for makt også, tenker jeg, når på en måte, du er med i de greiene der. Og så får de vite mye også, det er jo en annen ting, at de kanskje får vite – de får vite veldig mye, sant, det, eh, av personlige ting egentlig, som og går mot: Hva gjør de med de opplysingene vi gir om oss selv på Facebook, for eksempel? Hvordan organiserer de det og? De kan jo kanskje etter hvert bruke spesielt ting deg og, hvor de gjerne legger ut ting som de vet at er tilpasset meg og den personen jeg er, for eksempel.” (int. 5b, s. 6)

Eks. 17

”(…) men så har det blitt så stort og det har kommet så mange normer med det at du gir liksom opp litt den der fritiden din. At den der evenen til å virkelig ikke ha noe med noen å gjøre – at du kan liksom konstant kontaktes og lignenede – du gir liksom opp alstå den der anonymitet og frihet. Det gjør du, det synes jeg.” (int. 6, s. 5)

Eks. 18

”Det er et godt medium for å holde seg oppdatert, for å holde seg i kontakt, sånn at du faktisk kan fort får vite ”hvor skal jeg være, hva skjer” og vær fort ute med å vite litt, liksom, hva du bør gjøre denne uken, for eksempel. Om det skal være lekser eller om det skal være politiske seminarer så er det jo en enkel måte å.” (int. 6, s. 3)

Eks. 19

”K: Eeeh de tjener vel på at, eeeh, reklamen som ligger inne.

I: ok, og hvorfor tror du at de vil at flest mulig...

K: Dessuten så selger de vel informasjon til andre om folk, muligens, om hva flest er interessert i og sånn.” (int. 1, s. 5)

Eks. 20

”Nei, fra - si hvis jeg – si hvis det er en side jeg har likt, hvis de har betalt, så kan jo, hvis du betaler penger så kan folk som like den siden – når de trykker på hjemmesiden sin så kommer det opp flere litt sånn sticky posts, som det heter, sånn der reklame som du ikke liksom, som vises. Det er et nytt system de har for markedsføring. Så jeg tror det er rent kommersielt jeg, altså.” (int. 6, s. 5)

Eks. 21

”Ehhhh (sukk) Det var vel andre som spurte om jeg var på facebook, oooommm – og det virket jo litt interessant med andre som gjerne satt hele kveldene og pratet med en eller annen. Såååå... Og de fikk jo kontakt med gamle venner, gamle klassekompiser, utenlandske venner...” (int. 2, s. 2)

Eks. 22

”Ja, eh, eller jeg så jo det da at det var masse folk der ja som jeg ikke hadde truffet på lenge og ikke visste hvor de var hen eller hvilket liv de hadde, og såne ting.” (int. 5b, s. 2)

Eks. 23

”Beste scenario så kan det ta ett minutt å få vite for eksempel hvis det skulle vært et møte der og da, fordi folk svarer rimelig – det har blitt så oppdatert at folk svare rimelig kjapt på Facebook.” (int. 6, s. 3)

Eks. 24

”K: Ja, ser på hva folk gjør på og... ja, mhm.

I: Så hva er det du gjør på når du er innom... hele veien?

K: Eeeh, ser hva folk legger ut, ser på sånne små filmer som folk legger ut, snakker med folk. Ja.” (int. 9, s. 2)

Eks. 25

”Ja, statusoppdateringer, eller hvilke, ja – eller mye om hva han har – for eksempel om en hendelse han har blitt opptatt av og gir sine betraktninger som er ganske morsomme, i første omgang om det. Og så er det andre som eh, skriver ganske vetige (fornuftige, anm.) i forhold til hverdagen eller verdimeslige ting. Det synes jeg er interessant å lese, litt sånn berikende.” (int. 5b, s. 2)

Eks. 26

”Det var vel fordi at jeg oppdaget at de faktisk hadde en del kjekke filmer og kjekke serier og var litt – og så var det enkelt egentlig både å komme innpå det og bruke det.” (int. 7, s.1)

Eks. 27

Nei, det er vel det at det er litt lettvindt, at altså, og det er kjekt, alstå du finner ting som du har lyst til se der. Det er jo masse sånt gammelst, og gamle filmer og sånn, med det kommer jo også nye ting og nyheter. Og så er det jo disse – jeg synes det veldig kjekt - mange kjekke sånne serien som man kan liksom bare ta – det trenger ikke være en hel film, det er greit med baren sånn luten halvtime og en time egentlig, at det ikke må være så omfattende. (int. 7, s. 3)

Eks. 28

”I: Ja. Mmm, hva føler du at du liksom får utav å bruke Netflix?

K: Eeh, altså det er jo tidsfordriv, liksom. Såå, vet ikke helt hva jeg får utav det. (Ler.) Får se masse bra serier som jeg har lyst til å se og sånn.” (int. 3, p. 2)

Eks. 29

”(...) får... se en del bra serier ooog filmer og sånn. Eeh, og gjerne at jeg ser filmer som jeg ikke har – at jeg får tilbud om filmer som gjerne ikke hadde tenkt jeg skulle se, men som kanskje var bra på en måte.” (int. 4b, s. 1)

Eks. 30

Ooog, eh, altså jeg føler ikke noe mer, for den tiden som jeg ville brukt på å se på TV, bruker jeg nå på Netflix i stedetfor. Så det er egentlig bare å erstatte TV og Tv-serier og Tv-kanaler. Så har jeg bare erstattet det med Netflix, på en måte. (int. 4b, s. 3)

Eks. 31

”Nei. For det blir jo til – du bruker det jo på en tid der du har fritid, der du ikke bør gjøre noe annet, i hvertfall gjør jeg det sånt. Ettermiddag, kvelder, etter mat når du ikke skulle gjort noe uansett.” (int. 8, s. 5)

Eks. 32

”Jeg begynte å bruke det fordii.. ja, liker å se serier, og da trengte man ikke å gå og kjøpe boksene. Og så tar det jo mye mindre plass, så slipper du jo å ha alle de sereiene i hyllene og sånn. Og så tenger man bare å ha med seg dataen, og da har man jo alle sesongene og sånt. ” (int. 3, s. 2)

Eks. 33

”Kan bestemme når du vil se, hva du vil se, og du kan kutte det ut når du vil og komme tilbake til det. Gir deg større valgfrihet i forhold til det å bruke Tv.” ( 5a, s. 2)

Eks. 34

”K: Jeg tror jo de som eier det tenker kun økonomisk, sant vel. Altså de vil jo ha penger ut av det, vel. Sånn at jeg tror ikke de gir oss dette for at vi skal kose oss i heimen, men det er en økonomisk – altså, det er jo en bedrift, tenker jeg. Så en butikk.

I: Så de tjener penger på abonnementene til folk?

K: Ja, mhm. Jah.” (int. 7, s. 4/5)

Eks. 35

”Det kan hende – altså utover det med penger – så klart det at du blir –du ser nok mer Tv, du bruker mer tid på det. Det kan man jo stille spørsmål med – det krever vel på en måte at man klarer å regulere bruken av det selv. Men det kan hende at du mister en form av frihet da. Du tror - Du har stor valgfrihet men du blir og på en måte litt avhengig, altså det er avhengighetskapende kanskje, dermed at du mister litt sånn friheten. Du blir litt... – altså faren er at du blir avhengig. Tenker jeg.” ( 5a, s. 4)

Eks. 36

”I: Har du tenkt på det før? Hva det koster deg å bruke Netflix?

K: Nei, jeg har ikke tenkt – eneste hvis jeg har tenkt på det så må det jo være i forhold til at du kanskje vi bruker kanskje litt for mye tid uansett foran Tven, sant vel. Så...

I: At det bidrar til at du bruker mer?

K: Ja, dette øker jo bare at du bruker kanskje mer tid. Og det må en jo ha et bevisst forhold til.

I: Ja, man må prøve å regulere det?

K: Ja...ja.” (int. 7, s. 4)

Eks. 37

”Nei, jeg vet ikke, jeg legger jo noen kommentarer i diskusjoner da, så jeg er jo en del av forumet.” (int. 10, s. 4)

Eks. 38

”Men hvis jeg liksom gir noe av meg selv så er det liksom ikke til siden, det er mer til de andre som skriver – hvis noen skriver noe som jeg synes at er skikkelig bra så skriver jeg gjerne sånn review der jeg skriver sånn ’åh, denne historien var skikkelig skikkelig bra.’ Eller hvis de spør sånn hva de skal gjøre så kommer jeg gjerne med et forslag, altså at du gir positive tilbakemeldinger selv, og så skriver jeg jo litt, og da gir jeg jo det og.” (int. 12, s. 4)

Eks. 39

”Mmmm... Em eh, em jeg får mye glede av det vil jeg si. For det er så mye interessant som kommeer frem. Jeg leser jo hovedsakelig om Harry Potter for eksempel, som er veldig kjente b-bøker og sånn. Og der kommer det forskjellige perspektiver frem som gjerne ikke kommer frem i bøkene. Og så er det gøy å se hva vi kan finne på med de forskjellige karakterene. (Kler.) Det er ganske underholdningsverdi i det som går utenforbi selve bøkene. Men jeg synes det er interessant sååå...å få nye innspill på ting som man gjerne ikke har tenkt over og, ja og se hvor... kreative andre folk er med andre ting. Ja.” (int. 4a, s. 2)

Eks. 40

”Men så er det noen som er veldig korte, og så har du noen som er, som er sånn med tegninger, nesten tegneserier, det er jo – og de er jo ofte litt humoristiske, og de kan jo være dritmorsomme, og det er jo overkommelig å komme igjennom.” (int. 10, s. 3)

Eks. 41

Ikke oversatt – originalintervju på engelsk.

Eks. 42

”Eeh, jeg bruker jo en del tid på det. Mhm. Ja så da går det jo litt tid bort, tid som jeg kunne ha brukt på andre ting men prioriterer å bruke på det. Men så er det jo som regel på kveldstid, så hvis det ikke er noe på TV, så kan jeg jo lese fanfiction. Ja. 4,3

Eh det er jo underholdning, og så er det veldig sånn... enkel underholdning da, fordi at du... du vet litt hva du kan – altså det står sånn små sånne oppsummeringer over hva alle historiene handler om, så du vet veldig hva du går inn på, det er litt mindre forpliktende enn å plukke opp en hel bok.” (int. 12, s. 2)

Eks. 43

”I: Eh, hva følte du at det kostet deg å begynne å bruke det?

K: Jeg syntes ikke at det kostet meg noen ting – eller litt, nei det kostet meg ingenting. Jeg synes deeeet...” (int. 4, s. 2)

Eks. 44

”Eh det er jo underholdning, og så er det veldig sånn... enkel underholdning da, fordi at du... du vet litt hva du kan – altså det står sånn små sånne oppsummeringer over hva alle historiene handler om, så du vet veldig hva du går inn på, det er litt mindre forpliktende enn å plukke opp en hel bok.” (int.12, s. 2)

Eks. 45

”Nei det er jo bare underholdning da. Det er jo bare som å lese hva som helst annet.” (int. 10, s. 1)



Eks. 46

”(…) så hender det jo at det er litt reklame og sånn.” (int. 4a, s. 3)

Eks. 47

”Så har de jo litt reklame, det er jo klart.” (int. 12, s. 4)

Eks. 48

”De som eier forumet – jeg vet ikke så mye om forumet. Det er ingen reklame på forumet, og det koster ingenting å være med på forumet, så jeg eh, tror bare det er noen sånne entusiaster som har opprettet forumet. Det finnes sånne diskusjonsforum på alle de der rasene som er i det der spillet da.” (int. 10, s. 4)

Eks. 49

”Jeg tror at det er litt sånn... at de har lagt det bare for at det skal være et sted å putte ting, og et sted å finne ting. At det er litt som et bibliotek, de har lagt det fordi de synes det er bra, og så tenker de 'å det hadde vært kult hvis det fantes en nettside der folk som skriver kan legge ut for de som vil lese.” (int. 12, s. 4)

Eks. 50

Ikke oversatt – originalintervju på engelsk.

Eks. 51

Ikke oversatt – originalintervju på engelsk.

Eks. 52

”Øhmm, jeg får informasjon. Jeg får sanseintrykk rett og slett. For meg er jo egentlig, altså, du lærer jo faktisk en del om mennesker av Facebook. Altså du lærer litt om hvilke personer som er litt personlige, hvilke personer som ikke er personlige i det hele tatt, som liksom er, eh, altså *pennlige* på Facebook, meg selv inkludert.” (int. 6, s. 2)

Eks. 53

”Lett tilgang tiil, eeehm, informasjon i forhold til studiet mitt, og viktige beskjeder går fortere mye fordi det sprer seg mye raskere. Når folk finner ut av noe i forhold til tid, at studietidene har endret seg eller det har kommet en ny viktig mail på skolemailen, så sier de fra til egentlig alle. Og jeg holder kontakten med alle. Nå bor jo jeg ”i utlandet.”” (int. 1, s. 3)

Eks. 54

”K: Det er litt stress å komme innpå igjen, fordi da er det så mange, eeee meldinger.

I: Det har skjedd så mye?

K: Ja, sånn at du må, det er så mange som du må innpå. De pleier jeg jo å krysse ut eller å være innpå og se på, sant. Så, så fra å liksom komme enn på om morgenen og så er det ti nye ett-eller-annet greier så kommer man innpå og så er det etthundreogtjuesju nye greier.” (int. 2, s. 4)

Eks. 55

”Men eh, det kostet meg kanskje litt i form av at jeg – litt det, kanskje en form for utlevering, og at jeg var litt skeptisk i forhold til hvilke opplysinger jeg skulle gi ut om meg selv. Så jeg måtte overvinne noen barrierer der i forhold til hvor langt jeg skulle gå med å beskrive – jeg følte at det pushet litt på at du liksom skulle oppgi en del opplysinger om deg selv.” (int. 5, s. 2)

Eks. 56

”Tar kontakt med andre som man ikke ville hatt kontakt med ellers. Sååå. Altså gamle venner, folk man har truffet for tjue år siden. Dem har man gjerne inne og ’hei’ også ’hvordan går det’ og litt mer sånn – blir litt mer oppdatert på gamle venner. Mhm.” (int. 2, s. 4)

Eks. 57

”Kanskje jeg snakker mer med de som jeg ikke ville ha snakket med hvis vi ikke hadde hatt et så uformelt sted å snakke sammen. Man slenger inn en kommentar her og der som egentlig ikke... altså, man skriver til folk som man vanligvis ikke hadde skrevet til på sms, eller hvis man skulle ringt.” (int. 1, s. 4)

Eks. 58

”Nei, altså, eem, de får trafikk. De får den trafikken så kan de sende meg adds (reklame, ann.) for eksempel, de har jo begynt med et nytt system der du kan betale for at det skal dukke mer ting opp i folk sone tidslinjer og... ” (int. 6, s. 5)

Eks. 59

”Nei, altså nå er det vel egentlig sånn at jeg er for mye på Facebook, fordi om jeg bare bruker ti minutter om morgningen og ti minutter om ettermiddagen og gjerne er innpå om kvelden, føler jeg at jeg må innom bare for å se hva andre har gjort. Så du blir avhengig av det.” (int. 2, s. 3)

Eks. 60

”Ja, det er lettvindt, sant vel, og eller det er – du har liksom alltid underholdning, hvis det er søndag ettermiddag og pøsregner og blåser så har du alltid noe du kan svippe innom og kikke på.” (int. 7, s. 2)

Eks. 61

”K: Eh, nei for ting som jeg får tak i på Netflix, for eksempel tvserieier og filmer, det finnes jo ikke på NRK eller... ja eller på de kanalene som jeg har tilgang til på samme måte.

I: Så det er rett og slett den eneste plassen å finne det...

K: Ja.

I: For deg nå?

K: Ja, lovlig, kan man jo si. Ja.” (int. 8, s. 2)

Eks. 62

”K: Ehe, at du har det der. Og så kan du jo og får se fortsettelsen, altså du har liksom muligheten - det er litt sånn øyeblikkelig tilfredstillelse...

I: Du må ikke vente på neste episode?

K: Nei, du må ikke vente til neste uke. Ha!” (int. 7, s. 3)

Eks. 63

”I: Har du vurdert å slutte å bruke Netflix?

K: Eh, ja. Det har jeg vel. Eeh, men det var på bakgrunn av at selv om det er mye bra på Netflix, så har det også vært en del... dårlige, dårlige filmer – gamle filmer gjerne – em, der andre, em, like sider som Netflix har kanskje mer om nyere ting. ” (int. 4b, s. 2)

Eks. 64

”Eeh, jeg bruker det oftere når jeg venter og sånn. Fordi jeg har jo nettbrettet med meg, så da har jeg det med meg når jeg for eksempel er på vakt eller er på flyplassen og venter. Jeg er jo ganske ofte på flyplassen og venter! (K er for tiden i militæret, anm.) Såå, da har jeg liksom

alltid nettbrettet med meg. Sååå, det har jo vært lettere å få tiden til å gå når du sitter og venter og sånn...” (int. 3, s. 2)

Eks. 65

”Jeg synes jeg får – i forhold til pris så synes jeg at jeg får mye igjen. Absolutt.” (int. 5a, s. 3)

Eks. 66

”Jeg føler at det er gaanske velbalansert nå, meen de kunne ikke tatt så mye mer enn en hundrelapp i månenden, sånn hunreogtjueni kroner i månenden, hundreogtretti, da begynner det å bli litt mye, en hundrelapp er liksom på grensen, 79 er bra, vil jeg si, kanskje jeg får ørlitte granne mer enn jeg gir da, vil jeg si.” (int. 8, s. 5)

Eks. 67

”Jeg synes jeg får mest, fordi jeg slipper det som er mest irriterende på masse andre ting, reklame. Det at det er reklamefritt har en veldig stor verdi i seg selv.” (int. 5a, s. 3)

Eks. 68

”Det er noe å lese på som du vet at... altså det er ikke sånn ukebladgreier, men det er ikke full litteratur heller, det er en sånn fin mellomting som du ikke finner så mange andre steder.” (int. 12, s. 4)

Eks. 69

Ikke oversatt – originalintervju på engelsk.

Eks. 70

”K: Eeehm, kanskje fordi at jeg har lest disse – altså at jeg synes at Harry Potter da for eksempel, var så bra at jeg har lyst til å lese mer om det, uansett om det ikke kommer fra forfatteren liksom. For å...

I: Du har lyst til å bli i universet?

K: Jeg har lyst til å bli i universet, det er veldig viktig for meg. Jeg liker det universet, og derfor synes jeg det er kjekt å lese om det og så vil jeg heller lese om det enn å lese om andre ting på en måte. Ja.” (int. 4a, s. 2)

Eks. 71

”Men jeg synes det er interessant sååå... å få nye innspill på ting som man gjerne ikke har tenkt over og, ja og se hvor... kreative andre folk er med andre ting. Ja.” (int. 4a, s. 2)

Eks. 72

”Men også for å skape et... samfunn der folk kan dele ting, at det kan være en positiv ting for de som eventuelt har laget den nettsiden.” (int. 4a, s. 3)

Eks. 73

”Og de som – de som skriver skriver jo bare for gøy. Det blir jo glad hvis jeg leser det. De blir glad hvis de får kommentarer og sånt.” (int. 10, s. 4)

Eks. 74

Ikke oversatt – originalintervju på engelsk.

Eks. 75

Ikke oversatt – originalintervju på engelsk.

Eks. 76

”I: Har du vurdert å slutte å bruke det?

K: Eh, ja jeg har det. For jeg tenkte sånn, at nå er jeg jo blitt tjuetre år fremdeles leser fanfiction, og jeg tenkte sånn at det er jo kanskje litt barnslig på en måte (K ler.) (lenede:) Meeen eeh, så har jeg jo tenkt at den gleden vil jeg bare fortsett ha, så jeg kommer til å fortsette å lese det uansett hvor gammel jeg blir, tror jeg.” (int. 4a, s. 3)

Eks. 77

”K: Ja, jeg ser nok mer, altså, før satt jeg foran Tven og så, nå kan jeg være mange andre steder. Jeg kan trene ute i boden og se det på nettbrettet og så kan jeg fortsette – altså jeg kan se på Tv mens jeg gjør mange andre ting.

I: Ja, at det har gjort deg mer mobil?

K: Ja, det har gjort meg mye mer mobil, og ja, på en måte mer multitaskende – kan gjøre flere ting på en gang.” (int. 5a, s. 2)

Eks. 78

”K: All informasjonen min ligger jo der ute da. Så hvis du har en som er veldig nysgjerrig og vil vite hva du driver med, så eh, er det jo på nettet. Du legger jo inn alle personalia og hav du liker og hobbyer. Så de blir jo godt informert. Men jeg tror ikke at de benytter det allikevel.

I: Nei.

K: Så interessant er jeg ikke.

I: (ler.) Eeh, synes du, altså - Så litt informasjon da. Eeh. Men synes du facebook er verdt å gi den informasjonen?

K: Ja, for jeg synes ikke den informasjonen er så galen (ille, anm.) At de vet hvor gammel jeg er, at jeg er dame eller mann, eller hvem mine venner er, sant altså. Eller hva jeg liker. Det gjør ingenting om de vet det.” (int. 2, s. 5)



## Value form

*Explanation:*

*Good = an identifiable entity that the informant gives either positive or negative value.*

*Supplier = the identity that the informant reports as the one responsible for providing a good.*

*Assessment of value = the value of the good as reported in the interview. Quotation marks means the assessment is a direct quote (which is translated from Norwegian. For original form, see appendix) by the informant. Lack of quotation marks means the assessment is made from the context, which is described.*

*Code = overarching principals to which the goods belong.*

*Value user/service = the value of the good for user and service:*

*P = positive*

*N = negative*

*Ne = Neutral*

### Facebook

#### **Information:**

<b>Good</b>	<b>Supplier</b>	<b>Assessment of value</b>	<b>Code</b>	<b>Value user</b>	<b>Value service</b>
Empty chitchat	People on FB	"Unnecessary stuff"	Information, unwanted stimuli	N	
Disclosure	User	"Did cost me a bit." "They kept pushing to get to know things"	Information, disclosure	N	P
The things	People on FB	"Embarrassing and uninteresting."	Information, unwanted	N	

people write that makes me feel sick		”	stimuli		
Information concerning social network	FB	“The bartering relationship is quite ok.”	information	P	
Information and impressions, learn about people	FB + people on FB	Main reason for being on FB	information	P	
Keeping up with what people are doing	FB	”I spend a lot of time on it, but it still makes it easier to stay updated.”	Information	P	
Upload your information	User	”I don’t think that information is too bad.” Gives in exchange for FB	Information, disclosure	Ne	P
Stressful with too many messages	FB + people FB	”a bit stressful.”	(over) information	N	
Give away personal information	User	”I think it is a high price to pay for such a silly service.”	Information, disclosure	N	P
Uncertainty about how much of your activity is visible for other users	FB	”I was actually a bit afraid of FB, because what does people see when I am there?”	Information, uncertainty	N	
They get to	User	”They use it to	information,	N	P

know a lot of personal stuff		post things specially for you... create addiction or sell products."	business		
Information about me, online activity, friends, photographs	User	"One gives away a lot." "I guess they can sell the information or use it for their adds."	information, advertising, business	N	P
Keeping updated about what is going on in my life	FB	"A quick way to get in touch with people and get messages."	Organisation, communication, information, practical	P	
Keeping updated - or sign up on school related stuff.	FB	"very practical."	information, organisation, practical	P	
Important messages spread quicker and moves faster	FB	Reason for still using FB	information, communication, practical, organisation	P	
Easily accessible information about others	FB	Would have missed if quit FB	information, practical	P	
Keep up with what others writes and does	FB + people on FB	"Fun to keep up."	information, entertainment	P	
Most people have FB/don't	people FB	"Counts a lot."	information, being included	P (?)	

missing out					
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### Communication:

Good	Supplier	Assessment of value	Code	Value user	Value service
Stay/get in touch with old acquaintances	FB	"Interesting."	Contact, communication	P	
People answers quickly on FB	FB	"It is been so updated that people answers reasonably quickly on FB."	Communication, practical	P	
Informal platform	FB	"When you send someone a message on FB, it feels like you are just having a slightly extended conversation."	Communication, informal	P	
You give a bit much of yourself, of your spare time.	User	"It's like you give away the ability to not have anything to do with anybody, you can always be contacted... you give up anonymity and freedom."	Unwanted stimuli, captivity, communication	N	
Keeping in touch	FB	Reason for having FB	Contact, communication	P	
Easy to talk to	People on	Easy	practical,	P	

people, they are there all the time.	FB+FB	“Spend a lot of time on it.” (doing it a lot = entertainment, pastime?)	contact, communication		
Contact people you wouldn't normally text or call	FB	”More personal than email, less personal than the phone.”	Communication, semi-formal	P	
Keep in touch	FB	Main reason for using FB	Communication, belonging	P	
The community on FB	People on FB + FB	Would have missed if quit. “I would have been more isolated without it.”	Belonging, contact	P	
Contacting old friends, friends in other countries	FB	”A bit interesting.”	Contact, communication	P	

### Entertainment:

Good	Supplier	Assessment of value	Code	Value user	Value service
Funny and entertaining posts	A couple of the people on FB	”Humorous and entertaining to read.”	Entertainment	P	
Sensible post about everyday topics	Other people on FB	”Interesting and s bit enriching to read.”	Entertainment	P	
Funny things people post	People on FB	Nice thing with having FB	Entertainment	P	

Interesting news articles people share	People FB	“Interesting”	Entertainment	P	
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### Busyness/advertising:

Good	Supplier	Assessment of value	Code	Value user	Value service
Terrible amounts of advertising	FB	”Annoying.”	Advertising	N	
Increase their user mass	User	”Makes them more attractive on the advertising marked.”	Busyness, user mass, advertising	Ne	P
Money, advertising revenue	User	”They gat the traffic so they can send me adds.”	Busyness, advertising, user mass	Ne?	P
Money, advertising revenue	User	What FB gain from their usage	Busyness, advertising	Ne	P

### Addiction/attention

Good	Supplier	Assessment of value	Code	Value user	Value service
Addiction	User + FB	”I’ve been thinking I might use it a bit too much.”	Addiction	N	
Addiction	FB	”I spend too much time on	Addiction	Ne/N	

		FB... I feel I just have to check in to see what others have done." "It is fine."			
My attention "You get sucked in to it."	User/FB	"What I have given"	impulses, attention	N	
Notifications from FB	FB	"Annoying... a big silliness... have affected me in a negative way."	Unwanted impulses	N	

## Netflix

### **Practical:**

<b>Good</b>	<b>Supplier</b>	<b>Assessment of value</b>	<b>Code</b>	<b>Value user</b>	<b>Value service</b>
I can watch NF in many places	NF	"It has made me more mobile and multitasking."	Practical, freedom of choice	P	
Can pause and watch more later	NF	Would have missed if quit	Practical	P	
Can watch many movies on the same site	NF	"Would have missed the simplicity... more practical than streaming one thing here and one thing there."	practical, content, availability	P	

Always having entertainment	NF	Would have missed if quit	Availability	P	
Large selection, here and now	NF	Makes it worth it in comparison to renting or buying the movie	Availability, content	P	
Good deal for things that was aired on TV earlier	NF	“good deal”	Availability	P	
Entertainment option	NF	”A separate option... always an option.”	Freedom of choice, availability	P	
To choose what you want to watch, when you want to watch it, being able to pause and return to it	NF	”Gives you greater freedom of choice when using TV.”	Freedom of choice, content, practical, availability	P	
Easily available	NF	Makes you keep using it	Available, practical	P	
Not having to go outside to rent a movie	NF	You don’t have to do anything	practical	P (increases use)	
Easy to get started and to use	NF	“Easy.”	Practical, user friendly	P	
Has everything of movies and series in one place	NF	”Takes up less space because you don’t have to keep all the series in your shelves... You	Practical, content	P	



		only need your computer to have all the seasons.”			
Easy to use	NF	Reason for starting to use NF	Practical, user friendly	P	
You can just go in and load in movies without having to go out and buy a movie	NF	”I think that is positive.”	practical	P	
Can watch many episodes after each other	NF	”I think that is very nice, because I think it is very boring to wait.”	Content, practical	P	
Easier access to movies and series	NF	Would have missed if quit	Practical, content	P	

### Content:

Good	Supplier	Assessment of value	Code	Value user	Value service
Watch good movies and series	NF	”Good”	Content	P	
Bad, old movies	NF	Bad, reason for considering quitting	Content	N	
Fun movies and series	NF	Fun, reason for starting use	content	P	
New stuff and new movies	NF	God when considering the	Content, updates	P	

		old stuff they have. Important with new stuff “or I think you would have gotten over it pretty quickly.”			
Series with episodes that doesn't last so long	NF	”It is nice with just half an hour, so it doesn't have to be so extensive so it doesn't take all evening... I think that is ok.”	Time, content	P	
Can watch the next episode	NF	”It is kind of a immediate satisfaction.”	Content, availability	P	
Interesting stuff there	NF	Interesting, positively surprised	Content	P	
Content that doesn't exist other places	NF	The only place to find things	Availability, content	P	
Good quality (of sound and image)	NF	”Turned out to be of better quality than what I used before... Would have missed the quality if I quit.”	Access	P	
Updating content	NF	”They have to make sure of a certain updating of the content”	Content, updating	P if done, N if not	

NF-produced series	NF	"In that way, I get a lot, I contribute to culture."	Content, creation?	P	P
New series and movies	NF	"I heard it was much old stuff, but they have improved."	Content, updates	P	

### Entertainment:

Good	Supplier	Assessment of value	Code	Value user	Value service
Entertainment, relaxation, interest	NF	What I get from NF	Entertainment, pastime	P	
Movies that interest me	NF	What I get from NF	Entertainment, content	P	
Simple entertainment	NF	"It doesn't give me a lot, it is just a topping to everything else." "It would have been the last thing to get priority time-wise or economic."	Entertainment	Barely P	
Entertainment, simple entertainment	NF	"It is what I want and think is positive."	Entertainment	P	
Relaxation	NF	Reason for using NF	Pastime, entertainment	P	
Pastime	NF	"Makes waiting more fun... easier to make	Time, entertainment	P	

		time pas when you are sitting there.”			
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Time:

Good	Supplier	Assessment of value	Code	Value user	Value service
The time I would have spent watching TV is now spent on NF	User	”No big losses”	Time, pattern of use	Ne	
Spend a lot of time watching NF	User	A cost – “You give of your time.”	Time	N, if too much	
Spend time and interest	User	”Can get distracted from other tasks... I use it when I have spare time.”	Time	N (But only if you fail to control the use)	
Spending more time watching TV	User	”You can question that”	Time	N	

**Money/business:**

Good	Supplier	Assessment of value	Code	Value user	Value service
Money	User	”They definitely get richer”	Trade, busyness, money	Ne	P
Low price	NF	”You got a lot for your money”	Good deal, trade, money	P	

Getting more customers	User	"Probably enhances their stock value, making them a bigger actor on the market."	Busyness, money, user mass	Ne	P
79kr	User	"For now I think it is worth it" "I feel it is pretty well-balanced."	Money, trade	Ne	P
Money, FN wants money, it is a store	User	"It's not very expensive" Worth it	Money, busyness, trade	Ne	P
Cheap	NF	"I think it is pretty cheap... it's not a lot of money."	Money, trade	P	P
Money, a new customer	User	What NF gets from usage	Money, business, user mass	Ne	P
79kr	User	Think it is worth it	Money, trade	Ne	P

**Usage:**

<b>Good</b>	<b>Supplier</b>	<b>Assessment of value</b>	<b>Code</b>	<b>Value user</b>	<b>Value service</b>
Offers/recommendations of movies I never thought about watching	NF	"I think that is very nice."	Impulse, personification	P	

Learn how it works	User	"It was really what cost me the most"	Usage, knowledge	N (but temporary)	
Used to having it	NF + User	"If we'd stopped having it now, we would have missed it."	Habit, pattern of use (dependency)	Ne (Turns N if stop having it)	
Very user friendly	NF	Reason for continuing use	User friendly	P	
Easy to work out	NF	Didn't see it as a hindrance to begin using it	User friendly	P	
Dependency, NF use personalisation to create loyalty	user/NF	"Perhaps you lose some freedom... the danger is that you may become addicted."	Dependency/addiction	N	P

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### Entertainment:

Good	Supplier	Value assessment	Code	Value user	Value service
Pastime	FF	"I feel I've won much""	Entertainment, time	P	
Entertainment	FF	"It's just entertainment... like reading anything else"	Entertainment	P	
Easy, non-committal	FF	Feel I get from Fanfiction.net	Entertainment, middle-literature	P	

entertainment					
Get more from universe of existing book/movie	FF, FFW	"I want to read more about it, even if the real writer didn't write more."	Entertainment, expansion of fictional universe, content	P	
Joy	FF	"It gives me a lot of joy, it is fun."	Joy, entertainment	P	
Entertainment	FF, FFW	"it is fun...entertaining."	Entertainment	P	
Good experiences	FF	Reason for not wanting to quit	Joy, entertainment	P	

### Content:

Good	Supplier	Value-assessment	Code	Value user	Value service
Input and views, other peoples creativity	FF-writes (FFW)/FF	"it was cool"	Input, content	P	
Updates on stories one keeps up with	FF, FFW	Fun when I get back	Keeping up, content	P	
Fascinating/surprising content, see what people can come up with	FF, FFF	"Want to keep up with...nice middle thing between normal literature and kiosk-literature... more pure and independent	Input, content	P	

		than commercial entertainment.”			
Stories continued	FF, FFW	“Have to know what happens... there’s always cliff-hangers”. ”	Keeping up, content	P	
Get updates on stories	FF, FFW	”Nice to get in my e-mail.”	Keeping up	P	
Short and easily read stories	FF, FFW	”They are often funny and easy to read”	Middle-literature, content	P	
Relationships with stories or people	FF, FFW	”Always looking forward to see if they finished”	Keeping up, content	P	
Get more from the hobby	FF	”I have invested time and money in the hobby and want to get as much out of it as possible.”	Expand existing universe, content	P	

**Community, confirmation, enthusiasm:**

<b>Good</b>	<b>Supplier</b>	<b>Value-assessment</b>	<b>Code</b>	<b>Value user</b>	<b>Value service</b>
Having a website people enjoy	user	”It is for personal pleasure... I have a great website where people have fun.”	Community, enthusiasm	P	P
Encouragement,	Other users	”It is a hundred	Contact,	P	



feedback		times better to do something when others give you positive feedback.”	confirmation		
Comments and feedback	User	”They get happy if they read what they have written, get encouraged by comments... one can contribute that way... if I give comments, it is because I think they did great, and I have to tell them.”	Confirmation, contact	Ne/P	Value FFW: P
A place to put and find fanfiction	FF	”They think it is good... they thought it’d be cool if it existed.”	Community, enthusiasm	P	P
Feedback	User	”If a story is good, I gladly write a review... give it more to those who writes than to the site.”	Contact, confirmation	Ne/P	Value FFW: P
Create a community for FF	FF	”Could be a positive thing for the creators of the site.”	Enthusiasm, contact	Ne	P

**Time:**

Good	Supplier	Value-assessment	Code	Value user	Value service
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Time	User	"You have to spend a lot of time reading and writing... you have to spend quality time."	Time	Ne (depends on how it's spent)	
Time	User	Investing time	Time	depends on how it's spent	
Time	User	"Spend time... time I could have used for other things... prioritise FF."	Time	P (if rightly prioritized)	

**Advertising, user-mass:**

<b>Good</b>	<b>Supplier</b>	<b>Value-assessment</b>	<b>Code</b>	<b>Value user</b>	<b>Value service</b>
Advertising revenue because I'm logged in	User	"Maybe they make something of it... it is so little it doesn't matter."	Advertising, user-mass	Ne	P
Advertising revenue from user-mass	User	"Don't think they make so much of it... need the money for servers and suchlike."	Advertising, user-mass advertising, user-mass	Ne	P
Many hits on their website	User	"What they want is to get many hits on their website."	user-mass	Ne	P
				Ne	P

User for their user-mass	User	"You add to their user-mass."	user-mass		
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## Actor – action form

*Explanation:*

*Actor = the one the informant reports is performing the action (the subject in the sentence)*

*Action = what is performed. (the verb in the sentence). This is a generalisation of the following statement.*

*Statement = directs quotes from the interviews.*

*Code = space for eventual future use.*

### Facebook:

Actor	Action	Statement	Code
I	<i>Spend time on Facebook</i>	<ul style="list-style-type: none"><li>- Use FB almost every day.</li><li>- spend more time on the Internet (because of FB)</li><li>- spend a lot of time on FB</li><li>- Spend very much time on FB</li><li>- spend the most time on FB-games.</li><li>- spend only ten minutes in the morning, ten minutes in the afternoon and is often logged in on the evening.</li><li>- would say that I use FB for about an hour a every day.</li><li>- is too much on FB</li><li>- stops by FB several times a day.</li><li>- log in to FB daily.</li></ul>	

*Aren't so much*

*on FB and is not an addict!*

- is not addicted to FB
- is not addicted to FB
- isn't someone that uses FB very much
- doesn't check in daily

*Keep up with the events and in touch*

- check if I have gotten any mails when I have been away from FB
- check FB very consequently
- simply get information and sensory input from FB
- get to know about interesting news articles that people share
- think it is interesting to read the good updates
- get a form of information regarding social network, so I think in one way I get something in return
- keep in touch with everyone that are other places than me via FB
- keep in touch with everyone
- think that FB is a medium for keeping updated and in touch
- is sometimes on the chat, talking to someone
- maybe talk more to the people I wouldn't talk to if we didn't have an informal place such as FB to talk
- go in and "like"

*Use FB to organise myself*

- have to keep updated on what's happening
- need to know a lot of what's going on FB
- just need a medium to contact people
- have a need to know if I should be somewhere or

do something

*Am passive and  
withdrawn*

- am very passive on FB
- am only on FB as a curious bi-person that see what others have written
- aren't so personal on FB
- rarely write myself
- don't write much on FB
- haven't changed my FB-profile or given more information than I did to begin with
- haven't disclosed anything more than name and the things necessary to create an account

*Was confused by  
FB to begin with*

- didn't understand what FB was in the beginning
- didn't really understand FB
- didn't understand how FB worked
- understood better after some time
- thought that FB was impossible to understand
- was pretty uncertain about FB
- wasn't so interested in FB
- was actually a bit afraid of FB

*Joined because I  
wanted contact  
with others*

- thought it could be interesting to meet acquaintances from earlier that I wasn't in contact with
- thought to use FB to keep in touch with the people I went to school with
- thought to use FB to find people, to talk to people

- saw that she got in touch with people
- saw that there was a lot of people there I hadn't met in a long time
- heard that other had FB

*Isn't always  
thrilled about  
FB*

- think that personal information is too high a price to pay for such a silly service as FB
- think the notifications on FB is silly
- think that there is terribly much advertising on FB
- thought that FB was pretty unnecessary, that there was a lot of empty chatter
- FB have a certain usefulness, but I haven't become more addicted or impressed
- haven't become a bigger fan of FB
- sometimes get annoyed by FB
- get exposed to advertising
- get a distaste from reading what people write on FB rather than being impressed
- read what people write and get a distaste sometimes
- only read those I think is interesting, the others I cut out

*Doesn't think  
FB is important*

- think I could have lived well without FB
- don't think I would have missed FB
- don't think FB has changed anything in my life
- think I'd never joined FB if it had cost money
- wouldn't say I win so much from being on FB
- don't give a shit about FB now

- don't give a shit about FB for a while sometimes
- don't miss FB
- have sometimes thought that I don't need FB

*Am slightly  
scared of being  
addicted*

- have to log in to FB when the number one (notification, ed.) shows up
- feel that I have to log in just to see what others have done
- have thought that I might be using it a bit too much

*Am a bit  
worried about  
giving up too  
much  
information*

- was sceptical to which information I should give about myself
- felt that FB pushed me to give out information about myself
- had to overcome some barriers in relation to how much I would agree to describe

*Don't think the  
price of FB is so  
high*

- think that I get more from FB than I give
- don't think that information is too bad (to give to FB, ed.)
- aren't that interesting (that FB would use the information they gather about me)
- don't think it cost me anything to start using FB
- don't think FB use the information they receive
- don't give so much for FB

*Have thought  
little about what*

- don't really think about that I spend more time on the Internet



- FB is costing me*
- haven't thought about what FB is costing me
  - have to little degree reflected on what FB is costing me
  - don't know what I feel FB is costing me

- FB, that, they**     *Have a lot of information about their users*
- owns everything you upload
  - owns all the pictures and everything on FB
  - have a lot of your personal life after some time
  - have access to everything
  - get to know very much about personal things
  - gets information on which kind of person I am
  - gets well-informed
  - knows my age, my gender and my friends
  - probably collects information about all the articles I click on

- Is strongly business-minded... and can use its information commercially*
- have just become a share-company, I think
  - have a new system where you can pay to have thing appear in people's time-lines
  - have a new system for marketing
  - probably gets money from me using FB
  - gets money from advertising
  - gives me as a member and increases their member-mass, making them more attractive for the marked with advertising revenue
  - probably makes money from the advertising that are in there
  - can really sell everything you upload
  - can send me adds
  - can use information about you to post things that

are specially targeting me and the person I am -  
can create addiction or link me to products and  
things they think they have great possibility of  
selling to me

- sells information about people to others

*Is useful for  
communicating,  
organising and  
getting  
information*

- have gone from being a social medium to  
becoming a way of keeping updated on the things  
going on in my life

- is a quick way of getting in touch with people  
and get information

- is a pure channel of information to me

*Get power from  
us using it in our  
lives so much*

- get some power in relation to its interface

- get some power in relation to how you organise  
your life

- is in a way influential in relation to how we  
behave on FB

- changes the interface of FB

- takes more from you if you invest more

*Can be  
distracting*

- I would say it takes your attention

- consequently uses red to engage you

- comes with notifications about me going in and  
see that "this and that have happened"

- writes like "now you haven't been logged in for  
this and this log time and you have missed out on  
this and that"

**People,** *Is on FB to stay* - asked if I was on FB

**others, a couple of persons**     *in*

- most people have FB
- needed to be on FB to be where other people where
- got in touch with old friends, friend abroad etc.
- get together on FB and stays in touch with each other

*Communicates efficiently via FB*

- finds out about the right information concerning school and tells everyone through FB
- posts about what is going to happen via FB
- answers pretty quickly on FB
- is on FB all the time

*Posts entertaining content*

- shares interesting news
- post funny stuff
- have pretty amusing descriptions about things on FB
- is fun and entertaining to read
- writes sensible things about every-day life and values

**One, you**     *Use FB to organise*

- sign on to events and shows
- get feedback when it is your birthday
- gets invited via FB

*Uses FB as a middle-formal communication*

- can contact the people you don't have the phone number of on FB
- makes a comment here and there and writes to

- channel "* people you wouldn't call or text
- sends a message through FB and it is less formal
- 
- Keeps in touch and gets informed*
- actually learn a lot about people from FB
  - stays updated on what is going on in the world
  - keep in touch with friends abroad
- 
- Give FB a lot of information about our selves*
- give up a lot to FB
  - give away your personal information
  - maybe post a lot, when relationships start and end, the pictures from your vacation
  - posts all personal information and what you like and hobbies
  - give a bit much of yourself
- 
- Get immersed by FB*
- kind of gives up some of your free time, the ability to not have anything to do with anyone
  - can always be contacted
  - give up anonymity and freedom
  - get addicted to FB
  - have to check FB in case something happened since this morning
  - get sucked in to FB
  - get kind of unconsciously dragged in to something

## **Netflix:**

Actor	Activity	Statement	Code
I	<i>Think NF is practical</i>	<ul style="list-style-type: none"> <li>- thought is was very positive that it was only to upload and start to watch movies</li> <li>- thought the recommendations was very nice</li> <li>- thought is was nice that I can watch many episodes in one day</li> <li>- think it is nice not to have to watch commercials</li> <li>- think I get most from NF because I get red of what is annoying me most on other media, commercials</li> <li>- can maybe watch more movies on NF than streaming them from websites</li> <li>- just thought is sounded very nice to get movies and series in stead of having to go out an buy movies</li> <li>- started to use NF because I like to watch series and with NF one didn't have to go out buying all the boxes and then it takes up less space</li> <li>- would have missed the mediate entertainment if NF disappeared</li> <li>- would have missed the freedom to watch TV whenever I wanted and wherever I wanted if NF disappeared</li> <li>- would say that the freedom of choice is the main criteria with NF</li> <li>- can be many places, can work out and watch on my tablet, so I can continue</li> <li>- can do a lot at the same time with NF</li> </ul>	
	<i>Think NF is user-friendly</i>	<ul style="list-style-type: none"> <li>- thought is was simple and uncomplicated to work out</li> <li>-though it would be mote difficult and</li> </ul>	

advanced than it really was

- feel that I am over that phase where I had to work to understand how NF worked

*Don't feel that NF is costing me anything except from the economical price*

- don't feel that I give more than 79kr

- don't really feel I give that much for NF

- would say that 79kr per month is good and I get a tiny bit more than I give

- wouldn't say that it have costed me more than 79kr it cost

- give money in exchange for NF and don't think I give much more

- give 79kr for NF

- don't think it cost me more than the money to start to use NF

- I am a paying customer so I buy a product and get something that I continue to buy as long as I think it is good

*Think the price is fair*

- would say that I get most from

- think BF is worth what I give

- think that I get much out of NF in relation to price

- think NF is worth what I give for it

- think is pretty cheap and there is a pretty big selection of movies and series and such

- actually think NF is worth the money

- think that the 79kr it cost per month is worth it

- feel that the price and the product of NF is pretty well-balanced

- think that I started using NF because the

price was low

- haven't thought much about what NF cost me, because it is not that much money

*Like the content*

- think it is very nice with movies and series on NF

- think series is nice because they don't take up the entire evening like a movie does

- have a busy life and think it is nice to watch many episodes when I have time

- would have missed the access to good movies and series if it disappeared

- get to watch good series and movies

- get recommendations about movies I didn't plan on watching but which was good

- get entertainment, relaxation and interests from NF

*Think it is important that the content is updated*

- think they add new things to NF

- think one gets over NF if they don't update

- have after some time discovered that NF have new movies

- have the impression that there are more movies on NF than I think

*Am aware that it takes of my time*

- have started watching less TV

- have replace the time I spent on TV with watching NF

- have thought that I might be spending a bit much time in front of the TV

- spend time and interest on the Internet and maybe be derailed from what I ought to be doing

**NF, that, they, the team behind NF**  
*Is free from advertising, cheap and user-friendly*

- is advertising-free, which is a huge advantage  
- isn't very expensive  
- is very user-friendly

*Give freedom of choice and flexibility*

- gives you more freedom of choice in relation to use TV  
- gives you the possibility of choosing what you want to watch and what not to watch  
- is an option in addition to TV  
- have made me more mobile and multitasking

*Is entertainment and pastime*

- is a pastime  
- is for entertainment, easy entertainment  
- is simple entertainment, very simple entertainment  
- is easy  
- is fun  
- shortens the wait

*Runs a business*

- is a company, a store  
- gets money, a new customer  
- get some kind of loyalty from me



- get customers that are more dependent of them
- gets more customers, making them a bigger actor in the market
- want to get loyal customers because of how they design their product
- want money out of it (the users, ed.)
- can in a way be secure that their customers keep using the service, thus keep paying money and don't just disappear
- get richer from people using NF

*Have good content...  
but have to update*

- have a lot of good stuff, but also some bad or old movies
- have the series I watch
- have actually produces some new series
- have to add new stuff
- have to keep updated

*Is "glazing" and is not  
prioritised*

- have been an addition to everything there is, and something you must have
- isn't something that gives me a lot, it is just on top of everything else
- would have been the first to go
- isn't prioritised

*Takes up time and can  
create addiction*

- increases the time spent watching TV
- requires the ability to regulate the use of it
- creates a kind of addiction

- is addictive, maybe

*Is highly personalised*

- recommends movies based on what I've seen

- makes recommendations of movies I might like

- personalise NF a lot

- tailors the product to my taste

- knows my taste and what I appreciate, makes me a bit addicted after some time

**One, you** *Have many choices and practical benefits with NF*

- get more choices with NF

- could just log in and upload movies and start to watch

- can decide when and where you want to watch, you can cut it out when you want and come back

- can stop and start to watch in an instance when watching stuff on NF

- don't have to keep all the boxes in your shelves

- don't have to walk out the door to rent a movie

- don't rent movies in the videostore because of NF

- only need to bring the computer and you have all the seasons when you have NF

- would probably miss the simplicity and the quality (of sound and image)

- Decide yourself when you want to use NF and how much

*Find good content*

- always have entertainment with NF, always something you can stop by and watch
- always find something you want to watch on NF
- discovers that NF is a good option for things that were on TV earlier
- discovered that NF actually had many fun movies and series

*Can watch next episode immediately*

- Don't have to wait until next week with NF
- can watch the next episode of series, you have immediate satisfaction
- before you have to sit and wait every Tuesday for an episode, now you can watch many in one day

*Makes demands to the content*

- maybe didn't get anything new from NF, it was just a place you could find things that existed other places
- don't get so much from FN
- get most of the content on NF other places anyway
- have to have some level of updating on NF

*See it as a product*

- got a lot for my money with NF
- stops using NF the day you don't feel its worth it
- keep using it after the free trial month because it works better than you thought

*Risks spending too much time watching NF*

- have great freedom of choice with NF, but you get kind of addicted
- have to have a conscious relationship to how much time you spend in front of the TV
- give some of your time to NF
- watch more movies because of NF, spend a bit too much time on it
- watch more TV because of NF, you spend more time on it

## **Fanfiction.net**

<b>Actor</b>	<b>Activity</b>	<b>Statement</b>	<b>Code</b>
<b>I</b>	<i>Had some mixed emotions about Fanfiction, but was pleasantly surprised</i>	<ul style="list-style-type: none"> <li>- thought it was lame before I started using it</li> <li>- thought it was cool when I got into it</li> <li>- first thought is was a mix of cool and lame</li> <li>- thought FF sounded like something that would be fun to read, while at the same time being a bit lame</li> <li>- thought FF was better than I first believed</li> <li>- thought FF was a bit better than I thought it would be</li> <li>- was sceptical of FF as I thought the quality would be low as they weren't paid to write</li> </ul>	
	<i>Discovered Fanfiction by coincidence</i>	<ul style="list-style-type: none"> <li>- think it was a coincidence I discovered FF</li> <li>- think I stumbled upon it while searching for</li> </ul>	

an episode-guide to “House” and was linked to FF, where someone had written an insane story

- didn't decide to read FF, I just suddenly read some in a war hammer-forum

- just stumbles upon the stories I read

- found FF when I was twelve and googled “Macgyver-stories” and have been hooked ever since

- didn't go looking for FF, but they showed up when I was looking around a website

- did never seriously decided to start reading FF

*Get enjoyment from reading and writing fanfiction*

- think it is interesting to get input trough FF and see how creative other people are

- think I win a lot from reading and writing FF because it is a pastime and I get a better vocabulary

- also think reading and writing as exercise for the mind, it opens the mind to consider other possibilities and perspectives

- sometimes consider stopping to write FF, but never to stop reading, because I have enjoyed my experiences

- would say I get much enjoyment from FF

- have just decided to start writing FF, I decided it was something I really wanted to do

- had missed the simple, slightly clever entertainment if FF disappeared

*Don't think Fanfiction cost me anything*

- didn't think it costed me anything to start using the FF-site

- think it is worth the little advertising that is

in there

- think I win most because there is so many benefits for me to be using FF
- don't think I loose something on FF
- didn't feel it costed me more than the effort of creating a user-account
- don't feel I give anything for the specific service
- don't feel I give anything for FF
- don't really give anything for FF
- assessed what the service costed me when I signed on, but didn't think they asked for much

*Don't think the website is made with business in mind*

- think they made it so there would be somewhere to put FF-stories
- think the forum just was created by some enthusiasts
- don't think the owners make much
- can't imagine that the owners of FF makes a lot of money
- know as a computer-scientist that the people who owns the website want to have many hits, and people that write well attracts users

*Spend time on Fanfiction*

- think I spend one hour writing and two hours fixing it
- have tried to write or read FF a couple a times a week lately
- spend quite a lot of time on FF
- would say I use FF pretty often, at least a couple of times a week

*Feel that Fanfiction is a way of expanding a fictional universe I like*

- have invested time and money in the hobby (Warhammer) and feel that I owe it to get even more out of it by reading and writing about it and enjoy that
- wanted to read more about Harry Potter even if there wasn't more coming from the author
- wanted to stay in the Harry Potter universe
- often chose to read FF instead of normal literature
- like the Harry Potter universe and would rather read about that than about other things

*Contribute by taking part in the community*

- often write reviews if I thought someone wrote something good
- writes some, and give that too (to FF)
- makes comments in discussions and am a part of the forum
- often make suggestions if the writer asks what to do next in the story
- don't give comments that often

**Fanfiction.net, those who made the website Fan-**  
*Is entertainment*

- is fun and have entertainment-value
- is entertainment, very simple entertainment
- is a bit less of a commitment than picking up an entire book
- is a bit more surprising than published books and movies
- isn't like a magazine, but not full-on literature either, it is a nice middle-thing you don't find many other places

- is a bit like a library
- is just entertainment
- is really just like reading a short-story
- is like reading anything else

*Is free*

- isn't something I pay for, is free
- didn't cost me anything

*Have some advertising*

- maybe makes some money of their advertising and from the times I log in
- have some advertising
- probably need the money to pay for servers and such

*Is motivated by enthusiasm*

- gets motivated to keep the forum open when people are there
- maybe thinks it is cool that they made a community where people can share things
- made it because they like FF-stories and thought it would be cool if there was a website those writing it could post their stories for people that wanted to read them

**One, you** *Have to invest in fanfiction*

- have to make an effort to understand the working of FF
- have to invest a lot of time in both reading and writing, have to invest quality time if it is to be any good
- invest time in FF, of course

*Get out of FF what*

- get a lot out of FF if you spend a lot of time



*you put in to it*

and talk a lot to people

- can get as involved in FF as you want, in a way

- can choose to do like I do and only go in sometimes and write to some people, and then you will probably only get a little in return

*Contribute with presence and taking part in the community*

- add a user to their user-mass

- give positive feedback

## Informant-form

Service	Gender	Age	Notes
Facebook	F	23	Pilot interview
Facebook	F	17	
Facebook	F	45	
Facebook	M	17	
Facebook	M	51	Also interviewed about NF (NF first)
Netflix	M	51	Also interviewed about FB (NF first)
Netflix	M	27	
Netflix	F	53	
Netflix	F	19	
Netflix	F	23	Also interviewed about FF (FF first)
Fanfiction.net	F	23	Also interviewed about NF (FF first)
Fanfiction.net	M	24	
Fanfiction.net	M	26	The only person from outside researcher's social network, only non-Nordic informant. Interviewed via Skype.
Fanfiction.net	F	23	

Service	Informants	Gender	Age average
Facebook	5	F: 3 M: 2	30,6 Y
Netflix	5	F: 3 M: 2	34,6 Y
Fanfiction.net	4	F: 2 M: 2	24,0 Y

<b>Total</b>	<b>12</b>	<b>F: 7 M: 5</b>	<b>29,0 Y</b>

## Interview-form

*FB = Facebook*

*NF = Netflix*

*FF = Fanfiction.net*

*F = Female M = Male*

<b>Interview/informant number</b>	<b>Service</b>	<b>Gender</b>	<b>Age</b>	<b>Duration</b>	<b>Date</b>
1	FB	F	23	10:56	16.01.2014
2	FB	F	45	8:46	02.02.2014
3	NF	F	19	5:28	02.02.2014
4a	FF	F	23	6:44	04.02.1014
4b	NF	F	23	6:05	04.02.2014
5a	NF	M	51	08:02	04.02.2014
5b	FB	M	51	12:11	04.02.2014
6	FB	M	17	13:58	04.02.2014
7	NF	F	53	07:20	05.02.2014
8	NF	M	27	09:30	16.02.2014
9	FB	F	17	07:54	27.02.2014
10	FF	M	24	10:22	19.03.2014
11	FF	M	26	14:06	24.03.2014
12	FF	F	23	11:15	24.03.2014

## **Appendix 2**

## Aktør/handling-skjema

### trinn 1

*Forklaring:*

*Aktør = den informanten oppgir som de som utfører handlingen (subjektet i setningen)*

*Handling = det som utføres. Dette er en generalisering av de påfølgende utsagnene.*

*Utsagn = sitater hentet direkte fra intervjuene.*

*Kode = tom rubrikk til mulig fremtidig bruk*

### Facebook:

<b>Aktør</b>	<b>Handling</b>	<b>Utsagn</b>	<b>kode</b>
<b>Jeg</b>	<i>Bruker tid på FB</i>	<ul style="list-style-type: none"><li>- bruker Facebook stort sett hver dag</li><li>- bruker mer tid på internett (pga. FB)</li><li>- bruker mye tid på Facebook</li><li>- bruker veldig mye tid på Facebook</li><li>- bruker mest tid på FB-spill</li><li>- bruker bare ti minutter om morgningen, ti minutter om ettermiddagen og er gjerne innpå om kvelden</li><li>- vil si at jeg bruker Facebook rundt en time per dag</li><li>- er for mye på Facebook</li><li>- er innom Facebook liksom flere ganger til dagen</li><li>- er inne på Facebook daglig</li></ul>	
	<i>Er ikke så mye på Facebook, og jeg er ikke avhengig!</i>	<ul style="list-style-type: none"><li>- er ikke avhengig av FB</li><li>- er ikke sånn avhengig av Facebook</li><li>- er nok ikke den som bruker Facebook veldig flittig</li><li>- er ikke daglig inne og sjekker</li></ul>	
	<i>Holder meg oppdatert og i kontakt</i>	<ul style="list-style-type: none"><li>- sjekker om jeg har fått mailer når jeg har vært borte fra Facebook</li><li>- sjekker Facebook veldig konsekvent</li><li>- får informasjon og sanseinntrykk av Facebook</li></ul>	

		<p>rett og slett</p> <ul style="list-style-type: none"> <li>- får med meg interessante nyhetssaker folk deler</li> <li>- synes det er interessant å lese de gode oppdateringene</li> <li>- får en form for informasjon i forhold til sosialt nettverk så jeg synes jo på en måte at jeg får igjen i bytte</li> <li>– holder kontakten med alle som er helt andre steder enn meg selv via Facebook</li> <li>- holder kontakten med alle</li> <li>- tenker at FB er et medium for å holde seg oppdatert, i kontakt</li> <li>- er av og til på chatten og snakker med noen</li> <li>- snakker kanskje mer med de jeg ikke hadde snakket med uten å ha et så uformelt sted å snakke sammen som Facebook</li> <li>- er inne og 'liker'</li> </ul>	
	<i>Bruker Facebook til å organisere meg</i>	<ul style="list-style-type: none"> <li>- er nødt til å holde meg oppdatert om hva som skal skje</li> <li>- trenger å vite om mye av det som foregår på Facebook</li> <li>- trenger bare et medium for å kontakte folk</li> <li>- har et behov for å vite hvis jeg skulle gjort noe eller vært et sted</li> </ul>	
	<i>Er passiv eller tilbakeholden</i>	<ul style="list-style-type: none"> <li>- er veldig passiv på FB</li> <li>- er bare på Facebook som en nysgjerrig biperson som ser hva andre har skrevet</li> <li>- er ikke så personlig på Facebook</li> <li>- skriver sjelden selv</li> <li>- skriver ikke særlig mye innpå Facebook</li> <li>- har ikke endret på FB-profilen min eller oppgitt flere opplysninger enn jeg gjorde innledningsvis</li> <li>- har omtrent ikke utlevert noe som helst utenom navn og litt sånne ting, bare det nødvendige for å opprette konto</li> </ul>	
	<i>Var forvirret over Facebook i begynnelsen</i>	<ul style="list-style-type: none"> <li>- skjønte ikke helt hva Facebook var i begynnelsen</li> <li>- skjønte etter hvert helt hva Facebook var</li> <li>- forsto ikke hvordan Facebook fungerte eller noe som helst</li> <li>- skjønte det bedre etter hvert</li> <li>- syntes Facebook var uforståelig</li> <li>- var vel ganske usikker til Facebook</li> <li>- var ikke så veldig interessert i Facebook</li> <li>- var faktisk litt redd for Facebook</li> </ul>	

	<i>Ble med fordi jeg ønsket kontakt med andre</i>	<ul style="list-style-type: none"> <li>- tenkte at det kunne være interessant å treffe noen kjente fra tidligere som jeg ikke hadde kontakt med</li> <li>- tenkte å bruke Facebook til å holde kontakten med de jeg gikk på skolen med</li> <li>- hadde tenkt å bruke Facebook til å finne folk, snakke med folk</li> <li>- så jo at hun fikk kontakt med en del folk</li> <li>- så jo at det var masse folk der som jeg ikke hadde truffet på lenge</li> <li>- hørte at andre hadde Facebook</li> </ul>	
	<i>Er ikke alltid like begeistret over Facebook</i>	<ul style="list-style-type: none"> <li>- synes personopplysninger er dyrt å betale for en så tullete tjeneste som Facebook</li> <li>- synes påminnelsene til FB er noe stort fjas</li> <li>- synes etter hvert det er fryktelig mye reklame på FB</li> <li>- tenkte at FB var ganske unødvendige greier, at folk drev med tomt løspreik der</li> <li>- har en viss nytte av FB, men har ikke blitt verken mer avhengig eller imponert da</li> <li>- har ikke blitt mer tilhenger av FB</li> <li>- blir av og til irritert over FB</li> <li>- blir utsatt for reklame av FB</li> <li>- får heller avsmak av å lese det folk skriver på FB enn å bli imponert</li> <li>- leser litt hva folk skriver og får av og til avsmak av det</li> <li>- leser bare dem jeg synes er interessante, de andre kutter jeg ut</li> </ul>	
	<i>Synes ikke Facebook er så viktig</i>	<ul style="list-style-type: none"> <li>- tror jeg kunne levd godt uten FB</li> <li>- tror ikke jeg hadde savnet Facebook</li> <li>- tror ikke FB har forandret noe i livet mitt</li> <li>- tror aldri jeg hadde vært med hvis FB kostet penger</li> <li>- vil ikke si at jeg vinner så mye på å være på Facebook</li> <li>- gir blanke i Facebook nå</li> <li>- bryr meg ikke en dritt om Facebook på en stund av og til</li> <li>- savner ikke Facebook</li> <li>- har vært inne på tanken om at jeg ikke har behov for FB</li> </ul>	



	<i>Er litt redd for å bli avhengig</i>	<ul style="list-style-type: none"> <li>- må jo inn på FB når dette ett-tallet kommer</li> <li>- føler at jeg må innom bare for å se hva andre har gjort</li> <li>- har tenkt at jeg kanskje bruker det litt for mye</li> </ul>	
	<i>Er litt redd for å gi fra meg for mange opplysninger</i>	<ul style="list-style-type: none"> <li>- var litt skeptisk til hvilke opplysninger jeg skulle gi ut om meg selv</li> <li>- følte at FB pushet på om at du skulle gi ut en del opplysninger om deg selv</li> <li>- måtte overvinne noen barrierer i forhold til hvor langt jeg skulle gå med å beskrive</li> </ul>	
	<i>Synes ikke prisen for Facebook er så høy</i>	<ul style="list-style-type: none"> <li>- synes nok jeg får litt mer fra FB enn jeg gir</li> <li>- synes ikke den informasjonen er så galen (å gi til FB)</li> <li>- er ikke så interessant (at FB vil bruke informasjonen de samler om meg)</li> <li>- syntes at det ikke kostet meg noe å begynne å bruke Facebook</li> <li>- tror ikke det kostet meg noe å begynne å bruke Facebook</li> <li>- tror ikke Facebook benytter seg av informasjonen de får</li> <li>- gir vel ikke så mye for Facebook</li> </ul>	
	<i>Har tenkt lite over hva Facebook koster meg</i>	<ul style="list-style-type: none"> <li>- tenker egentlig ikke noe over at jeg bruker mer tid på internett</li> <li>- har ikke tenkt på hva FB koster meg</li> <li>- har i liten grad reflektert over hva FB koster meg før</li> <li>- vet ikke hva jeg føler at Facebook koster meg</li> </ul>	
<b>Face- book,de, det...</b>	<i>Har mye informasjon om brukerne</i>	<ul style="list-style-type: none"> <li>- eier alt du legger ut</li> <li>- eier alle bilder og alt som er på Facebook</li> <li>- har masse av ditt personlige liv etter hvert</li> <li>- har tilgang til alt</li> <li>- får vite veldig mye om personlige ting</li> <li>- får informasjon om hvilken type jeg er</li> <li>- blir godt informert</li> <li>- vet hvor gammel jeg er, om jeg er dame eller mann, hvem mine venner er</li> <li>- innhenter sikkert informasjon om alle artiklene jeg trykker på</li> </ul>	
	<i>Er sterkt</i>	<ul style="list-style-type: none"> <li>- har vel nettopp blitt et aksjeselskap</li> </ul>	

	<i>forretningsorientert... og kan bruke informasjonen sin kommersielt</i>	<ul style="list-style-type: none"> <li>- har begynt et nytt system der man kan betale for at ting skal dukke opp i folk sine tidslinjer</li> <li>- har ett nytt system for markedsføring</li> <li>- får vel penger på at jeg bruker Facebook</li> <li>- får penger på reklame</li> <li>- får meg som medlem og øker medlemsmassen sin som gjør dem mer attraktive for markedet med annonseringer og reklameinntekter</li> <li>- tjener vel på reklamen som ligger inne</li> <li>- kan egentlig selge videre alt du legger ut</li> <li>- kan sende meg adds</li> <li>- kan jo etter hvert bruke informasjon om deg til å legge ut ting som er spesielt tilpasset meg og den personen jeg er</li> <li>- kan skape enten avhengighet eller linke meg opp til produkter eller ting de tenker at de har stor mulighet til å selge videre til meg</li> <li>- selger informasjon til andre om folk</li> </ul>	
	<i>Er nyttig for å kommunisere, organisere og få informasjon</i>	<ul style="list-style-type: none"> <li>- har gått fra å være et sosialt medie til å bli en måte å holde meg informert på om hva som skjer i mitt liv</li> <li>- er en rask måte å komme i kontakt med folk og få beskjed</li> <li>- er en ren informasjonskanal for meg</li> </ul>	
	<i>Får makt av at vi bruker det så mye i livene våre</i>	<ul style="list-style-type: none"> <li>- får litt makt i forhold til utformingen sin</li> <li>- får litt makt i forhold til hvordan du organiserer livet ditt</li> <li>- er på en måte påvirkere i forhold til hvordan vi skal oppføre oss på FB</li> <li>- endrer på utformingen av FB</li> <li>- tar mer av deg jo mer du investerer i dem</li> </ul>	
	<i>Kan være distraherende</i>	<ul style="list-style-type: none"> <li>- tar oppmerksomheten din vil jeg si</li> <li>- bruker konsekvent rødt i designet for å engasjere deg</li> <li>- kommer med påminnelser om at jeg skal gå inn og at 'det og det' har skjedd</li> <li>- skriver liksom 'at nå har du ikke vært inne på så og så lenge, du har gått glipp av det og det'</li> </ul>	
<b>Folk, andre, de, mange, et par</b>	<i>Er på Facebook for å ha kontakt</i>	<ul style="list-style-type: none"> <li>- spurte om jeg var på Facebook</li> <li>- flest har FB</li> <li>- hadde behov for å være på FB bare for å være der fordi andre var der</li> </ul>	

<b>personer</b>		<ul style="list-style-type: none"> <li>- fikk kontakt med gamle venner, utenlandske venner osv.</li> <li>- kommer sammen på Facebook og holder kontakten med hverandre</li> </ul>	
	<i>Kommuniserer informasjon effektivt via Facebook</i>	<ul style="list-style-type: none"> <li>- finner ut av viktig informasjon om skolen og sier fra til alle via Facebook</li> <li>- oppdaterer om hva som kommer til å skje via Facebook</li> <li>- svarer rimelig fort på Facebook</li> <li>- er jo på Facebook hele tiden</li> </ul>	
	<i>Legger ut underholdende innhold</i>	<ul style="list-style-type: none"> <li>- deler interessante nyhetssaker</li> <li>- legger ut morsomme ting</li> <li>- har ganske artige beskrivelser om ting på FB</li> <li>- er veldig morsom og underholdene å lese</li> <li>- skriver vetige ting i forhold til hverdagen eller verdimesige ting</li> </ul>	
<b>Man, en, du, vi</b>	<i>Bruker Facebook til organisering</i>	<ul style="list-style-type: none"> <li>- melder seg på eventer eller forestillinger</li> <li>- får tilbakemeldinger hvis du selv har bursdag</li> <li>- blir invitert via FB</li> </ul>	
	<i>Bruker Facebook til "mellomformell" kommunikasjons kanal</i>	<ul style="list-style-type: none"> <li>- kan ta kontakt på Facebook med alle dem man egentlig ikke har et slikt forhold til at man har telefonnummeret deres</li> <li>- slenger inn en kommentar her og der og skriver til folk man ikke ville skrevet sms til eller ringt</li> <li>- sender en melding gjennom Facebook og det er mindre formelt</li> </ul>	
	<i>Holder kontakten og blir informert</i>	<ul style="list-style-type: none"> <li>- lærer faktisk en del om mennesker av Facebook</li> <li>- holder deg oppdatert på det som skjer i verden</li> <li>- holder kontakten med venner i andre land</li> </ul>	
	<i>Gir Facebook masse informasjon om oss selv</i>	<ul style="list-style-type: none"> <li>- gir fra seg veldig masse til Facebook</li> <li>- gir fra deg personvernopplysningene dine</li> <li>- legger kanskje ut masse, når forhold begynner og tar slutt, bildene fra ferien din</li> <li>- legger inn alle personalia og hva du liker og hobbyer</li> <li>- gir litt mye av deg selv da</li> </ul>	

	<i>Blir oppslukt av Facebook</i>	<ul style="list-style-type: none"> <li>- gir liksom litt opp fritiden din, evnen til å ikke ha med noen å gjøre</li> <li>- kan liksom alltid kontaktes</li> <li>- gir opp anonymitet og frihet</li> <li>- blir avhengig av Facebook</li> <li>- må sjekke Facebook i tilfelle det har forandret seg siden i dag morges</li> <li>- blir jo sugd inn i FB</li> <li>- blir litt sånn bevisstløst ført inn i noe</li> </ul>	
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## Netflix:

Aktør	Handling	Utsagn	Kode
<b>Jeg</b>	<i>Synes Netflix er praktisk</i>	<ul style="list-style-type: none"> <li>- syntes det var veldig positivt at det bare var å laste opp og begynne og se</li> <li>- synes anbefalingene har vært veldig greit</li> <li>- synes det er litt greit at jeg kan se flere episoder på en dag</li> <li>- synes det er bra å slippe reklamepauser</li> <li>- synes jeg får mest av NF fordi jeg slipper det jeg irriterer meg mest over på andre ting, reklame</li> <li>- kan kanskje se flere filmer på NF enn å streame dem fra nettet</li> <li>- tenkte bare det hørtos veldig greit ut å få filmer og serier i stedet for å måtte gå og kjøpe en film</li> <li>- begynte å bruke NF fordi jeg liker å se serier og med NF så trengte man ikke å gå ut og kjøpe alle boksene, og da tar det mindre plass</li> <li>- hadde savnet den umiddelbare underholdningen hvis NF forsvant</li> <li>- hadde savnet valgfriheten til å se Tv hvor og når jeg vil hvis NF forsvant</li> <li>- vil si at valgfriheten er hovedkriteriet med NF</li> <li>- kan være mange steder, jeg kan trene ute i boden og se på nettbrettet, så kan jeg fortsette</li> <li>- kan gjøre mange ting på en gang (med NF)</li> </ul>	
	<i>synes Netflix er brukervennlig</i>	<ul style="list-style-type: none"> <li>- syntes det var enkelt og ukomplisert å finne ut av NF</li> <li>- trodde egentlig NF var mer vanskelig og avansert enn det egentlig er</li> </ul>	

		- føler jeg er helt over den fasen der jeg måtte jobbe med å sette meg inn i hvordan NF virket	
	<i>Føler ikke Netflix koster meg noe utover den økonomiske prisen</i>	<ul style="list-style-type: none"> <li>- føler ikke jeg gir mer enn 79kr</li> <li>- føler ikke at jeg må gi så veldig mye for NF, egentlig</li> <li>- vil si 79kr i måneden er bra og at jeg får ørlittegranne mer enn jeg gir</li> <li>- vil ikke si at det har kostet meg noe mer enn de 79 kronene det koster</li> <li>- gir penger i bytte mot NF og synes ikke det er så fryktelig mye utover det</li> <li>- gir 79kr for Netflix</li> <li>- synes ikke det kostet meg noe utover penger å begynne å bruke NF</li> <li>- er jo en betalende kunde så jeg kjøper et produkt og får igjen noe, som jeg fortsetter å kjøpe så lenge jeg synes det er bra.</li> </ul>	
	<i>Synes prisen er rimelig</i>	<ul style="list-style-type: none"> <li>- vil sagt jeg får mest av NF</li> <li>- synes NF er verdt det jeg gir</li> <li>- synes jeg får mye igjen av NF i forhold til pris</li> <li>- synes NF er verdt det jeg gir for den</li> <li>- synes det er ganske billig, og det er et ganske stort utvalg av filmer og serier og sånt</li> <li>- synes faktisk NF er verdt pengene</li> <li>- mener de 79kr det koster i måneden er verdt det</li> <li>- føler prisen og produktet til NF er ganske velbalansert</li> <li>- tror jeg begynte å bruke NF mye fordi det var en lav pris</li> <li>- har ikke tenkt så mye over hva det koster meg å bruke NF, for det er ikke så veldig mye penger</li> </ul>	
	<i>Liker innholdet</i>	<ul style="list-style-type: none"> <li>- synes det er veldig kjekt med serier på NF</li> <li>- synes serier er greit fordi de ikke tar hele kvelden slik en film gjør</li> <li>- har det veldig travelt i hverdagen og synes det er greit å kunne se episode på episode når jeg har tid</li> <li>- hadde savnet tilgjengeligheten til gode filmer og serier hvis NF forsvant</li> <li>- får se en del bra serier og filmer</li> </ul>	

		<ul style="list-style-type: none"> <li>- får tilbud om filmer jeg ikke hadde tenkt jeg skulle se, men som var bra</li> <li>- får underholdning, avslappning og interesser ut av NF</li> </ul>	
	<i>Synes det er viktig at innholdet oppdateres</i>	<ul style="list-style-type: none"> <li>- synes NF tilføres nye ting</li> <li>- tror man blir veldig ferdig med NF hvis det ikke kommer nye ting</li> <li>- har etterhvert funnet ut at NF har mer nye filmer</li> <li>- har inntrykk av at det er enda flere filmer på NF enn jeg tror at det er</li> </ul>	
	<i>Er klar over at det tar av tiden min</i>	<ul style="list-style-type: none"> <li>- har vel begynt å se mindre på Tv</li> <li>- har erstattet den tiden jeg bruker på TV med NF</li> <li>- jeg har tenkt på at vi kanskje bruker litt mye tid foran Tven</li> <li>- bruker tid og interesser på internett og sporer kanskje av fra det jeg burde gjøre</li> </ul>	
<b>Netflix, det, de, teamet bak Netflix</b>	<i>Er reklamefritt, billig og brukervennlig</i>	<ul style="list-style-type: none"> <li>- er reklamefritt, det er en kjempefordel</li> <li>- er ikke så allverdens dyrt</li> <li>- er jo veldig brukervennlig</li> </ul>	
	<i>Gir valgfrihet og fleksibilitet</i>	<ul style="list-style-type: none"> <li>- gir deg større valgfrihet i forhold til det å bruke Tv</li> <li>- gir deg muligheten til å velge det du vil se og velge vekk det du ikke vil se</li> <li>- er en egen mulighet du har i tillegg til Tv</li> <li>- har gjort meg mer mobil, mer multitanskende</li> </ul>	
	<i>Er underholdning og tidsfordriv</i>	<ul style="list-style-type: none"> <li>- er tidsfordriv, liksom</li> <li>- er jo mest for underholdning, altså en lettvent underholdning</li> <li>- er enkel underholdning, veldig enkel underholdning</li> <li>- er lettvent</li> <li>- er kjekt</li> <li>- gjør ventetiden litt kjekkere</li> </ul>	

	<i>Driver forretning</i>	<ul style="list-style-type: none"> <li>- er jo en bedrift, en butikk</li> <li>- får penger, en ny kunde av at jeg bruker det</li> <li>- får en slags lojalitet fra min side</li> <li>- får kunder som blir mer avhengige av dem</li> <li>- får flere kunder og blir en større aktør i markedet</li> <li>- vil få lojale kunder på grunn av den måten de utformer produktet på</li> <li>- vil ha penger ut av det (brukerne, anm.)</li> <li>- kan på en måte være trygge på at kundene fortsetter å bruke tjenesten og dermed fortsetter å betale inn penger og ikke bare forsvinner</li> <li>- blir selvfølgelig rikere av at folk bruker NF</li> </ul>	
	<i>Har greit innhold... men må passe på å oppdatere seg</i>	<ul style="list-style-type: none"> <li>- har mye bra men også en del dårlige eller gamle filmer</li> <li>- har de seriene som jeg følger med på</li> <li>- har jo faktisk produsert en del serier</li> <li>- må tilføres nye ting</li> <li>- må sørge for en viss oppdatering</li> </ul>	
	<i>Er "glasur", og blir ikke ansett som prioritert</i>	<ul style="list-style-type: none"> <li>- har blitt et tilskudd til alt som finnes og inngår som noe du må ha</li> <li>- er liksom ikke noe som gir meg noe stort, det er liksom bare på toppen av alt det andre</li> <li>- hadde vært det første som ble prioritert vekk</li> <li>- blir ikke prioritert, liksom</li> </ul>	
	<i>Tar tid og kan være avhengighetsskapende</i>	<ul style="list-style-type: none"> <li>- øker jo bare hvor mye tid en bruker på å se Tv</li> <li>- krever vel at man klarer å regulere bruken av det</li> <li>- skaper jo en slags avhengighet hos meg</li> <li>- er avhengighetsskapende, kanskje</li> </ul>	
	<i>Er sterkt personifisert</i>	<ul style="list-style-type: none"> <li>- anbefaler filmer utifra det jeg har sett</li> <li>- kommer med en anbefaling av hva de mener jeg kan like</li> <li>- personifiserer NF veldig</li> <li>- skreddersyr jo produktet i forhold til smaken jeg har</li> <li>- vet etter hvert hvilken smak jeg har, hva jeg setter pris på, de gjør meg etter hvert litt avhengig av det</li> </ul>	

<p><b>Du, man, en</b></p>	<p><i>Får valgmuligheter og praktiske fordeler med Netflix</i></p>	<ul style="list-style-type: none"> <li>- får større valgmulighet med NF</li> <li>- kunne bare gå inn og så bare laste opp og begynne å se</li> <li>- kan bestemme når og hvor du vil se (med NF), du kan kutte det ut når du vil og komme tilbake til det</li> <li>- kan stoppe opp og fortsette i samme øyeblikk når du ser på ting på NF</li> <li>- slipper å ha alle de seriene i hyllene med NF</li> <li>- slipper å gå ut av døra for å låne deg en film hvis det er det du har lyst til</li> <li>- låner ikke film andre steder og går ikke i videobutikken på grunn av NF</li> <li>- trenger bare å ha med seg dataen, så har man alle sesongene og sånt når man har NF</li> <li>- ville kanskje savnet mest hvor enkelt NF er, og kvaliteten (på bilde og lyd)</li> <li>- bestemmer selv når du vil bruke NF og hvor mye</li> </ul>	
	<p><i>Finner bra innhold</i></p>	<ul style="list-style-type: none"> <li>- har liksom alltid underholdning med NF, alltid noe du kan svippe innom og kikke på</li> <li>- finner alltid ting du har lyst til å se på NF</li> <li>- finner ut at NF er et godt tilbud for sånn som har gått på Tv tidligere</li> <li>- oppdaget faktisk at NF hadde en del kjekke filmer og serier</li> </ul>	
	<p><i>Kan se fortsettelsen med en gang</i></p>	<ul style="list-style-type: none"> <li>- må ikke vente til neste uke for neste episode med NF</li> <li>- får jo se fortsettelsen på serier på NF, du har liksom muligheten til øyeblikkelig behovstilfredsstillelse</li> <li>- satt jo før og ventet og ventet hver tirsdag for en episode, nå kan du se flere episoder på en dag</li> </ul>	
	<p><i>Stiller krav til innholdet</i></p>	<ul style="list-style-type: none"> <li>- fikk kanskje ikke noe nytt av NF, det var vare et sted du kunne finne ting du allerede kunne finne andre steder</li> <li>- får liksom ikke så mye utav NF</li> <li>- får uansett tak i mye av innholdet på NF andre steder</li> <li>- må jo ha en viss oppdatering på NF</li> </ul>	



	<i>Ser på det som et produkt</i>	<ul style="list-style-type: none"> <li>- fikk mye for pengene med NF</li> <li>- slutter med NF den dagen du ikke føler det er vedt det</li> <li>- fortsetter etter gratismånedens fordi du ser at det fungerer bedre enn du hadde tenkt</li> </ul>	
	<i>Står i fare for å bruke for mye tid på Netflix</i>	<ul style="list-style-type: none"> <li>- har stor valgfrihet med NF, men du blir på en måte litt avhengig</li> <li>- må ha et bevisst forhold til hvor mye tid en bruker foran Tven</li> <li>- gir litt av tiden din til NF</li> <li>- ser mer på film med NF, bruker litt for mye tid på dette</li> <li>- ser nok mer på Tv pga. NF, du bruker mer tid på det</li> </ul>	

## Fanfiction.net

<b>Aktør</b>	<b>Handling</b>	<b>Utsagn</b>	<b>Kode</b>
<b>Jeg</b>	<i>Hadde litt blandede følelser om Fanfiction, men ble positivt overrasket</i>	<ul style="list-style-type: none"> <li>- syntes det var teit før jeg begynte å bruke det</li> <li>- syntes det var kult når jeg først kom inn på det</li> <li>- syntes først at FF var en blanding av kult og lamt</li> <li>- syntes FF hørt ut som noe som jeg hadde syntes at var morsomt å lese, samtidig som jeg tenkte at det var litt teit</li> <li>- syntes FF var greiere enn jeg hadde trodd</li> <li>- syntes at FF var litt bedre enn jeg trodde det skulle være</li> <li>- var skeptisk til FF fordi jeg trodde kvaliteten var lav fordi de ikke fikk betalt for å skrive</li> </ul>	
	<i>Oppdaget Fanfiction ved en tilfeldighet</i>	<ul style="list-style-type: none"> <li>- tror det var helt tilfeldig at jeg oppdaget FF</li> <li>- tror jeg kom over det da jeg søkte etter en episodebeskrivelse av "House" og ble linket til FF der noen hadde skrevet en avsindig historie</li> <li>- bestemte meg ikke for å lese FF, jeg bare plutselig leste litt inne på et Warhammer-</li> </ul>	

		<p>forum</p> <ul style="list-style-type: none"> <li>- bare slumper over FF-historier som jeg leser</li> <li>- kom innpå en FF-side da jeg var tolv år og googlet "Macgyver stories" og har vært heftet siden</li> <li>- lette ikke etter FF, men de dukket opp da jeg så rundt på hele nettsiden</li> <li>- har liksom aldri seriøst tenkt å begynne å starte å lese FF</li> </ul>	
	<p><i>Får glede og underholdning av å lese og skrive Fanfiction</i></p>	<ul style="list-style-type: none"> <li>- synes det er interessant å få nye innspill gjennom FF og se hvor kreative andre folk er</li> <li>- tror jeg vinner mye på å lese og skrive FF fordi det er tidsfordriv og jeg får bedre ordforråd</li> <li>- tror også at lesing og skriving er tankeøvelse og at det åpner opp sinnet til å tenke på andre muligheter og nye perspektiver</li> <li>- tenker avogtil på å slutte å skrive FF, men ikke lesing, for jeg har hatt glede av opplevelsene mine</li> <li>- vil si jeg får mye glede av FF</li> <li>- har nettopp bestemt meg for å begynne å skrive FF, jeg bestemte at det var noe jeg virkelig ønsket å gjøre</li> <li>- hadde savnet den enkle, litt fiffige underholdningen hvis FF forsvant</li> </ul>	
	<p><i>Synes ikke Fanfiction koster meg noe</i></p>	<ul style="list-style-type: none"> <li>- synes ikke det kostet meg noe å begynne å bruke FF-siden</li> <li>- synes FF er verdt den lille reklamen som er</li> <li>- tror jeg vinner mest på FF fordi det er så mange fordeler for meg</li> <li>- tror ikke jeg taper noe på FF</li> <li>- følte ikke at FF kostet meg noe mer enn arbeidet med å opprette bruker</li> <li>- føler ikke jeg gir så mye for selve tjenesten</li> <li>- føler ikke jeg gir noe for FF</li> <li>- gir vel ingenting for FF</li> <li>- vurderte hva tjenesten kostet meg da jeg meldte meg inn på FF, men syntes ikke de ba om så mye</li> </ul>	
	<p><i>Tror heller ikke nettstedet er laget i forretningsøyemed</i></p>	<ul style="list-style-type: none"> <li>- tror de som laget FF laget det for at det skulle være et sted å putte og finne FF-historier</li> <li>- tror bare det er noen entusiaster som har</li> </ul>	

		<p>opprettet forumet</p> <ul style="list-style-type: none"> <li>- tror ikke de som eier siden tjener så masse</li> <li>- kan ikke se for meg at de som eier FF tjener så voldsomt mye</li> <li>- vet som datatekniker at de som eier nettsiden vil få mange hits og folk som skriver bra tiltrekker seg det</li> </ul>	
	<i>Bruker tid på Fanfiction</i>	<ul style="list-style-type: none"> <li>- tror jeg skriver i en time og bruker to timer på å fikse på det</li> <li>- har prøvd å lese eller skrive FF to eller tre ganger i uken i det siste</li> <li>- bruker en del tid på FF</li> <li>- vil si jeg bruker FF relativt ofte, i alle fall et par ganger i uken</li> </ul>	
	<i>Føler Fanfiction er en måte å utvide et univers jeg kjenner og liker</i>	<ul style="list-style-type: none"> <li>- har investert penger og tid i hobbyen (Warhammer) og føler at jeg skylder den å få enda mer utav den ved å lese og skrive om den og ha glede av det</li> <li>- hadde lyst til å lese mer om Harry Potter selv om det ikke kom mer fra forfatteren</li> <li>- hadde lyst til å bli i universet til Harry Potter</li> <li>- velger ofte å lese FF fremfor vanlige skjønnlitterære bøker</li> <li>- liker Harry Potter- iniverset og vil heller lese om det enn om andre ting</li> </ul>	
	<i>Bidrar med min deltakelse</i>	<ul style="list-style-type: none"> <li>- skriver hjerne review hvis jeg synes noen har skrevet noe bra</li> <li>- skriver jo litt, og gir det og (til FF)</li> <li>- legger jo igjen noen kommentarer i diskusjoner og er en del av forumet</li> <li>- kommer gjerne med forslag hvis noen som skriver spør hva de skal gjøre videre i historien</li> <li>- gir ikke kommentarer så ofte</li> </ul>	
<b>Fan-fiction, Fan-fiction-.net, det, de som har laget nett-siden</b>	<i>Er underholdning</i>	<ul style="list-style-type: none"> <li>- er kjekt og har underholdningsverdi</li> <li>- er jo underholdning, veldig enkel underholdning</li> <li>- er litt mindre forpliktende enn å plukke opp en hel bok</li> <li>- er litt mer overraskende enn bøker og filmer som blir gitt ut</li> <li>- er ikke ukebladgreier, men heller ikke full</li> </ul>	

		<p>litteratur, det er en fin mellomting du ikke finner så mange andre steder</p> <ul style="list-style-type: none"> <li>- er litt som et bibliotek</li> <li>- er jo bare underholdning</li> <li>- er jo egentlig bare som å lese en novelle</li> <li>- er som å lese hva som helst annet</li> </ul>	
	<i>Er gratis</i>	<ul style="list-style-type: none"> <li>- er ikke noe jeg betaler for, det er jo gratis</li> <li>- kostet meg ingenting</li> </ul>	
	<i>har litt reklame</i>	<ul style="list-style-type: none"> <li>- tjener kanskje litt på reklamen de har og hvor mange ganger jeg er innpå</li> <li>- har jo litt reklame</li> <li>- trenger sikkert pengene de tjener på reklame for å betale for servere og sånn</li> </ul>	
	<i>Er motvert av entusiasme</i>	<ul style="list-style-type: none"> <li>- blir motivert til å holde forumet oppe når folk er der</li> <li>- synes kanskje det er positivt at de har laget et samfunn der folk kan dele ting</li> <li>- laget det fordi de liket FF-historier og tenkte det ville være kult hvis det fantes en nettside der folk som skrev kunne legge ut for de som ville lese</li> </ul>	
<b>Man, du, en</b>	<i>Må investere litt i Fanfiction</i>	<ul style="list-style-type: none"> <li>- må gjøre en liten innsats og sette deg inn i hvordan FF virker</li> <li>- må investere mye tid å både lesing og skrivning, men du må investere kvalitetstid i skrivning for at det skal bli bra</li> <li>- investerer tid i FF, selvfølgelig</li> </ul>	
	<i>Får utbytte av Fanfiction i forhold til hvor mye man investerer</i>	<ul style="list-style-type: none"> <li>- får veldig mye utav FF hvis du investerer mye tid og snakker mye med folk</li> <li>- kan jo involvere seg så mye du vil i FF, på en måte</li> <li>- kan velge å gjøre som meg og bare være innpå av og til og skrive litt til noen folk, og da får du stort sett bare litt igjen</li> </ul>	
	<i>Bidrar med nærvær og deltakelse</i>	<ul style="list-style-type: none"> <li>- gir en bruker til som FF kan ha i brukermassen sin</li> <li>- gir jo positive tilbakemeldinger (på FF)</li> </ul>	

## Verdiskjema

*Forklaring:*

*Gode = noe som informanten har tillagt verdi.*

*Leverandør = den informanten oppgir at leverer (er ansvarlig for at finnes/er mulig/kommer fram) godet.*

*Verdivurdering = hvordan godet ble tillagt verdi i intervjuet. Anførselstegn betyr at vurderingen er et direkte sitat fra informanten. Mangel på anførselstegn betyr at verdivurderingen kom ut av konteksten, som blir oppgitt.*

*Kode er kodene de ulike godene har fått.*

*Verdi bruker/tjeneste = hvilken verdi goden har for bruker og tjeneste. P = positiv,*

*N = negativ, Nø = nøytral.*

### Facebook

#### **Informasjon:**

<b>Gode</b>	<b>Leverandør</b>	<b>Verdivurdering</b>	<b>Kode</b>	<b>Verdi bruker</b>	<b>Verdi tjeneste</b>
Tomt løspreik	folk på FB	”unødvendige greier”	Informasjon, uønsket stimuli	N	
Utlevering	bruker	”Kostet meg kanskje litt” ”De presset på for å få vite ting”	Informasjon, utlevering	N	P
Hva folk skriver som gir meg avsmak	folk på FB	”kleint og uinteressant”	Informasjon, uønsket stimuli	N	
Informasjon i	FB	”bytteforholdet er	informasjon	P	

forhold til sosialt nettverk		helt greit''			
Informasjon og sanseinntrykk, lære om mennesker	FB+folk på FB	hovedgrunn til å ha FB	informasjon	P	
Holde deg oppdatert, se hva folk gjør	FB	''jeg bruker mye tid på det, men det er allikevel enklere å holde seg oppdatert''	Informasjon	P	
Legge ut informasjonen din	bruker	''synes ikke den informasjonen er så gal'' gir for FB	Informasjon, utlevering	Nø	P
Stress med for mange meldinger	FB+folk på FB	''litt stress''	(over) informasjon	N	
Gi fra seg personopplysninger	bruker	''synes det er ganske dyrt å betale for en så tulle tjeneste''	Informasjon, utlevering	N	P
Tvil om hva folk ser av det man gjør på FB	FB	''jeg var faktisk litt redd for FB, for hva ser folk når jeg er innpå?''	Informasjon, usikkerhet	N	
De får vite veldig mye personlig	bruker	''bruke det til å legge ut spesialtilpassede ting... skape avhengighet eller selge produkter''	informasjon, forretning	N	P

Informasjon om meg, nettaktivitet, venner, bilder	bruker	”en gir fra seg veldig masse” ”de kan vel selge den videre eller bruke den i reklamen sin”	informasjon, reklame, forretning	N	P
Holde meg informert om hva som skjer i mitt liv	FB	”det er en rask måte å komme i kontakt med folk og få beskjed”	organisering, kommunikasjon, informasjon, praktisk	P	
Holde seg oppdatert eller melde seg på i forhold til skole	FB	”veldig praktisk”	informasjon, organisering, praktisk	P	
Viktige beskjeder sprer seg raskere og går fortere	FB	grunn til å fortsatt bruke	informasjon, kommunikasjon, praktisk, organisering	P	
Lett tilgjengelig informasjon om andre	FB	hadde savnet	informasjon, praktisk	P	
Følge med hva andre skriver/gjør	FB + folk på FB	”morsomt å følge med”	informasjon, underholdning	P	
Folk flest har FB/ Ikke gå glipp av noe	folk på FB	”har veid mye”	informasjon, inkludering	P (?)	

### Kommunikasjon:

<b>Gode</b>	<b>Leverandør</b>	<b>Verdivurdering</b>	<b>Kode</b>	<b>Verdi bruker</b>	<b>Verdi tjeneste</b>
Kontakt med gamle kjente	FB	”interessant”	kontakt, kommunikasjon	P	
Folk svarer raskt på FB	FB	”det er blitt så oppdatert at folk svarer rimelig raskt på FB”	kommunikasjon, praktisk	P	
Uformell plattform	FB	”når du sender melding med FB så føles det bare som om du har en litt utvidet samtale med en person”	kommunikasjon, uformell	P	
Du gir litt mye av deg selv, av fritiden din	bruker	”du gir liksom opp evnen til å ikke ha noe med noen å gjøre, du kan liksom alltid kontaktes... gir liksom opp anonymitet og frihet”	Uønsket stimuli, ufrihet, kommunikasjon	N	
Holde kontakten	FB	Grunn til å ha FB	kontakt, kommunikasjon	P	
Enkelt å snakke med folk, de er der hele tiden	folk på FB+FB	enkelt, ”bruker veldig mye tid på det” (gjør det mye = underholdning, tidsfordriv?)	praktisk, kontakt, kommunikasjon	P	
Kontakte dem man ikke ville sende melding til eller ringe	FB	”mer personlig enn mail, mindre personlig enn telefon”	kommunikasjon, halvformelt	P	



Holde kontakten	FB	Hovedgrunn for bruk	kommunikasjon, tilhørighet	P	
Samfunnet på FB	folk på FB+FB	hadde savnet mest, ”blitt mer isolert uten”	tilhørighet, kontakt	P	
Kontakt med gamle/utenlandske venner	FB	”litt interessant”	kontakt, kommunikasjon	P	

### Underholdning:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Morsomme og underholdene betraktninger	et par personer på FB	”humoristisk og underholdende å lese”	underholdning	P	
Fornuftige hverdagsbetraktninger	andre på FB	”interessant og litt berikende å lese”	underholdning	P	
Morsomme ting folk legger ut	Folk på FB	kjekk ting	underholdning	P	
Interessante nyhetssaker folk deler	folk på FB	interessant	underholdning	P	

### Forretning/reklame:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
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Fryktelig mye reklame	FB	”irriterende”	reklame	N	
Øke medlemsmassen sin	bruker	”gjør dem mer attraktive for markedet med annonseringer”	forretninger, brukermasse, reklame	Nø	P
Penger, reklameinntekter	bruker	”de får trafikk så de kan sende meg adds”	forretning, reklame, brukermasse	Nø?	P
Penger, reklameinntekter	bruker	hva FB får ut av deres bruk	forretninger, reklame	Nø	P

### **Avhengighet/oppmerksomhet:**

<b>Gode</b>	<b>Leverandør</b>	<b>Verdivurdering</b>	<b>Kode</b>	<b>Verdi bruker</b>	<b>Verdi tjeneste</b>
Avhengighet	Bruker + FB	”jeg har tenkt at jeg kanskje bruker det litt for mye”	avhengighet	N	
Avhengighet	FB	”jeg er for mye på FB... føler jeg bare må innom for å se hva andre har gjort” ”helt greit”	avhengighet	Nø/N	
Oppmerksomheten min, ”man blir sugd inn i det”	Bruker/FB	”det har jeg gitt”	impulser, oppmerksomhet	N	

Påminnelser fra FB	FB	”irriterende... et stort fjas... påvirket meg negativt”	Uønskede impulser	N	
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## Netflix

### **Praktisk:**

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
kan se på NF mange steder	NF	”har gjort meg mer mobil og multitaskende”	praktisk, valgfrihet	P	
kan stoppe opp og se videre	NF	hadde savnet	praktisk	P	
kan se flere filmer på et sted	NF	”hadde savnet hvor enkelt det er... mer praktisk å se filmer der enn å streamme en ting her og en ting der”	praktisk, innhold, tilgjengelighet	P	
alltid ha underholdning	NF	Hadde savnet	tilgjengelighet	P	
stort utvalg her og nå	NF	gjør det verdt det opp mot å kjøpe eller leie filmene	Tilgjengelighet, innhold	P	
godt tilbud for ting som har gått på Tv før	NF	godt tilbud	tilgjengelig	P	

Underholdnings- alternativ	NF	”en egen mulighet du har...alltid en mulighet”	valgfrihet, tilgjengelighet	P	
velge hva du vil se, når du vil se, kunne sette på pause og komme tilbake	NF	”gir deg større valgfrihet i forhold til å bruke Tv”	valgfrihet, innhold, praktisk, tilgjengelighet	P	
Lett tilgjengelig	NF	gjør at man fortsetter å bruke det	tilgjengelig, praktisk	P	
Slipper å gå ut for å låne film	NF	Slipper å gjøre noe	praktisk	P (øker bruk)	
enkelt å komme innpå og bruke	NF	grunn for å bruke	praktisk, brukervennlighet	P	
har alt av filmer og serier et sted	NF	”Tar mye mindre plass fordi man ikke trenger å ha alle de seriene i hyllene... trenger bare å ha med seg dataen for å ha alle sesongene”	Praktisk, innhold	P	
enkelt å bruke	NF	grunn til å begynne å bruke	praktisk, brukervennlig	P	
kan bare gå inn og laste opp filmer uten å gå ut og kjøpe en film	NF	”det syntes jeg var positivt”	praktisk	P	
kan se flere episoder på en	NF	”det synes jeg er veldig greit, for	innhold, praktisk	P	

gang		det er litt kjedelig å vente”			
lettere tilgang til filmer og serier	NF	hadde savnet	praktisk, innhold	P	

### Innhold:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Se bra serier og filmer	NF	”bra”	innhold	P	
Dårlige, gamle filmer	NF	dårlig, grunn til at har vurdert å slutte	innhold	N	
Kjekke filmer og serier	NF	kjekke, grunn for å begynne å bruke	innhold	P	
Nye ting og nyheter	NF	god i forhold til det gamle som finnes der ”ellers tror jeg man hadde blitt veldig ferdig med det”	Innhold, oppdatering	P	
Serier med episoder som ikke tar så lang tid	NF	”det er greit med bare en liten halvtime-time så det ikke trenger å være så omfattende... sånn at ikke hele kvelden går, det synes jeg er greit”	tid, innhold	P	

Kan se fortsettelsen på serien	NF	”det er liksom litt øyeblikkelig tilfredsstillelse”	innhold, tilgjengelighet	P	
Interessante ting der	NF	interessant, positivt overrasket	innhold	P	
Innhold som ikke finnes andre steder	NF	eneste plassen å finne ting	tilgjengelighet, innhold	P	
God kvalitet (på lyd og bilde)	NF	”viste seg å være bedre enn det jeg brukte før... hadde savnet kvaliteten”	innhold	P	
Oppdatering av innhold	NF	”de må jo sørge for en hvis oppdatering”	Innhold, oppdatering	P hvis utført, N hvis ikke	
NF-produserte serier	NF	”sannsett får jeg masse...bidrar til kulturen”	innhold, nyskapning?	P	P
Nyere serier og filmer	NF	”hadde hørt de hadde mye gammelt, men de har forbedret seg”	innhold, oppdatering	P	

### Underholdning:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Underholdning,	NF	hva får ut av NF	underholdning,	P	

avslapning, interesser			tidsfordriv		
Filmer jeg er interessert i	NF	hva får ut av NF	underholdning, innhold	P	
Enkel underholdning	NF	”det gir meg ikke noe stort, er liksom bare på toppen av alt det andre” ”hadde vært det føste som ble prioritert bort tidsmessig eller økonomisk”	underholdning	Svakt P	
Underholdning, lett vint underholdning	NF	”det er det jeg er ute etter og synes er positivt”	underholdning	P	
Avslapning	NF	grunn til å bruke NF	tidsfordriv, underholdning	P	
Tidsfordriv	NF	”gjør ventetiden litt kjekkere... enklere å få tiden til å gå når du sitter og venter”	tid, underholdning	P	

Tid:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Tiden jeg ville brukt på å se på TV brukes nå på NF	bruker	”ingen store tap”	tid, bruksmønster	Nø	

bruker mye tid på å se på NF	bruker	kostnad ”du gir litt av tiden din til det”	tid	N, hvis for mye	
bruker tid og interesse	bruker	”kan spore av fra andre gjøremål... bruker det jo på en tid du har fritid”	tid	N (men bare hvis ukontrollert)	
bruker mer tid på å se på Tv	bruker	”det kan man jo stille spørsmål ved”	tid	N	

### Penger/forretning:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Penger	bruker	”de blir helt klart rikere”	handel, forretning, penger	Nø	P
Lav pris	NF	”du fikk mye for pengene”	god deal, penger, handel	P	
Å få flere kunder	bruker	”øker sikker aksje verdien deres, blir en større aktør i markedet”	forretning, penger, brukermasse	Nø	P
79kr	bruker	”til nå mener jeg det er verdt det... ”føler det er ganske velbalansert”	penger, handel	Nø	P



Penger, NF vil ha penger, er en butikk	bruker	”det er ikke så allverdens dyrt” verdt det	penger, forretning, handel	Nø	P
Billig	NF	”jeg synes det er ganske billig... det er ikke så veldig masse penger”	penger, handel	P	P
Penger, en ny kunde	bruker	det de får utav bruk	penger, forretning, brukermasse	Nø	P
79kr	bruker	synes det er verdt det	Penger, handel	Nø	P

### Bruksmønster:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
tilbud/anbefalinger om filmer jeg ikke har tenkt jeg skulle se	NF	”det synes jeg har vært veldig greit”	impuls, personifisering	P	
sette seg inn i hvordan det virker	bruker	”det var egentlig det som kostet mest”	bruksmønster, kunnskap	N (men midlertidig)	
Vandt til å ha det	NF + Bruker	”hvis vi ikke hadde hatt det nå så hadde vi savnet det”	vane, bruksmønster (avhengighet)	Nø (blir N hvis slutter å ha det)	
veldig	NF	grunn til å	brukervennlig	P	

brukervennlig		fortsette bruk			
enkelt å finne utav	NF	syntes ikke det var noe hinder for å begynne	brukervennlig	P	
avhengighet, NF bruker personifisering av tjenesten til å skape lojalitet	bruker/NF	”du mister kanskje litt friheten...faren er at du blir avhengig”	avhengighet	N	P

Fanfiction.net

### Underholdning:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Tidsfordriv	FF	”jeg føler jeg har vunnet mye”	underholdning, tid	P	
Underholdning	FF	”det er jo bare underholdning ...som å lese noe annet”	underholdning	P	
Enkel, uforpliktende underholdning	FF	føler at får utav	underholdning, mellomlitteratur	P	
Få mer fra univers til eksisterende bok/film	FF, FFF	”har lyst til å lese mer om det selv om det ikke kommer mer fra forfatteren”	underholdning, utvidelse av univers, innhold	P	
Glede	FF	”jeg får mye glede av det, det er gøy”	glede, underholdning	P	

Underholdning	FF, FFF	”det er kjekt... underholdnende ”	underholdning	P	
Gode opplevelser	FF	grunn til å ikke ville slutte	Glede, underholdning	P	

### Innhold:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Innspill og synspunkter, andre folks kreativitet	FF-forfattere (FFF)/FF	”det var kult”	Innspill, innhold	P	
Oppdateringer av historier jeg følger med på	FF, FFF	kjekkest når jeg kommer tilbake	følge med, innhold	P	
Fascinerende, overraskende innhold, se hva folk kan finne på	FF, FFF	”vil følge med på... fin mellomting mellom vanlig litteratur og kiosklitteratur... mer rent og uavhengig enn kommersiell underholdning”	Innspill, innhold	P	
Fortsettelsen på historier jeg begynte på	FF, FFF	”må jo se hva som skjer...alltid cliffhangers”	følge med, innhold	P	
Få oppdateringer på historier	FF, FFF	”kjekt å få i mailen”	følge med	P	

Kort og overkommelig litteratur	FF, FFF	”de er ofte humoristiske og overkommelige å lese”	Mellom-litteratur, innhold	P	
Forhold til historier eller personer	FF, FFF	”ser alltid frem til å se om de ble ferdige”	følge med, innhold	P	
Få mer ut av hobbyen	FF	”jeg har investert tid og penger i hobbyen og skylder den å få mest mulig ut av den”	utvide univers, innhold	P	

**Fellesskap, bekreftelse, entusiasme:**

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Ha en nettside som folk liker	bruker	”det er for personlig glede...jeg har en flott nettside som folk har det gøy på”	fellesskap, entusiasme	P	P
Oppmuntring, tilbakemelding	andre brukere	”det er hundre ganger bedre å gjøre noe når andre gir deg god tilbakemelding”	kontakt, bekreftelse	P	
Kommentarer og tilbakemeldinger	bruker	”de blir jo glad hvis jeg leser det de har skrevet, blir oppmuntret av kommentarer...	bekreftelse, kontakt	Nø/P	Verdi FFF: P

		det er jo det man kan bidra med... hvis jeg gir kommentarer er det fordi jeg synes det er flott og det må jeg jo si”			
Et sted å putte og finne fanfiction	FF	”de synes det er bra...de synes det hadde vært kult hvis det fantes”	felleskap, entusiasme	P	P
Tilbakemelding er	bruker	”hvis en historie er bra skriver jeg gjerne review...gir mer til de andre som skriver enn til FF”	kontakt, bekreftelse	Nø/P	Verdi FFF: P
Skape et samfunn for FF	FF	”kan være en positiv ting for de som laget nettsiden”	entusiasme, kontakt, fellesskap	Nø	P

### Tid:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Tid	bruker	”du må bruke mye tid på lesing og skriving...du må bruke kvallitetstid”	tid	Nø - Kommer an på hvordan den brukes	
Tid	bruker	investerer tid	tid	kommer an på hva den blir brukt	

				til	
Tid	bruker	”bruker jo tid... tid jeg kunne brukt til andre ting...prioriterer FF”	tid	P (så lenge rett prioritert )	

### Reklame, brukermasse:

Gode	Leverandør	Verdivurdering	Kode	Verdi bruker	Verdi tjeneste
Reklame-intekter for at jeg er innpå	bruker	”kan være de tjener litt på det... er så lite at det har ikke noe å si”	reklame, brukermasse	Nø	P
Reklame-intekter av brukermasse	bruker	”tror ikke de tjener så mye...trenger pengene til servere og sånt”	reklame, brukermasse	Nø	P
Mange treff på nettsiden	bruker	”det de ønsker er å få mange treff på nettsiden”	brukermasse	Nø	P
Bruker til brukermassen	bruker	”du gir en bruker til brukermassen deres”	brukermasse	Nø	P

## **Interviews**

**(1 – 12)**

**Transkript av intervju 1. Pilotintervju - Kvinne, 23 om Facebook**

**(Tatt opp 16.01.2014 – Varighet: 10:56)**

**(I : intervjuer**

**K: informant)**

(Opptak starter)

I: Ja, ok, da kan du først si kjønn og alder

K: Ja, jeg er en kvinne på 23 og et halvt år.

I: Hvor ofte bruker du Facebook? Vil du si at du bruker det hyppig... eller sjelden?

K: (Hvisker) Skru av.

*(Pause i opptak, hvor K sier at hun vanligvis er innom Facebook hver dag, men at det er fire dager siden hun sist var innom nå. Hun spør hva hun skal svare, og jeg sier at hun skal gå ut ifra hennes vanlige bruk)*

I: Altså, før dette så har du ikke brukt det på fire dager, men

K: *(utydelig tale)* Unormalt

I: Men det vanlige bruksmønstret ditt da?

K: Hver dag.

I: Du bruker det stort sett hver dag.

K: Ja.

I: Vil du si at du er en hyppig internettbruker?

K: Ja.

I: Det vil du si?

K: Ja.

I: Ok, eeh, nå må du tenke tilbake igjen til før du brukte Facebook. Eh, hvilket inntrykk hadde du av Facebook før du begynte å bruke det?

K:.... Eh, jeg skjønnte ikke helt hva det var.

I: Ok.

(Int. 1, s. 1)



K: Fordiii da var jeg så ung. Så snakket de litt om det når det var ... Det virket ganske nytt og det var ikke så mange som hadde deet. Sååå visste jeg ikke helt, men jeg trodde kanskje at jeg skjønnte litt av deet og det virket sånn helt ok, men det var ikke egentlig noe som jeg hadde tenkt å ha.

I: Meeen hva trodde du at det gikk ut på da?

K: ... Jeg... vet ikke helt.

I: Nei.

I: Hvem var det du sa at... du sa de DE snakket, hvem var det du hørte om det fra?

K: Mine  
slektninger.

I: Familien?

K: Jaha.

I: Ja? Nærmeste familie eller? Utstrakt familie?

K: Ja, sånn cirka den nærmeste familien.

I: Ok. Eeem...

K: Men så etter hvert, så begynte jo flere å bruke det, for først så hørte jeg om det, og så gikk det noen år, sånn ett år.

I: Mhm?

K: Kanskje, da hadde flere folk begynte å bruke det, sånn etterhvert, og da skjønnte jeg, da visste jeg helt hva det var, hva det gikk ut på. At det er masse folk som kommer sammen og så kan de holde kontakten med hverandre.

I: Hvilket år var dette? Vet du det? Sånn cirka 2000 – Hvis du skulle gjette?

K: 2007?

I: Ja'h, sånn cirka? Mmmm. Hvorfor begynte du å bruke Facebook?

K: Fordiii det var veldig praktisk i forhold tiil studiet mitt og alle som gikk det fordi alt det viktige som skulle skje i forhold til skole eller det sosiale, det gikk veldig masse over Facebook. Mmm, sånne eventer eller forestillinger de lå jo der, og så meldte man seg på. Og så kunne man ta kontakt med alle dem som man egentlig ikke har et slikt forhold til at man har telefonnummeret deres.

I: Så det var en slags mer nøytraaal

K: Mer personlig enn en mail, mindre personlig enn en telefon.

I: Tenkte du på dette før du ble bruker? Altså var det en av de tingene du ønsket deg?

K: Ja.

(Int. 1, s. 2)

I: Ok, og det var.. Hva hadde de tenkt å bruke det til?

K: Til å holde kontakten med dem som jeg gikk på skolen med.

I: Som du ikke hadde telefonnummeret til?

K: Jeg hadde telefonnummeret deres, men det er noe annet å ringe til noen, enn å skrive til dem.

H: Mhm, hm...

K: Mer... uformelt, eller noe sånn.

H: Jaaa' ... Hva følte du at det kostet, var det noe du måtte overvinne for å begynne å bruke tjenesten?

K: Man skal gi fra seg personopplysningene sine, jeg synes det er en ganske dyrt å betale for... en så tullete tjeneste.

I: Hvordan da, tullete?

K: Personopplysningene dine er jo veldig... viktige og ømfintlige og sånn,

I: Mhm,

K: og Facebook kan man egentlig klare seg uten.

I: Ok, du gjorde det for det da.

Jaja, Kom an!

*(Latter fra I og K)*

I: Ø::h, ja.

K: Ja.

I: Ja, ja. Hva føler du at du får ut av det nå, i nåtiden. Hva vinner du på å bruke Facebook?

K: Lett tilgang tiil, eeehm, informasjon i forhold til studiet mitt, og viktige beskjeder går fortere mye fordi det sprer seg mye raskere. Når folk finner ut av noe i forhold til tid, at studietidene har endret seg eller det har kommet en ny viktig mail på skolemailen, så sier de fra til egentlig alle. Og jeg holder kontakten med alle. Nå bor jo jeg "i utlandet."  
(Affektert)

I: Ja'.

K: Og da kan jeg holde kontakten med alle som er helt andre steder enn meg selv.

I: Mhm. Hvilke forandringer – hvis du komme r på noen – har det ført til i livet ditt, er det noe du gjør nå som du ikke gjorde før du fikk det?

K: Bruker mer tid på internett. Mye mer tid

(Int. 1, s. 3)

I: Mhm... Synes du det er en bra ting? En dårlig ting? Bare en ting?

K: Det har jeg egentlig ikke tenkt noe over. Det er helt greit.

I: Er det noen andre forandringer, noe annet som er annerledes på grunn av Facebook?

K: Kanskje jeg snakker mer med de som jeg ikke ville ha snakket med hvis vi ikke hadde hatt et så uformelt sted å snakke sammen. Man slenger inn en kommentar her og der som egentlig ikke... altså, man skriver til folk som man vanligvis ikke hadde skrevet til på sms, eller hvis man skulle ringt.

I: Mhm. Har du vurdert å slutte å bruke Facebook... på noe tidspunkt?

K: Jeg fikk det, og så sluttet jeg... fordi det var egentlig ikke så interessant og jeg... og så gikk det et år og jeg begynte å fikk jeg det igjen. Og nå har jeg vel egentlig ikke det (tenkt på å slutte, anm.) fordi nå er det så mye som foregår der som jeg trenger å vite om.

I: Når du sluttet, hvorfor, hva var grunnen til at du sluttet?

K: Jeg var ung, og det var ikke i min interesse.

I: Det var rett og slett litt uinteressant?

K: Ja, det var ikke så, dessuten var det ikke så utbredt. Det var ikke så mange som jeg kjente som hadde det, og da blir det til at man bruker det mindre.

I: Så det var rett og slett ikke så mye å gjøre der, fordi du ikke hadde så mange venner på Facebook i begynnelsen? Er det riktig? Ja? Hvi's du ikke hadde kunnet bruke Facebook, hva hadde du savnet?

K: ... Kanskje den veldig lett tilgjengelige informasjonen man skaffer seg om andre folk... *(Latter fra I og K)*... uten å spør.

I: Ja, ja ja. Når det går en periode der du ikke kan bruke Facebook, hva pleier du å savne da?

K: Jeg vet ikke.

I: Når du ikke har kunnet bruke det, hvis du har vært på ferie og ikke hatt internett, er det noe som er sånn "åh, yes, enedelig!"?

K: Nei, jeg skjekker... om jeg har fått noen mailer eller noe sånn, og ellers så er det sånn helt i orden.

I: Ja. Så, det, det skader deg ikke så mye da, å være adskilt

K: Nei, egentlig ikke.

I: Hva føler du at du betaler, eller gir i bytte mot å få bruke Facebook?

(Int. 1, s. 4)

K: Person...opplysninger om meg selv, og så innhenter de sikkert informasjon om alle de artiklene jeg trykker på.

I: Når du sier personopplysninger, hva tenker du på da?

K: De har, de eier jo alle bilder, de eier jo egentlig alt som er på Facebook, så de har masse av ditt personlige liv etter hvert. Nå er jo ikke jeg så personlig, men hvis man legger ut masse, når forhold begynner, når forhold tar slutt, alle bildene fra ferien din, det eier jo Facebook.

I: Mhm.

K: Og det kan de egentlig selge videre, tror jeg.

I: Ok.

K: Kanskje. Så en gir fra seg veldig masse.

I: Er det noe mer enn bilder som du tror at de...

K: De har jo tilgang alt... tror jeg. Dessuten gir du fra deg, vet ikke jeg... personvernopplysningene dine.

I: Eeeh, hva tror du de som eier Facebook tjener på at du bruker den?

K: Eeeh de tjener vel på at, eeeh, reklamen som ligger inne.

I: ok, og hvorfor tror du at de vil at flest mulig...

K: Dessuten så selger de vel informasjon til andre om folk, muligens, om hva flest er interessert i og sånn.

I: Så de vil rett og slett ha informasjonen til folk...

K: Jah.

I: Og bruke dem til reklamen sin.

K: Mhm.

I: Synes du at...

K: Dessuten har det vel nettopp blitt et aksjeselskap, har det ikke det?

I: Deeet kan være...

K: Jeg lurer på om det har det, da tjener de vel litt på det og.

I: Eh, synes du at Facebook er verdt den prisen som du synes at betaler for den?

K: Ne, njaaa, nei hvis det hadde kommet noe annet, som man ikke hadde betalt så mye for, så tror jeg at jeg hadde hoppet over på det.

I: Så hadde du vært villig...

(Int. 1, s. 5)

K: Så nei, egentlig ikke.

I: Nei, så du synes ikke det er verdt det du gir, men du har ikke noe annet.

K: Ja,

I: Hvis det hadde kommet noe annet, som... var... altså hvis det hadde kommet noe som du hadde måttet betale litt for, hadde du vært villig til å betale for den samme tjenesten i faktiske penger?

K: I stedet for å gi... ja men da måtte det ha vært mer anonymt, da måtte du hatt kontroll over dine egne ting, altså, du måtte ha eid det. Da tror jeg at jeg hadde vært villig til å betale en liten sum.

I: Hvor mye, hvis du bare skulle ha sagt noe.

K: Hundre kroner i måneden – femti – hundre.

I: Ja, ja.

K: Hundreogfemti.

*(I og K ler.)*

I: Men da skulle du ha vært mye mer privat.

K: Ja.

I: Ok, ja, tusen takk, nei, vent, jeg er visst ikke helt ferdig. *(I ler.)* Tenker du ofte – har du tenkt mye på hva det koster deg å bruke tjenesten (Facebook, anm.) Er det noe du har tenkt mye på?

K: Ja.

I: Ja?

K: Ja. Det er mitt endelige svar.

I: Tenker du ofte på hva det koster deg å bruke andre tjenester?

K: Ja.

I: Noen spesielle? (Tjenester, anm.)

K: Ja, bare... man bør tenke over det før man kobler seg til nye sider og sånn... hva de egentlig vil.

I: Ja, hva de vil ha ut av det?

K: Hva de vil ha ut av det og hva jeg kan få for det, hva det egentlig er verdt.

I: Ok, ja takk. Takk skal du ha.

(Opptak slutt)

(Int. 1, s. 6)

## Transkript av intervju 2- Kvinne, 45 om Facebook

(Tatt opp 02.02.2014 - Varighet: 8:46)

(I : intervjuer

K: informant)

(Opptak begynner – liten samtale om vi tar opp, og at I skal snu på datamaskinen for å sikre god lyd.)

I: Da kan du bare si kjønn og alder

K: Ja, kvinne og 45.

I: Ja, jeg skal bare flytte litt på dataen, så det blir godt tatt opp. Ja, og du skal snakke om Facebook.

K: Ja.

I: Hvor ofte bruker du facebook?

K: Jeg er inne daglig.

I: Ja. Vil du kalle deg selv – sånn annen internettbruk – vil du kalle deg selv en hyppig internettbruker? At du er mye på nettet?

K: Nei, egentlig ikke. Selv om jeg er inne daglig, så er jeg ikke en hyppig bruker av det.

I: Nei.

K: Vil jeg påstå.

I: Eeeh, før du var – begynte å bruke Facebook, hvilket inntrykk hadde du av det da?

K: Heh... Eeee, det som jeg hørte var jo at andre hadde Facebook. Jeg var jo heller ikke interesert da, mitt første inntrykk var jo at 'hva er dette for noe da?' oooooog jeg skriver jo ikke særlig innpå, jeg er inne og liker.

I: Mhm

K: Sååå, og det er det jeg bruker Facebook til nå og.

I: Ja.

K: Mhm.

I: Men du, du visste sånn cirka hva det gikk ut på?

K: Neei, egentlig ikke, for slik jeg hadde fått det for meg, så var det meg og deg, for eksempel, som snakket på Facebook...

I: Mhm?

(Int. 2, s. 1)

K: Jeg kan jo da bare fortelle en historie: Jeg hadde da fått et 'hei' fra en kompis av meg...

I: Ja på sånn chat eller?

K: Ja, ooog når jeg da var ny bruker, (av facebook, anm.) så turde jeg nesten ikke å bruke den, for hver gang jeg var innpå da, så sto han der og sa hei.

I: Ja?

K: For jeg hadde ikke visst at jeg skulle trykke den ned igjen.

I: Åjaaa.

K: Men så hver gang jeg åpnet siden så sto denne personen og sa hei.

I: Trodde du at de sa hei på ny og på ny da eller?

K: Nei, men han gikk jo ikke vekk.

I: Neineinei.

K: Nei, sant så, liksom, mhm. Lite rødt kryss, jeg så jo ikke det jeg. Jeg så jo bare 'hei', og det sto jo nesten og blinket til meg liksom, så jeg var faktisk litt redd for Facebook, for hva ser folk når jeg er innpå da, liksom?

I: Ja, at du var veldig usikker på hva bare du så, og hva alle andre kunne se?

K: Ja, mhm.

I: Så det var litt forvirrende da?

K: Ja. Har kommet forbi den - den biten nå da.

(I og K ler)

I: Ja, har kommet over den fasen. Eh, hvorfor begynte du å bruke Facebook?

K: Ehhhh (sukk) Det var vel andre som spurte om jeg var på facebook, oooooomm – og det virket jo litt interessant med andre som gjerne satt hele kveldene og pratet med en eller annen. Såååå... Og de fikk jo kontakt med gamle venner, gamle klassekompiser, utenlandske venner...

I: Mhm.

K: Og fikk dermed bruke litt språk og sånn. sååå. Mhm, så det var jo da derfor jeg begynte.

I: Mhm. Ja, for du hadde også lyst på den muligheten til å ha kontakt?

K: Ja.

I: Mhm. Så du hadde tenkt å bruke det til å snakke med folk?

(Int. 2, s. 2)

K: Jeg hadde tenkt å bruke det til å snakke med folk. Finne folk. Eeeh, som muligens og var på Facebook. Sååå.

I: Gamle venner og...?

K: Ja.

I: Følte du at det kostet deg noe å begynne å bruke Facebook? At det var

K: Nei. Egentlig ikke.

I: Noe du måtte overvinne eller noe sånt?

K: Nei, altså nå er det vel egentlig sånn at jeg er for mye på Facebook, fordi om jeg bare bruker ti minutter om morgningen og ti minutter om ettermiddagen og gjerne er innpå om kvelden, føler jeg at jeg må innom bare for å se hva andre har gjort. Så du blir avhengig av det.

I: Ja, du føler at det koster deg ti-tid, kanskje?

K: Ja, dette er liksom noe du må gjøre, for tenk om det forandrer seg siden i morges.

I: Åja, jaaa.

K: Sant?

I: At du føler at du må gå inn og sjekke?

K: Ja.

I: Plager det deg, eller synes du at det er greit?

K: Nei, for meg er det jo helt greit. men eeh.

I: Men det er noe du er klar over.

K: Ja, sant. Sååå.

I: Så, hva føler du egentlig at du vinner på å være på facebook?

K: Jeg vil ikke si at jeg vinner så mye på å være på facebook.

I: At du får utav...

K: (Sukk) Nå er jeg jo bare der som en nysgjerrig biperson, som ser hva andre har skrevet, fordi det er sjelden at jeg skriver selv. Det hender at jeg er på chatten og snakker med noen, men det er svært sjelden det også, for jeg liker bedre å snakke, sant. Da er det lettere å ta telefonen.

I: Mhm.

K: Så jeg er nok ikke den som bruker facebook sånn veldig flittig.

I: Mhm.

(Int. 2, s. 3)



K: Mhm.

I: Haaar... Hvilke forandringer har det at du har begynt å bruke facebook ført til i livet ditt? Er det noe du gjør nå som du ikke gjorde før...?

K: Tar kontakt med andre som man ikke ville hatt kontakt med ellers. Sååå. Altså gamle venner, folk man har truffet for tjue år siden. Dem har man gjerne inne og 'hei' også 'hvordan går det' og litt mer sånn – blir litt mer oppdatert på gamle venner. Mhm.

I: Har du noen gang vurdert å slutte å bruke facebook?

K: Nei.

I: Nei. Så... hva er hovedgrunnen til at du fremdeles bruker det?

K: Nei, det er vel ikke noen hovedgrunn, det er vel bare... greit å gå innom. Se at folk er våkne (latter fra K og I, anm.) Se at de er på, det er vel mer den biten der. Altså, jeg er jo tidlig oppe, så da kommer det inn 'god morgen', 'god morgen', 'god morgen' etter hvert som folk er våkne. Så det er jo litt morsomt å følge med på. Så, mhm. Finne ut at 'i dag var du sein.' (ler.)

I: (ler) I dag... Det var seint å stå opp nå... Så, hva hadde du savnet hvis du ikke kunne bruke facebook lengre?

K: Nei. Jeg tror ikke at jeg hadde savnet det, jeg tror ikke det. Fordi da hadde det jo ikke vært tilgjengelig, så da hadde du lagt deg til andre rutiner. Som ikke sa at jeg måtte innom om morgenen, ettermiddag og kveld.

I: Hvis det har gått en periode der du ikke har kunnet bruke facebook, at du ikke har kunnet brukt det fordi du har vært på ferie eller noe sånn, hva pleier du å være glad for å kunne gjøre igjen da?

K: Det er litt stress å komme innpå igjen, fordi da er det så mange, eeeh meldinger.

I: Det har skjedd så mye?

K: Ja, sånn at du må, det er så mange som du må innpå. De pleier jeg jo å krysse ut eller å være innpå og se på, sant. Så, så fra å liksom komme enn på om morgenen og så er det ti nye ett-eller-annet greier så kommer man innpå og så er det etthundreogtjuesju nye greier.

I: (Ler) Det hauger seg litt opp?

K: Ja, så deet. Men ellers så savner jeg det jo ikke.

I: Nei.

K: Nei.

I: Eeeh. Hva føler at du gir i bytte for å få bruke facebook?

K: Ingenting. (Ler)

(Int. 2, s. 4)

I: Ingenting! Hva tror du at de som eier facebook får utav at du bruker facebook?

K: All informasjonen min ligger jo der ute da. Så hvis du har en som er veldig nysgjerrig og vil vite hva du driver med, så eh, er det jo på nettet. Du legger jo inn alle personalia og hav du liker og hobbyer. Så de blir jo godt informert. Men jeg tror ikke at de benytter det allikevel.

I: Nei.

K: Så interessant er jeg ikke.

I: (Ier.) Eeeh, synes du, altså - Så litt informasjon da. Eeeh. Men synes du facebook er verdt å gi den informasjonen?

K: Ja, for jeg synes ikke den informasjonen er så galen (ille, anm.) At de vet hvor gammel jeg er, at jeg er dame eller mann, eller hvem mine venner er, sant altså. Eller hva jeg liker. Det gjør ingenting om de vet det.

I: Nei. Og så siste: Er det noe du tenker på ofte, eller har du tenkt på det før, om det koster deg noe å bruke facebook.

K: Jeg har ikke tenkt på det. Eeeh, jeg er jo inne og bruker facebook spill...

I: Mhm.

K: For det er jo egentlig der jeg bruker mest tid.

I: Sånn farmville og...

K: Eeeh. Ja, farmville er jeg avhengig av.

I: Jajaja.

K: Det er, først går jeg inn for å kikke litt, så er det inn for å spille litt. For å høste avlinger, gå på besøk oooog mate kyrne, sant.

I: Jajaja. (Latter fra K og I.)

K: Og der har det jo hendt at jeg har brukt penger.

I: Ja.

K: Mhm. Ikke mye, jeg brukte en krone og ett eller annet, men jeg liker ikke å bruke penger på nett.

I: Nei, det er bare avogtil, for å få det litt (fortgang på tingene, anm.)

K: Mhm.

I: Ja, men takk skal du ha, dette var jo strålende.

(Opptak slutt)

(Int. 2, s. 5)

## Transkript av Intervju 3 - Kvinne, 19 om Netflix

(Tatt opp 02.02.2014 – Varighet: 5:28)

(I : intervjuer

K: informant)

(Opptak starter)

I: Ok, da kan du si kjønn og alder.

K: Eeeh. Ja, kvinne, 19. (K ler.)

I: Ja, fint. Og du skal snakke om Netflix.

K: Ja.

I: Hvor mye bruker du Netflix? Bruker du det mye, lite?

K: Jeg bruker det... det kommer litt an på. Eeeh. Jeg bruker det veldig mye når jeg er på flyplassen og sånt.

I: Ja, så det litt sånn, situasjonen.

K: Eeeh, ja.

I: Så du vil si sånn middels eller?

K: Ja, middels.

I: Ja. Vil du kalle deg selv en hyppig internettbruker?

K: Eeeh, jaaa. Vil si det ja.

I: Ja, at du bruker du bruker, du er innpå...

K: Jeg er innpå daglig.

I: Ja. Eeeh, før du selv begynte å bruke Netflix, hvilket inntrykk hadde du av det da?

K: Eeem, at det var ganskeeee enkelt å brukeeee, og billig, og at det hadde liksom alt av filmer og serier en plass og sånne ting.

I: Hvor hadde du hørt om det fra?

K: Øøøh, det er jeg ikke helt sikker på, men jeg hadde sikkert sett en eller annen reklame for det på nettet eller noe sånt.

I: Men du syntes at det virket bra.

K: Ja.

(Int. 3, s. 1)

I: Ja. Øøh. Hvorfor begynte du å bruke det?

K: Jeg begynte å bruke det fordi.. ja, liker å se serier, og da trengte man ikke å gå og kjøpe boksene. Og så tar det jo mye mindre plass, så slipper du jo å ha alle de sereiene i hyllene og sånn. Og så tenger man bare å ha med seg dataen, og da har man jo alle sesongene og sånt.

I: Så det var veldig praktisk?

K: Veldig praktisk ja.

I: Eeeh, hva følte du at det kostet deg å begynne å bruke Netflix?

K: Eh, syttini kroner i måneden. (K ler)

I: (ler) Ja, greit nok. Var det du som startet opp kontoen?

K: Nei, jeg brukte bestekompisen min sin konto, fordi han gjorde sånn at to kunne være innpå samtidig. Eeeehm, og så nå bruker jeg vår. (Familiens, anm.)

I: Ja. Mmm, hva føler du at du liksom får utav å bruke Netflix?

K: Eeh, altså det er jo tidsfordriv, liksom. Såå, vet ikke helt hva jeg får utav det. (Ler.) Får se masse bra serier som jeg har lyst til å se og sånn.

I: Ja. Eeeh, hvilke forandringer føler du at det har ført til i livet ditt? Er det noe du gjør nå som du ikke gjorde før eller sånn?

K: Eeeh, jeg bruker det oftere når jeg venter og sånn. Fordi jeg har jo nettbrettet med meg, så da har jeg det med meg når jeg for eksempel er på vakt eller er på flyplassen og venter. Jeg er jo ganske ofte på flyplassen og venter! (K er for tiden i militæret, anm.) Såå, da har jeg liksom alltid nettbrettet med meg. Sååå, det har jo vært lettere å få tiden til å gå når du sitter og venter og sånn...

I: Så det forandrer liksom venting litt, gjør venting litt greiere?

K: Ja, gjør ventetiden litt kjekkere.

I: Har du vurdert å slutte å bruke Netflix?

K: Ikke sånn som det er nå nei.

I: Nei.

K: For det blir jo fortsatt en del venting det neste halve året i hvertfall, såå jeg har ikke vurdert å slutte å bruke det nå, nei.

I: Men kanskje når livet blir litt annerledes?

K: Ja. Når det blir litt travlere og sånn så kan det vær at jeg slutter å bruke deeet. Jeg bruker det ikke så mye når jeg er hjemme (fra millitæret, anm.)

I: Så når du har noe annet å bruke tiden på...

(Int. 3, s. 2)

K: Så bruker jeg det ikke. Det blir ikke prioritert, liksom.

I: Nei. Hvis du ikke hadde kunnet bruke det lenger, hva hadde du savnet mest?

K: Eeeeem, hadde savnet mest at det var så tilgjengelig.

I: Mhm.

K: Foor, det er jo ikke så vanskelig åååå... komme seg på (K ler). Eh, jaaa, det.

I: Ja. Hvis det er lenge siden du har fått brukt det, hva er det kjekkeste med å få bruke det igjen?

K: Eeem... Jeg vett ikke helt egentlig.

I: Det er helt greit. Hva føler du at du gir for å få bruke Netflix? Hva må du gjøre for å få bruke det?

K: Jeg føler ikke at jeg må gi så veldig mye, egentlig.

I: Nei. Eeeh, hva tror du at de som eier Netflix får utav at du bruker det? Hvorfor vil de at folk skal bruke Netflix?

K: Eeeh. Det vil vel at folk skal slutte å laste ned... ulovlig sånt. Og laste opp filmer soom er ulovlig. Eeeh. Og få folk til å betale litt for filmene.

I: Ja. Synes du at prisen – det du gir for å få bruke Netflix –er verdt det du får tilbake igjen?

K: Ja det synes jeg.

I: Ja.

K: Jeg synes det er ganske billig, og det er et ganske stort utvalg av filmer og serier og sånt.

I: Mhm. Eeeh, har du tenkt på før hva det koster deg å bruke tjenesten?

K: Jeg har ikke tenkt så mye over det før, for det er ikke så veldig masse penger. (K ler.)

I: Mhm. Men det er supert det (at K ville la seg intervju, anm.)

(Opptak slutt.)

**Transkript av intervju 4a – Kvinne, 23 om Fanfiction.net**

**(Tatt opp 04.02.2014 – Varighet: 6:44)**

**(I : intervjuer**

**K: informant)**

(Opptak starter)

I: Ja, da kan du begynne med å si kjønn og alder.

K: Kvinne og tjuetre.

I: Ja. Og du skal snakke om Fanfiction.

K: Ja.

I: Hvor mye bruker du den tjenesten? Bruker du den ofte, sjelden?

K: Eeem, jeg vil si en gang i blant. Eeem. Kanskjee en gang i uken eller noe sånt. Det er kanskje litt ofte det. Ofte? (K og I ler.)

I: Ok. Eh. Vil du kalle deg selv en hyppig internettbruker?

K: Jah.

I: Ja.

K: Mhm.

I: Sånn cirka hvor mange timer til dagen?

K: Eeem, en eller to ja- to - tre - tre timer kanskje? Ja.

I: Ja. Hvilket inntrykk hadde du av Fanfiction.net før du begynte å bruke den?

K: Eem. Jeg tror ikke at jeg visste helt hva det var til å begynne med. Først når jeg hørte om det før jeg begynte å bruke det, syntes jeg at det var teit.

I: Ja.

K: Eeem, men når jeg først liksom kom innpå det så syntes jeg at det var kult. For det er jo på en måte en måte å dele ideer på og få innspill på ting som du gjerne har tenkt ut selv eller. Få andre – andre synspunkter på ting, dele ting.

I: Hvordan fant du ut om det da?

K: Eeem, jeg tror det var helt tilfeldig. Eeem, jeg tror jeg oppdaget det første gang da jeg var sånn tolv år eller noe da jeg kom over sååå, eeem, jeg tror jeg google sånn 'Macgyver stories' eller noe sånn, og så kom jeg innpå en fanfiction-side og så har jeg egentlig vært hekta på sånne ting, ja.

(Int. 4a, s. 1)

I: Eh, hva følte du at det kostet deg å begynne å bruke det?

K: Jeg syntes ikke at det kostet meg noen ting – eller litt, nei det kostet meg ingenting. Jeg synes deeeet...

I: Var det noe du måtte overvinne for å begynne å bruke det.

K: (Pause) Eeeeeeh, det var et vanskelig spørsmål. Mmmm, nei, egentlig ikke.

I: Det er et gyldig svar, det. (K og I ler). Hva føler du at du får utav å bruke Fanfiction?

K: Mmmm... Em eh, em jeg får mye glede av det vil jeg si. For det er så mye interessant som kommeer frem. Jeg leser jo hovedsakelig om Harry Potter for eksempel, som er veldig kjente b-bøker og sånn. Og der kommer det forskjellige perspektiver frem som gjerne ikke kommer frem i bøkene. Og så er det gøy å se hva vi kan finne på med de forskjellige karakterene. (K ler.) Det er ganske underholdningsverdi i det som går utenforbi selve bøkene. Men jeg synes det er interessant sååå...å få nye innspill på ting som man gjerne ikke har tenkt over og, ja og se hvor... kreative andre folk er med andre ting. Ja.

I: Hva gjør du stort sett inne på Fanfiction.net?

K: Jeg hovedsakelig leser, jeg har aldri skrevet.

I: Haaar duuu hatt samtaler med noen andre brukere der inne?

K: Nei.

I: Skrevet reviews? (Tilbakemeldinger på andres historier, anm.)

K: Nei, aldri.

I: Ok. Har du vurdert– nei, hvilke forandringer har tjenesten ført til i livet ditt? Er det noe du gjør nå som du ikke gjorde før, for eksempel?

K: Jeg velger veldig ofte å lese fanfiction i stedet for å lese vanlige, skjønnlitterære bøker. Ja. Eeeh, det er vel den store forandringen. Ja. Mhm.

I: Hvorfor gjør du det?

K: Eeehm, kanskje fordi at jeg har lest disse – altså at jeg synes at Harry Potter da for eksempel, var så bra at jeg har lyst til å lese mer om det, uansett om det ikke kommer fra forfatteren liksom. For å...

I: Du har lyst til å bli i universet?

K: Jeg har lyst til å bli i universet, det er veldig viktig for meg. Jeg liker det universet, og derfor synes jeg det er kjekt å lese om det og så vil jeg heller lese om det enn å lese om andre ting på en måte. Ja.

I: Har du vurdert å slutte å bruke det?

(Int. 4a, s. 2)

K: Eh, ja jeg har det. For jeg tenkte sånn, at nå er jeg jo blitt tjuetre år fremdeles leser fanfiction, og jeg tenkte sånn at det er jo kanskje litt barnslig på en måte (K ler.) (lenede:) Meeen eeh, så har jeg jo tenkt at den gleden vil jeg bare fortsett ha, så jeg kommer til å fortsette å lese det uansett hvor gammel jeg blir, tror jeg.

I: Så det er derfor du fortsetter å bruke det, fordi det er kjekt?

K: Det er kjekt og underholdningverdi.

I: Hva hadde du savnet hvis det forsvant og du ikke kunne bruke det lenger?

K: ... Jeg tror jeg hadde savnet universet. Ja, mhm.

I: Eh, når du ikke har kunnet brukt det på en stund - hvis du ikke har hatt internett eller vært borte – hva er det som er kjekkest når du kommer tilbake?

K: Eh, det er å sjekke om det har kommet nye kapitler i de historiene jeg leser da, for jeg følger jo enkelte historier.

I: Ja, får du sånn 'mail alert'?

K: Ja, mhm.

I: Em, hva føler du at du gir i bytte for å få lov til å bruke denne tjenesten?

K: Eeeh, jeg bruker jo en del tid på det. Mhm. Ja så da går det jo litt tid bort, tid som jeg kunne ha brukt på andre ting men prioriterer å bruke på det. Men så er det jo som regel på kveldstid, så hvis det ikke er noe på TV, så kan jeg jo lese fanfiction. Ja.

I: Ja. Hvorfor tror du at de som eier nettstedet vil at du skal bruke det? Hva tror du at de får utav at du bruker det?

K: Eeeehm. som regel, på noen av disse fanfiction-sidene sånn generelt, så hender det jo at det er litt reklame og sånn, så da kan det jo være at de tjener litt på det da hvor mange ganger jeg er innpå. Eh, jeg vet ikke, for jeg har ikke peiling på det, men jeg kan tenke meg at det er noe sånt. Men også for å skape et... samfunn der folk kan dele ting, at det kan være en positiv ting for de som eventuelt har laget den nettsiden.

I: Ja, at det er folk som er interessert i det...

K: Ja, som selv er interessert i det, ja, som på en måte har laget det for at andre skal få lov til...

I: Litt idealistisk da?

K: Ja, litt idealistisk, ja kanskje. Men som sagt, har ikke peiling. (K ler.)

I: Ja, synes du at tjenesten er verdt det som du gir for den – at det er reklame for eksempel – er det verdt det?

K: Jah, det synes jeg. Det er så lite at det har ikke så mye å si. Mhm.

I: Synes du får eller gir mest – for å bruke tjenesten.

(Int. 4a, s. 3)



K: Får mest. Mhm.

I: Ok.

(Opptak slutt.)

(Int. 4a, s. 4)

## Transkript av intervju 4b – Kvinne, 23 om Netflix

(Tatt opp 04.02.2014 – Varighet: 6:05 )

(I : intervjuer

K: informant)

(Opptak starter)

I: Ja, da ka du si kjønn og alder igjen.

K: Kvinne og tjuetre.

I: Du har nettopp blitt spurt ut om Fanfiction.net, og når skal du snakke om Netflix.

K: Ja.

I: Hvor ofte bruker du Netflix?

K: Eeem, det tror jeg er – det siste halvet året så tror jeg at jeg bruker det hver dag. Ja, mhm.

I: Ja. Ehh, og du var en hyppig internettbruker?

K: Jupp, det stemmer.

I: Hvilket inntrykk hadde du av Netflix før du begynte å bruke det?

K: Eem, hvilket inntrykk jeg hadde av Netflix... hmm, jeg hadde egentlig ikke noe inntrykk, jeg tenkte vel bare egentlig at det hørtes veldig, eeeh, greit ut å få filmer og serier og sånt, eh, i stedet for å måtte gå og kjøpe en og en film, at du bare kunne gå inn og så bare... laste det opp holdt jeg på å si, og bare begynne å se – streame det. Så det synes jeg var veldig – det synes jeg var evldig positivt da. Så det var derfor jeg begynte å bruke det. Mhm.

I: Mhm. Eem, så det var det du ønsket deg da du ble bruker, tilgang til disse seriene og sånn?

K. Mhm.

I: Følte du at det kostet deg noe å begynne å bruke Netflix?

K: Eh, hehe, det kostet meg syttini kroner i måneden. (K ler.) Eeem, og så har jeg vel begynt å se mindre på tv – ikke det at det har kostet meg noe da. Nei, jeg vil vel ikke si at det har kostet meg noe mer enn de syttini kronene det koster. Nei.

I: Ja, eh, hva føler du at du hovedsakelig får utav å bruke den tjenesten?

K: Eeeh, jeg får... se en del bra serier ooog filmer og sånn. Eeh, og gjerne at jeg ser filmer som jeg ikke har – at jeg får tilbud om filmer som gjerne ikke hadde tenkt jeg skulle se, men som kanskje var bra på en måte.

(Int. 4b, s. 1)

I: Fordi Netflix anbefaler?

K: Fordi Netflix anbefaler utifra det som jeg har på en måte sett da, så kommer jo de med med en anbefaling om hva de mener at jeg kan like. Og det har jo jeg synes at har vært veldig greit, for avogtil kommer det opp ting som du kanskje ikke har tenkt at du skal se, men som du kanskje burde sett det, og så blir det positivt utav det. Ja.

I: Så de har stort sett vært bra de filmforslagene da?

K: Stort sett. Det er jo noe som ikke faller i smak da. (K og I ler) Men sånt er det jo med alt. Ja.

I: Ja. Hvilken forandring har Netflix ført til i livet ditt?

K: Lettere tilgang til film og serier. Ja, det er vel den største endringen. Før så satt du jo liksom og ventet, tirsdag etter tirsdag for å se den nye episoden av ette eller annet, men nå så kan du jo se flere episoder på en dag, eller. Og det synes jeg er litt greit, for av og til er det litt kjedelig å vente. Emm, så jeg synes vel, ja det er vel det.

I: At du får liksom sånne gjentakende store bolker, i stedet for små drypp?

K: I stedet for små drypp ja, jeg liker å kunne, for jeg det veldig travelt i hverdagen, og da er det jo veldig greit, når jeg har en lørdag til overs å bare sette seg og se episode på episode. Synes egentlig at det er veldig greit.

I: Har du vurdert å slutte å bruke Netflix?

K: Eh, ja. Det har jeg vel. Eeh, men det var på bakgrunn av at selv om det er mye bra på Netflix, så har det også vært en del... dårlige, dårlige filmer – gamle filmer gjerne – em, der andre, em, like sider som Netflix har kanskje mer om nyere ting. Men jeg har nå holdt meg til Netflix da. (K ler.)

I: Ja, hvorfor tror du det?

K: Litt tilfeldig tror jeg... emmm... nei jeg har ikke et godt svar på det.

I: Var det kanskje det at du begynte å bruke det først?

K: Ja, kanskje det. Begynte å bruke det først, og så var det jo litt sånn – ja syntes at det var litt greit nok og så har de de seriene som jeg følger med på, så det er jo ikke sånn... Ja.

I: Kanskje de har litt dårligere utvalg enn de andre da, opplever du men det er fortsatt godt for ditt bruk?

K: Ja.

I: Ja. Hva hadde du savnet hvis du ikke kunne bruke det lenger.

K: Jeg hadde savnet tilgjengeligheten av filmer og serier. Ja.

I: Når du ikke har kunnet brukt det på en stund, hva er kjekkest? (Når du kan bruke det igjen, anm.)

(Int. 4b, s. 2)

K: Mmm. Det å, hehe, kunne sette seg ned – hvis jeg har vært på hytta for eksempel, lenge, der vi bare har TV og sånn så har jeg savnet det å kunne se en hel film uten reklamepause. (K ler.) Eller serie uten reklamepause.

I: Uavbrutt...

K: Uavbrutt! Det synes jeg er bra.

I: Eeeh, hva føler du at du gir i bytte for å få bruke Netflix?

K: Mmmm... Syttini kroner.

I: Ja.

K: Ooog, eh, altså jeg føler ikke noe mer, for den tiden som jeg ville brukt på å se på TV, bruker jeg nå på Netflix i stedetfor. Så det er egentlig bare å erstatte TV og Tv-serier og Tv-kanaler. Så har jeg bare erstattet det med Netflix, på en måte.

I: Så det er ikke noe stort tap?

K: Ingen store tap.

I: Hva tror du de som eier det for utav at du bruker den?

K: Emm, de får penger, en ny kunde. Ja.

I: Ja, synes du at det du får er verdt det du gir?

K: Ja. Det synes jeg.

I: Føler du at du får eller gir mest?

K: Får mest.

I: Mhm.

K: Ja.

I: Har du tenkt på før hva det koster deg å bruke den tjenesten? Er det noe du har tenkt mye over?

K: Nei, ikke i det hele tatt.

(Opptak slutt.)

(Int. 4b, s. 3)

**Transkript av intervju 5a – mann, 51 om Netflix**

**(Tatt opp 04.02.2014 – Varighet 8:02)**

**(I : intervjuer**

**K: informant)**

(Opptak starter)

K: Mann, 51.

I: Jaa, og hvor mye bruker du Netflix?

K: Ææhm, jeg bruker det opptil flere ganger i uken.

I: Ja, og vil du kalle deg selv en hyppig internettbruker.

K: Um, jaaa, ja, bruker det jo hver dag.

I: Hvilket inntrykk hadde du av Netflix før du begynte å bruke det?

K: Øøøm, hadde jo hørt at det var litt sånn gamle filmer, at de hadde mye gammelt. Etter hvert har jeg funnet at det har mer nye, at jeg synes de har forbedret seg. Mye mer nyere serier og filmer.

I: Mhm.

K: Jeg synes det har blitt bedre enn det inntrykket jeg hadde i begynnelsen.

I: Hva – skjønte du hva det var før du begynte – før du ble en bruker? Visste du hva det gikk ut på?

K: Mmmja, jeg tror jo egentlig det. Sånn at du kan streame filmer. Ja, jeg tror egentlig det.

I: Hvorfor begynte du å bruke det?

K: Jaaa, jeg syntes det virket som... altså jeg tror det var mye fordi det var lav pris – du fikk mye for pengene.

I: En god deal?

K: En god deal, ja.

I: Eeh, følte du at det kostet deg noe å begynne å bruke tjenesten?

K: Ja, tenker du utover penger, holdt jeg på å si?

I: Hva som helst.

K: Ja. Nei, det synes jeg ikke

(Int. 5a, s. 1)

I: Var det noe du følte at du måtte overvinne eller få orden på for å begynne å bruke tjenesten?

K: Nei, jeg syntes det var veldig enkelt. Ikke noe komplisert å finne utav.

I: Hva føler du at du får utav å bruke Netflix?

K: Fååer, eh, underholdning. Får å si det sånn. Altså sånn avslapning. Ææh, interesser, altså filmer jeg er interessert i. Um, ja. Også er det hvis det ikke er noe som er interessant så er det alltid en mulighet.

I: Altså i tillegg til vanlig Tv?

K: Ja, i tillegg til vanlig Tv, så er det at det er en egen, der, en sånn en mulighet du har. At du får større valgmulighet.

I: Mhm.

K: Kan bestemme når du vil se, hva du vil se, og du kan kutte det ut når du vil og komme tilbake til det. Gir deg større valgfrihet i forhold til det å bruke Tv.

I: Mhm. Eh, hvilke forandringer har Netflix ført til i livet ditt?

K: Hmmm.

I: Er det noe du gjør nå som du ikke gjorde før eller omvendt?

K: Ja, jeg ser nok mer, altså, før satt jeg foran Tven og så, nå kan jeg være mange andre steder. Jeg kan trene ute i boden og se det på nettbrettet og så kan jeg fortsette – altså jeg kan se på Tv mens jeg gjør mange andre ting.

I: Ja, at det har gjort deg mer mobil?

K: Ja, det har gjort meg mye mer mobil, og ja, på en måte mer multitaskende – kan gjøre flere ting på en gang.

I: Mhm.

K: Jah.

I: Eh, har du vurdert å slutte å bruke Netflix?

K: Nei.

I: Hva vil du si at er hovedgrunnen til at du har blitt med den som bruker.

K: Det ene er prisen, det andre er fleksibiliteten, vil jeg si. Brukervennligheten, og det at du kan bestemme– ja og så er det en viktig ting! Det er det at det er reklamefritt. Det er en kjempefordel! At du kan...Det at det gir deg muligheten til å velge det du vil se og velge vekk det du ikke vil se, vil jeg si at er hovedkriteriet i hvert fall.

I: Hvis du ikke kunne bruke Netflix mer – hvis det hadde sluttet å eksistere, hva hadde du savnet mest?

(Int. 5a, s. 2)

K: Jeg hadde savnet den dere valgfriheten til å se Tv når jeg vil og hvor jeg vil.

I: Hvis du har vært uten internett en stund, eller ikke kunnet brukt den, hva er kjekkest når du kan bruke den igjen?

K: Hvis jeg ikke har hatt den så er det jo det å kunne se Tv når jeg vil og hvor jeg vil. Når og hvor. Det er jo det samme nesten. (Samme som svaret på det forrige spørsmålet, anm.)

I: Hva føler du at du gir i bytte for å få lov til å bruke pengene?

K: Nei, det er jo de pengene da jeg gir i bytte, og utover det så synes jeg ikke det er så fryktelig mye. Du kan bestemme helt selv hvilken tid og hvor mye.

I: Mhm. Hva tror du de som eier Netflix får ut av at du bruker det?

K: Eh, de blir jo selvfølgelig rikere da. Det er jo helt klart økonomisk, så får de jo det utav det da, og så får de nok – de får vel kanskje – de får vel en slags form for - altså de skaper jo en slags form for avhengighet hos meg også, at det, ja...

I: Du er vandt til å ha muligheten?

K: Vandt til å ha den muligheten og biir eeh, de får en slags lojalitet fra min side, at jeg blir lojal mot det produktet jeg selger. Altså de lager den – de personifiserer det jo veldig også, sånn at jeg – de får, de vet jo etter hvert hvilken smak jeg har, hva jeg egentlig setter pris på. De gjør meg etter hvert litt sånn avhengig av det.

I: Mhm.

K: Sånn at de vil få lojale kunder på grunn av den måten de utformer det på så skreddersyr de jo på en måte produktet i forhold til - etter den smaken jeg har, det behovet. Og da gir det dem større mulighet til å ha lojale kunder når de gjør det på den måten, ikke bare kunder som er der og så forsvinner. De får kunder som blir mer avhengige av dem. Og dermed så er de jo trygge på at de har en lojal seermasse eller brukermasse som de kan på en måte være trygge på at fortsetter å bruker tjenesten og dermed fortsetter å betale inn penger og ikke bare forsvinner.

I: Mhm.

K: Tenker jeg.

I: Synes du at tjenesten er verdt det du gir for den?

K: Til nå synes jeg det.

I: Mhm

K: Jeg synes jeg får – i forhold til pris så synes jeg at jeg får mye igjen. Absolutt.

I: Synes du at du gir eller får mest?

K: Jeg synes jeg får mest, fordi jeg slipper det som er mest irriterende på masse andre ting, reklame. Det at det er reklamefritt har en veldig stor verdi i seg selv.

(Int. 5a, s. 3)

I: Mhm.

K: På vanlig Tv, der betaler du jo egentlig, men du får i tillegg også reklame.

I: Ja, akkurat.

K: Så det er jo ikke noe gratis Tv det andre når det er reklame, for du betaler jo i form av at du har et abonnement da. (K snakker om kabelTv/riksTV og lignende.)

I: Mhm, har du tenkt på mye hva det koster deg å bruke Netflix?

K: Det kan hende – altså utover det med penger – så klart det at du blir –du ser nok mer Tv, du bruker mer tid på det. Det kan man jo stille spørsmål med – det krever vel på en måte at man klarer å regulere bruken av det selv. Men det kan hende at du mister en form av frihet da. Du tror - Du har stor valgfrihet men du blir og på en måte litt avhengig, altså det er avhengighetskapende kanskje, dermed at du mister litt sånn friheten. Du blir litt... – altså faren er at du blir avhengig. Tenker jeg.

I: Ja.

K: Mhm.

(Opptak slutt.)



## Transkript av intervju 5b – mann, 51 om Facebook

(Tatt opp 04.02.2014 – Varighet 12:11)

(I : intervjuer

K: informant)

Opptak starter

(Liten sekvens der vi gjentar kjønn og alder, og slår fast at han nettopp har uttalt seg om Netflix.)

I: Hvor mye bruker du Facebook?

K: Eh, ja. Et par ganger i uken.

I: Ja, og du sa allerede at du var en ganske hyppig internettbruker.

K: Ja.

I: Hvilket inntrykk hadde du av Facebook før du ble bruker?

K: Egentlig veldig negativt.

I: Mhm.

K: Ja, tenkte at det var ganske unødvendige greier, at det bare var tomt løspreik folk drev på med der.

I: At det var litt irrelevant?

K: Ja, irrelevant, unødvendig, sånn fjasegreier. At det var mange som bare hadde behov - altså de hadde behov for å bare være der bare for andre var der. Hvis de liksom skulle være noe så var det viktig å være der. Mhm.

I: Så det var egentlig negativt, ikke noe du hadde lyst til å være med på?

K: Nei, ikke i utgangspunktet. Jeg tenkte at det ikke er noe for meg, eller det synes jeg liksom er litt teit, for å si det sånn.

I: Ja. Men hvorfor ble du da bruker?

K. Nei det er litt tilfeldig. Fordi jeg spilte et spill og der, skulle jeg komme videre i det spillet så var jeg nødt til å eeh...knytte meg til Facebook på en måte. Så da valgte jeg å knytte meg til Facebook bare for å komme videre i spillet. Heh heh. (I og K ler). Så da... og så hadde jeg sett litt på - på... *min frue* som hadde vært inne, og jeg så jo det at det var, det var jo noe som var interessant. Fordi jeg så jo det at hun fikk kontakt med en del folk der jeg tenkte at dette kunne jo være interessant for å treffe noen som kjente fra tidligere, men som jeg ikke hadde kontakt med.

I: Mhm. Ooog, så da valgte du å bli der fordi dette viste seg å stemme, eller?

(Int. 5b, s. 1)

K: Ja, eh, eller jeg så jo det da at det var masse folk der ja som jeg ikke hadde truffet på lenge og ikke visste hvor de var hen eller hvilket liv de hadde, og sånne ting.

I: Mhm.

K: Så det var jo litt interessant, og var nok det som gjorde at jeg syntes det var ok.

I: Hva følte du at det kostet deg å begynne å bruke Facebook?

K: Økonomisk kostet deg meg jo ingenting. Men eh, det kostet meg kanskje litt i form av at jeg – litt det, kanskje en form for utlevering, og at jeg var litt skeptisk i forhold til hvilke opplysninger jeg skulle gi ut om meg selv. Så jeg måtte overvinne noen barrierer der i forhold til hvor langt jeg skulle gå med å beskrive – jeg følte at det pushet litt på at du liksom skulle oppgi en del opplysninger om deg selv.

I: Litt sånn personlig overbevisning...

K: Ja, ja. Måtte liksom gjennomgå en del sånn personlige overbevisninger. Hadde en del stengsler mot det som jeg måtte overvinne.

I: Mhm. Ehm, hva føler du at du får ut av å bruke Facebook?

K: Det jeg får ut av det er jo em...– det, det – det er vel helst, eeh, et par personer som har en ganske artige beskrivelser om ting. Altså som legger ut en del historier knyttet til... Eh. En er veldig morsom, som er veldig humoristisk og underholdende å lese de hverdagsbetraktningene som han har...

I: At de skriver sånne statusoppdateringer og sånn?

K: Ja, statusoppdateringer, eller hvilke, ja – eller mye om hva han har – for eksempel om en hendelse han har blitt opptatt av og gir sine betraktninger som er ganske morsomme, i første omgang om det. Og så er det andre som eh, skriver ganske vetige (fornuftige, anm.) i forhold til hverdagen eller verdimeslige ting. Det synes jeg er interessant å lese, litt sånn berikende. Og så er det greit å følge med på folk som har bursdager og gratulere dem. Og selv få tilbakemeldinger hvis du selv har bursdag og den slags. Og noen sånne invitasjoner, hvis det er ting som skal skje og man blir invitert i det, det synes jeg at er forsovet interessant. Det gir meg litt.

I: Hvilke forandringer har tjenesten ført til å livet ditt? Er det noe gjør nå som du ikke gjorde før eller omvendt?

K: Jaaa... Nei, det tror jeg egentlig ikke. Jeg er jo ikke daglig inne og sjekker, eller noen ting sånn. Så jeg, jeg er i alle fall ikke sånn – til forskjell fra Netflix så er jeg ikke - ingen fare for avhengighet fra min side, det - noen ganger når jeg leser litt hva folk skriver, så får jeg litt sånn mer eller mindre avsmak, for å si det sånn. (I ler). Jeg synes mye av det er kleint og uinteressant. Også kan jeg jo si – at jeg tenker mange av dem skriver på en sånn måte at jeg tenker: 'uff, hvorfor skriver de det?' Altså litt sånn, jeg får vel litt sånn avsmak for noen folk med å lese det de skriver enn at jeg blir så veldig imponert. Det er derfor jeg bare leser dem – jeg har valgt meg ut noen som jeg synes at har interessante ting å komme med. De andre bare kutter jeg.

(Int. 5b, s. 2)

I: At du har skjult dem? (Via innstillingene på Facebook, anm.) Eller at du bare hopper over dem?

K: Nei, jeg hopper over det. Leser ikke den slags. Dessuten blir jeg avogtil litt irriter over Facebook, fordi at det kommer sånne påminnelser om at jeg skal gå inn 'nå har det og det skjedd', og så irriterer det meg når de skriver liksom at 'du har ikke vært inne på så lenge, du har gått glipp av det og det og det'. Det synes jeg at er et stort fjas.

I: Så det har kanskje påvirket deg litt sånn negativt?

K: Ja, ja faktisk! Den biten har egentlig, den har påvirket meg negativt. Jeg har ikke blitt mer tilhenger av den sånn sett. Jeg har sett en viss nytte av den, men har ikke blitt verken mer avhengig eller imponert da.

I: Eller frelst?

K: Nei. og så synes jeg etter hvert dag også at det er fryktelig mye reklame på Facebook.

I: Så har du da noen gang vurdert å slutte å bruke Facebook?

K: Ja, det var – har vær inne på tanken om bare - jeg har ikke behov for dette, egentlig. Men jeg, jeg er veldig passiv, jeg har ikke endret profil, jeg har ikke oppgitt noen flere opplysinger enn jeg gjorde helt innledningsvis.

I: Mhm.

K: Jeg har ikke så stor interesse av det.

I: Så du har så liten bruke at det egentlig ikke...

K: Ja, veldig liten bruk av Facebook.

I: Det har ikke egentlig en så veldig stor innvirkning på livet ditt.

K: Nei, nei.

I: Hva er grunnen til at du fortsatt er der?

K: Heh, si det. Eeehm, jeg tror nok jeg kunne levd godt uten.

I: Mhm.

K: Når jeg er der så tror jeg det er på grunn av – det er jo på en måte – ja – det er som et avisabonnement. Det er av og til at jeg synes at lokalavisen er en møkka-avis, men du har det allikevel. For det er jo det folk har flest. Og det kan hende – det er jo litt utifra tanken om at det kan hende – kan være ett eller annet viktig som jeg eventuelt går glipp av hvis jeg melder meg helt ut. Det er vel det som har veid mye, tenker jeg.

I: Så det er litt sånn å holde seg litt oppdatert...

K: Ja.

I: Ha en liten finger med i spillet.

(Int. 5b, s. 3)

K: Ja, ha en liten finger med i spillet, men uten å måtte gjøre så veldig mye da.

I: Mhm.

K: Passivt medlem, nesten som å være passivt medlem av statskirken, uten å tro på det eller noen ting (I og K ler) Så kan du jo tenke deg.

I: Eh, så hvis du ikke hadde kunnet brukt det lenger, hva hadde du savnet mest?

K: Eh, jeg hadde savnet de to greiene som jeg beskrev tidligere, i forhold til artige anekdoter og livs...

I: De gode oppdateringene?

K: Ja, de gode oppdateringene. Alle de andre de ville jeg ikke savnet.

I: Mhm.

K: Det måtte ha vært det eneste.

I: Ja, hva føler du at du gir i bytte for å få lov til å bruke Facebook?

K: (Sukker) Jaa. For det første så er det jo reklame, og det irriterer meg litt.

I: At du blir utsatt for det?

K: At jeg blir utsatt for reklame, det er en bit av det. Og at det er det det – oppmerksomheten min. Dette her – jeg må jo inn når det kommer dette her ettallet eller en annen sånn greie...

I: Ja, på telefonen din?

K: Telefonen. Eller på e-posten. At det har skjedd hendelser eller at den og den har oppdatert så – og da blir man jo sugd litt inn i det. Så det tar oppmerksomheten din vil jeg si. Det har jeg gitt, det, ja.

I: Mhm. Hva tror du de som eier Facebook får utav at du bruker det?

K: De får, i og med at de får meg som medlem, så øker de jo – de øker jo massen, medlemsmassen sin, som gjør st de blir mer attraktive for markedet med annonseringer, reklameinntekter. Ja, det er jo penger da, igjen.

I: Mhm.

K: Tror jeg, og så kanskje ennå en annen ting. Som kanskje ikke av penger, men at de på en måte er litt påvirkere, i forhold til hvordan vi skal oppføre oss i forhold til Facebook. For de driver jo og endrer på profil – de endrer jo på utformingen og, det er jo på en måte, man blir jo liksom på en måte bare – de får litt makt i forhold til det.

I: Hvordan du organiserer...

K: Hvordan du organiserer, og du blir litt sånn bevisstløst ført inn i noe. Så de får en form for makt også, tenker jeg, når på en måte, du er med i de greiene der. Og så får de

(Int. 5b, s. 4)

vite mye også, det er jo en annen ting, at de kanskje får vite – de får vite veldig mye, sant, det, eh, av personlige ting egentlig, som og går mot: Hva gjør de med de opplysningene vi gir om oss selv

på Facebook, for eksempel? Hvordan organiserer de det og? De kan jo kanskje etter hvert bruke spesielt ting deg og, hvor de gjerne legger ut ting som de vet at er tilpasset meg og den personen jeg er, for eksempel.

I: Hvilken informasjon tenker du på da, for eksempel?

K: Nei, jeg, eh, tenker kanskje de kan – det er jo litt dette her om at de kan – altså de får informasjon om hvilken type jeg er...

I: Utifra hvem du kjenner?

K: Hvem jeg kjenner og den slags, som kan si noe om hva jeg kan være påvirkbar i forhold til, sånn at de kan skape enten avhengighet eller at jeg likes opp til produkter eller ting som de tenker at de har stor mulighet til å få solgt videre til meg, for å si det sånn. Jah, noe sånt.

I: Mhm. Synes du at Facebook er verdt det som du da gir i bytte for den?

K: Så lenge det ikke koster meg noe økonomisk. Jeg mener, hvis det hadde kostet meg penger å være der, så tror jeg at jeg aldri ville ha vært der, for å si det rett ut. Sånnsett er det verd det. Jeg får en form for informasjon i forhold til sosialt nettverk, så jeg synes jo på en måte at jeg får det igjen i bytte. Så bytteforholdet er jo forsovet helt greit. Eh, så lenge jeg kan styre og eventuelt melde meg ut når jeg vil, for å si det sånn, og ikke må betale penger for det.

I: Ja, føler du at du gir eller får mest?

K: Får vel mest. Kan vel ikke si at – så lite jeg har gitt, jeg har omtrent ikke utlevert noe som helt, utenom navn og litt sånne ting, bare det nødvendigste for å kunne opprette en konto da. Så jeg synes nok jeg får mer enn jeg gir.

I: Har du tenkt mye på før hav det koster deg å bruke Facebook?

K: Nei, det har jeg i liten grad reflektert over.

(Opptak slutt. )

**Transkript av intervju 6 – mann, 17 om Facebook**

**(Tatt opp 04.02.2014 – Varighet 13:58)**

**(I : intervjuer**

**K: informant)**

(Opptak starter)

I: Da kan du først si kjønn og alder.

K: Skal jeg si det nå?

I: Ja.

K: Mann, 17.

I: Ja. Hvor ofte bruker du Facebook?

K: Eh, ofte. Jeg vil si at daglig så bruker jeg det rundt en time.

I: Cirka en time til dagen.

K: Ja, noe sånt.

I: Vil du kalle deg selv en hyppig internetbruker?

K: Ja, eh, jeg bruker det – bruker det jo hele tiden, konstant på internett, ja.

I: Du er konstant på internett, ja.

K: Mhm.

I: Hvilket inntrykk hadde du av Facebook før du begynte å bruke det?

K: Jeg syntes det var uforståelig. Jeg husker faktisk veldig godt første gangen jeg la merke til det. Da var laget jeg det basert på – eh, fordi jeg visste- jeg og en kompis visste at moren til kompisen vår hadde det. Og så forsto vi ikke hva det var, og så gikk vi inn på det og laget en tullebruker og så forsto jeg ikke hvordan det fungerte eller noe som helst. Men det har jo forandret seg litt.

I: Så du lagde en bruker egentlig bare for å finne ut hva det var – for å se, liksom?

K: Ja, egentlig bare fordi vi var nysgjerrige på hva det var, for vi visste jo, eller vi forsto jo til en viss grad at det var noe folk hadde for å snakke med andre folk, men at de - vi forstod ikke helt hvordan de gjorde det, eller hvorfor de hadde behov for det da.

I: Hvor gammel var du når dette skjedde?

K: Hvor gammel var jeg da? ... Jeg føler at jeg var sånn, nei...

(Int. 6, s. 1)

I: Sånn cirka?

K: Gikk i – i åttende klasse vil jeg si.

I: Ok, så sånn tretten da.

K: Ja.

I: Ok. Hvorfor begynte du å bruke Facebook?

K: Nei, det kom egentlig – det kom egentlig fordi jeg lagde den tullebrukeren – jeg lagde den brukeren – jeg lagde den tullebrukeren kan si i sent sjuendeklasse – tidlig åttendeklasse...

I: Mhm?

K: Og så ble det mer normalt at folk senere fikk seg – fordi jeg hadde den tullebrukeren og da så jeg at det poppet opp folk som jeg faktisk visste hvem var, at folk begynte å få seg skikkelige brukere utover åttendeklasse, og da hadde jeg jo forstått litt hvordan det fungerte da, og så lagde jeg bare en ny, skikkelig bruker.

I: Ok, følte du – hva følte du at det kostet deg å begynne å bruke Facebook?

K: Eeeh, virkelig ingenting. Jeg er super-for den litt moderniserte verden, så på den tiden syntes jeg egentlig bare det var – det kostet meg virkelig ingenting, det var bare...da brukte jeg det mindre også, da.

I: Mhm. Hva føler du at du får utav å bruke Facebook nå?

K: Øhmm, jeg får informasjon. Jeg får sanseinntrykk rett og slett. For meg er jo egentlig, altså, du lærer jo faktisk en del om mennesker av Facebook. Altså du lærer litt om hvilke personer som er litt personlige, hvilke personer som ikke er personlige i det hele tatt, som liksom er, eh, altså *pennlige* på Facebook, meg selv inkludert. Altså at de holder Facebooken sin veldig renskreven, fordi de ønsker at man skal få et veldig renlig og kultivert inntrykk av Facebookprofilen, men at folk som er litt mer (uhørlig, anm.) og kanskje ikke tar det helt seriøst.

I: Så du ser på hvem som sensurerer seg selv på en måte?

K: Ja, hvem som sensurerer seg selv, hvordan de skriver ting, altså, jeg ser jo for eksempel de folkene jeg kjenner som er politisk aktive har en tendens til å skrive veldig renskrevent og godt formulert, mens de folkene jeg bare – og oppdaterer sjeldent, og når de oppdaterer så er det, det er liksom en litt stor sak. Og så har du de folkene som ikke helt bryr seg på samme måte, og så egentlig bare kan finne på å skrive grapsne (vulgære, anm.) ting for den salgs skyld. Kan skrive hva som helst på Facebook.

I: Ja, eh, hvilke forandringer har Facebook ført til i livet ditt? Er det noe du gjør nå som du ikke ville ha gjort uten det?

K: Jeg har jo en sånn klinisk måte å sjekke Facebook på da. Det er jo en sånn ting der jeg faktisk sjekker Facebook konsekvent, på grunn av at det har gått fra å være et sosialt medie til å bli en måte å holde meg selv informert på om hva som skjer i mitt liv.

(Int. 6, s. 2)

I: Mhm, så det er liksom en slags nyhetskilde, rett og slett?{

K: Nyhetskilde er det vel ikke så mye for meg, men det er veldig det der – hva skal jeg si – det er en rask måte å komme i kontakt med folk og få beskjed. Fordi nå du har de gruppene for eksempel, hvis jeg har noe med politikk (K er politisk aktiv, anm.), hvis det kommer noe fram over så oppdaterer de at det kommer til å skje via Facebook. Og da er jeg nødt til å holde meg oppdatert litt klinisk...

I: Ok, så det er mer en slags informasjonkanal, en organisering av livet?

K: Ja, det er en ren kommunikasjonskanal for meg. Altså sånn at jeg vet nøyaktig hvor jeg skal være til hvilken tid og sånn.

I: Har du noen gang vurdert å slutte å bruke Facebook?

K: Neeei, det har faktisk aldri. Altså, jeg har egentlig – det er mange som vurderer å slutte med sånn Facebook og lignende. Det var litt de greiene vi gjorde før, for da tok du Facebook litt for seriøst, at du målte jo blant annet – altså det var jo sånn når man var mindre og yngre så var det blant de unge så betydde venneantallet noe, da hadde det noe å si, det var statusgreier. Men nå er det virkelig – nå gir jeg blanke, altså jeg tenker egentlig at det er et godt medium for å holde seg oppdatert, for å holde seg i kontakt, sånn at du faktisk kan fort får vite ”hvor skal jeg være, hva skjer” og vær fort ute med å vite litt, liksom, hva du bør gjøre denne uken, for eksempel. Om det skal være lekser eller om det skal være politiske seminarer så er det jo en enkel måte å.

I: Det står der liksom.

K: Ja, og så, for eksempel, det seminaret jeg var på i Oslo, da melte jeg meg på hele dritten bare ved å trykke ”bli med” på Facebook så sto jeg registert, de registerete meg av det det. Når jeg kom der så bare spurte de etter navn. Jeg hadde ikke gjort noe annet enn å trykke ”bli med”, så...

I: Så du har altså ikke vurdert å slutte, men hva vil du si at er hovedgrunnen til at du fremdeles er på Facebook?

K: Hovedgrunnen til at jeg fremdeles er på Facebook, det er at det er emmm, for meg, jeg har et lite behov for å kunne vite... vite – for eksempel hvis jeg burde ha gjort noe elelr skulle ah vært et sted, hvis jeg har en avtale så har jeg et behov for å kunne finne det ut litt fort, for jeg blir litt sånder småparanoid, kanskje sånn at jeg får litt struktur igjen. Og *det* er det jeg bruker Facebook mest til, det er derfor jeg - grunnen til at jeg har det er at jeg – det tar kanskje mindre enn, eller ja, minst, eeeh, beste scenario så kan det ta ett minutt å få vite for eksempel hvis det skulle vært et møte der og da, fordi folk svarer rimelig – det har blitt så oppdatert at folk svare rimelig kjapt på Facebook.

I: Hva hadde du savnet hvis du ikke kunne bruke det lenger?

K: Eeeh, der der konstante kunnskapen, evenen til å finne ut hva som skjer. Det der å bare kunne kontakte noen så raskt sånn som du føler det på Facebook, på en litt sånn formell, nei, uformell måte. Når du sender en melding så er der litt formelt, men når du ikke sender en melding – når du sender en melding gjennom Facebook så er det en mye mindre formell ting, så du kan liksom...

(Int. 6, s. 3)



I: Ok, så det er litt lettere å sende melding til folk over Facebook?{

K: Ja, mye mye lettere, det føles liksom mye mindre formelt. Hvis du sender en melding som må du liksom... det kommer jo med det der at det koster å sende en melding, at det faktisk er pengebassert, men når du gjør det med Facebook så føles det bare ut som om du har en litt utvidet samtale med en person eller stiller dem et spørsmål liksom.

I: Vil du si at det er mer personlig å sende noen en melding på telefonen deres?

K: Jah.

I: Ja, så du kan – det er flere folk du ville kontaktet på Facebook enn du ville ha sendt meldinger til?

K: Jajajajaja, det er folk jeg, altså de jeg sender melding til er jeg de mest personlige ting, også formelle ting også, når du sender en melding så er det fordi det er informasjon som *skal* komme frem. Eeh, det er jo grunne til at du sender en melding vil jeg si. For det er jo den sikreste måten, altså det er mys sikrere å sende en medling, for hvis du skal liksom informere noen elelr prate med noen...

I: Da er du sikere på at de ser det?

K: Sikrere på at de ser det, i tillegg er det en mye mer formell kanal, og det er mye lettere å holde seg – hva skal jeg si – formell på meldinger, sånn som hvis jeg skal ha kontakt med folk i partiet så sender jeg dem en melding.

I: Hva savner du når ikke har fått brukt Facebook på en stund, hvis du ikke har hatt nett eller noe?

K: ØØØh, jeg savner egentlig det der informasjons – ja- jeg savner... det er litt sånn store ting å sette ord på, men jeg savner vel for det meste...

I: Oversikten? Kan du kalle det det?

K: Ja, jeg kan kalle det oversikten. Alstå det der hva som skjer og lignenede, men av og til så bryr jeg meg ikke – gir jeg ikke en dritt på en stund.

I: Så det er av og til litt greit og, å bare ikke bruke det?

K: Av og til litt greit, men så merker man at man har en sånn, det har en sær effekt, sånn som med det der – og det har de vel gjort med vilje og – det der pop-opp som de har – sånn varslinger, at det blir sånn engasjerende med at den liksom konsekvent bruker rødfarge som er en veldig motstridende farge fra designerene, så man får der der følelsen av "oi!".

I: At det er viktig?

K: Ja, "nå er det noe viktig." Så de gjør det der konsekvent.

I: Hva føler du at du gir i bytte for å få lov til å bruke Facebook?

K: Eeh, jeg føler du... eh, du gir vel egentlig - du gir litt mye av deg selv da. Alstå du tar

(Int. 6, s. 4)

liksom... vi har en tendens til å dømme hverandre ute i verden, så jeg føler ofte at liksom, folk du kanskje kunne holdt deg godt unna, du slipper å ha noe med å gjøre, de er du på en måte liksom – det er normer på internett og, og det er jo en litt sær ting å si, men det er normer i Facebookbruk og, normaler i Facebooksamfunnet, hvordan folk *bør* oppføre seg på

Facebook, og de står sterkt liksom så: "han burde jeg ha lagt til som venn" og lignende, så du... jeg føler du gir liksom – tanken bak det var liksom at du skulle stå litt mer fritt, men så har det blitt så stort og det har kommet så mange normer med det at du gir liksom opp litt den der fritiden din. At den der evenen til å virkelig ikke ha noe med noen å gjøre – at du kan liksom konstant kontaktes og lignende – du gir liksom opp alstå den der anonymitet og frihet. Det gjør du, det synes jeg.

I: Mhm. Hva tror du de som eier Facebook får utav at du bruker det?

K: Store mengder penger.

I: Hvordan da?

K: Nei, altså, eem, de får trafikk. De får den trafikken så kan de sende meg adds (reklame, anm.) for eksempel, de har jo begynt med et nytt system der du kan betale for at det skal dukke mer ting opp i folk sone tidslinjer og...

I: Fra din egen linje eller?

K: Nei, fra - si hvis jeg – si hvis det er en side jeg har likt, hvis de har betalt, så kan jo, hvis du betaler penger så kan folk som like den siden – når de trykker på hjemmesiden sin så kommer det opp flere litt sånn sticky posts, som det heter, sånn der reklame som du ikke liksom, som vises. Det er et nytt system de har for markedsføring. Så jeg tror det er rent kommersielt jeg, altså.

I: Hva synes du - synes du Facebook er verdt det du gir for å få bruke den?

K: Ja. Egentlig. For jeg tenker at det handler litt om - det handler litt om hvordan du bruker Facebook: Hvis du utlevere deg selv for mye og lignende på Facebook og tar det litt for seriøst, alstå ser på Facebook som noe mer enn det det er da, i mine øye – altså det er et viktig medium, og det er jo interessant, men du skal alltid gå tilbake til at det er bare Facebook. Men hvis duuu, eeh, hvis – det er derfor jeg ikke føler at jeg gir for mye, fordi jeg har et litt – altså jeg bruker det mye men jeg har et litt avslappet forhold til det også, at jeg kan liksom tre vekk og tenke at "det er bare Facebook," mens mange blir vel litt for eh, for heng opp i normene og alt det der "oi, nå er det noen som har skrevet noe på Facebook til meg som jeg ikke likte" og så... eller at det ikke har nok venner på Facebook eller hva det nå en gang skulle være, men klarer å forstå det at det egentlig er noe abstrakt som har null fysisk verdi, så det er jo helt tåpelig å henge seg opp i det, men, allikevel så, så er det bare det alt jeg ser på det at i enden av dagen så er det noe abstrakt. Hvis jeg blir lei av det så blir jeg lei av det. Så...

(Int. 6, s. 5)

I: Ok, så det litt sånn at du betaler det du velger å betale. Hvis du blir veldig inni det så blir det dyrere for deg på en måte?

K: Ja, veldig, det er sånn at i likhet med at jo mer du investerer deg selv i det, jo mer farlig blir det liksom og jo mye, mye mer tar det av deg. Jo verre er det å miste det. En person som bryr seg mye om sitt Facebookomdømme, den ville nok smertet seg mye mer hvis Facebook hadde forsvunnet, enn hvis for eksempel meg da, som bare trenger det som et medium for å kontakte folk.

I: Mhm. Har du tenkt på før hva det koster deg å bruke Facebook?

K: Ja, det har jeg i etterkant av flere artikler som har liksom kommet ut med Facebook-avhengighet og lignende så har jeg tenkt at kanskje jeg bruker det litt for mye, en så har jeg bare konkludert med at det koster meg ingenting med mindre jeg ser en monumental verdi i det, og det gjør jeg ikke, altså. Jeg ser ingen verdi i noe som er så abstrakt.

I: Ok, så det koster deg ikke så mye så lenge du ikke tar det for seriøst?

K: Ja. Helt enkelt og greit.

I: Ja, ok, tusen takk.

(Opptak slutt)

**Transkript av intervju 7 – Kvinne, 53 om Netflix**

**(Tatt opp 05.02.2014 – Varighet 07:20)**

**(I : intervjuer**

**K: informant)**

(Opptak starter)

I: Ja, da kan du si kjønn og alder.

K: Ja, jeg er da en dame på 53 år.

I: Ja, og vi skal snakke om Netflix.

K: Netflix, ja.

I: Eh, hvor mye bruker du Netflix?

K: Eh, bruker det en del, det er jo kanskje mest i helger og men det er av og til kvelder og, hvis det ikke er noe spesielt som skjer så, på Tv og ellers og en bare har lyst til å sitte og slappe av litt, så, liker jeg å se sånne serier, sånn som "Lewis" og sånn ting, engelsk krim.

I: Ja, em, vil du kalle deg selv en hyppig internettbruker?

K: Nei, jeg vil ikke kalle meg en hyppig.

I: Er du på nettet hver dag?

K: Eeeh, jeg er kanskje på nettet – ikke hver dag, men kanskje annen hver dag.

I: Ja.

K: Ehe.

I: Ehm, hvilket inntrykk hadde du av Netflix før du begynte å bruke den?

K: (Sukk). Nei, jeg tror ikke at jeg tenkte så mye over det, jeg visste at det var der, men jage hadde ikke et sånn spesielt inntrykk. Jeg tror ikke jeg hadde tenkt så mye på det.

I: Skjønte du hva det var, hva det gikk up på?

K: Nei, egentlig ikke helt, før vi begynte å bruke det. Jeg trode egentlig at det var mer vanskelig og avansert enn det egentlig er da.

I: Mhm. Eh, hvorfor begynte du å bruke Netflix?

K: Det var vel fordi at en oppdaget at de faktisk hadde en del kjekke filmer og kjekke serier og var litt – og så var det enkelt egentlig både å komme innpå det og bruke det.

I: Eeh, hva følte du at det kostet deg å begynne å bruke tjenesten?

(Int. 7, s. 1)

K: Det kostet meg jo litt å sette meg inn i hvordan det virket da, hvordan du kom innpå det og sånn, det var kanskje egentlig det som kostet mest, men ellers så, når jeg hadde gjort det, nå føler jeg at jeg er helt over det. Så da...

I: Mhm, men du måtte altså – alstå en sånn liten lærings...

K: Ja, alstå ja, jeg måtte jo liksom sette meg inn i hvordan det virker, hvordan du fant fram i det, og det er sikkert mange ting ennså som du kunne finne lettere frem til filmer, for jeg har jo inntrykk av at det er mye flere filmer enn jeg tror at det egentlig er der.

I: Ja, at det finne flere – altså mer innhold?

K: Ja, enn jeg ser. Alstå for når du søker på filmer og på navn på skuespillere eller sånn, så kommer det jo alltid opp ett eller annet. Det- akkurat som om det er en sånn dybde i det som jeg kanskje ennå ikke helt har komme igjennom.

I: Hmhm.

K: Jah.

I: Hva – hva føler du at du får utav aller vinner på å bruke Netflix?

K: Nei, det er jo mest for underholdning, altså en lettvinnt underholdning, så slipper du å gå ut av døra for å låne deg en film hvis det er det du har lyst til. Kjekt å ha en regnværsdag eller når du har lyst til å bare koble av. Så det er jo liksom underholdningen i det. Det er det jeg synes – det er jo det jeg er ute etter og synes er positivt.

I: Eh, hvilke forandringer har Netflix gjort i livet ditt?

K: Det – den største forandringen jo gjerne at en ikke låner film andre steder lenger. Alstå man går ikke i videobutikken lengre og bare finner ting på Tv.

I: At du slipper å gå ut?

K: JA, du slipper rett og slett å gå ut. Jah.

I: Har du vurdert å slutte å bruke Netflix på noe punkt?

K: Nei, egentlig ikke. Når vi har hatt det nå, så har vi egentlig bare fortsatt det. Så venner en jo til å ha det og, sant vell så sånn at hvis vi ikke hadde hatt det nå, så hadde en savnet det. Det er jeg ganske sikker på.

I: At du rett og slett har lært deg til at det er en plass du kan gå og...?

K: Ja, det er lettvinnt, sant vel, og eller det er – du har liksom alltid underholdning, hvis det er søndag ettermiddag og pøsregner og blåser så har du alltid noe du kan svippe innom og kikke på.

I: Mhm. Eh, hva vil du tro at er hovedgrunnen til at du fremdeles bruker Netflix?

K: Nei, det er vel det at det er litt lettvinnt, at altså, og det er kjekt, alstå du finner ting

(Int. 7, s. 2)

som du har lyst til se der. Det er jo masse sånt gammelst, og gamle filmer og sånn, med det kommer jo også nye ting og nyheter. Og så er det jo disse – jeg synes det veldig kjekt - mange kjekke

sånne serien som man kan liksom bare ta – det trenger ikke være en hel film, det er greit med

baren sånn luten halvtime og en time egentlig, at det ikke må være så omfattende.

I: Mhm.

K: Sånn at ikke hele kvelden går liksom. Det synes jeg at er greit.

I: Og så er det viktig for deg at det kommer nytt?

K: Det må jo være nytt, fordi det er jo mange ting der som man har sett for og, og det er jo ikke interessant hvis det ikke kommer nye ting. Så det er jo viktig at det kommer nye ting, ellers så tror jeg at man blir på en måte veldig ferdig med det. Så det må jo tilføres noe, og det synes jeg jo de gjør.

I: Ja. Hvis du ikke hadde kunnet bruke Netflix lenger, hva hadde du savnet mest?

K: Jeg hadde nok savnet mest det er der at "Oi, nå fikk jeg lyst til å se en film, nå ser jeg om det er noe der." Altså savnet den der umiddelbare underholdingen.

I: Ja.

K: Ehe.

I: At du kan få se det du vil med en gang.

K: Ehe, at du har det der. Og så kan du jo og får se fortsettelsen, altså du har liksom muligheten - det er litt sånn øyeblikkelig tilfredstillelse...

I: Du må ikke vente på neste episode?

K: Nei, du må ikke vente til neste uke. Ha!

I: Hva føler du at du gir for å få lov til å bruke Netflix?

K: Eh, hva jeg gir? Hva tenker du på da?

I: Nei, altså, er det noe du gir for å få lov til å bruke den, er det noen slags kostnad?

K: Nei, det kan jo være at man ser mer på film da, at man bruker litt for mye tid på dette her det er jo en måte – at du gir litt av tiden din til det.

I: Mhm.

K: Ja, i og med at det er såpass lettvindt. Hadde det vært sånn at vi måtte kjøre til byen så hadde vi kanskje latt være.

I: Ja.

(Int. 7, s. 3)

K: Det er kanskje, det må jo være tiden. Mhm.

I: Hva tror du de som eier Netflix får ut av at folk bruker Netflix?

K: Jeg tror jo de som eier det tenker kun økonomisk, sant vel. Altså de vil jo ha penger ut av det, vel. Sånn at jeg tror ikke de gir oss dette for at vi skal kose oss i heimen, men det er en

økonomisk – altså, det er jo en bedrift, tenker jeg. Så en butikk.

I: Så de tjener penger på abonnementene til folk?

K: Ja, mhm. Jah.

I: Synes du at Netflix er verdt det du gir for den?

K: Det synes jeg faktisk, hvis du tenker i penger så er det verdt det. For det er jo ikke så allverdens dyrt, tenker jeg hvis. Hvis du tenker på å kjøpe filmene eller låne film på en butikk og sånn, så har du jo et mye større utvalg her og nå, på en måte. Så jeg synes ikke det er så ekstremt dyrt.

I: Ville du sagt at du gir mest eller får mest?

K: Jeg ville sagt at jeg får mest, ehe.

I: Har du tenkt på det før? Hva det koster deg å bruke Netflix?

K: Nei, jeg har ikke tenkt – eneste hvis jeg har tenkt på det så må det jo være i forhold til at du kanskje vi bruker kanskje litt for mye tid uansett foran Tven, sant vel. Så...

I: At det bidrar til at du bruker mer?

K: Ja, dette øker jo bare at du bruker kanskje mer tid. Og det må en jo ha et bevisst forhold til.

I: Ja, man må prøve å regulere det?

K: Ja...ja.

(Opptak slutt.)

(Int. 7, s. 4)

**Transkript av intervju 8 – Mann, 27 om Netflix**

**(Tatt opp 16.02.2014 – Varighet 09:30)**

**(I : intervjuer**

**K: informant)**

(Opptak starter)

I: Ok.

K: Ok, 27 år, mann.

I: Ok. Eh, hvor mye bruker du Netflix?

K: Tenker du på, ja, eh, i tid, eh...

I: Bare gi din egen definisjon.

K: Tre til fire ganger i uken, kanskje.

I: Ja.

K: Tre til fire.

I: Cirka hvor lenge i strekk da?

K: Seksti minutt.

I: Seksti minutt, fire ganger i uken.

K: Ja.

I: Vil du kalle deg selv en hyppig internettbruker?

K: Ja.

I: Ja. Sånn cirka hvor mye bruker du nettet?

K: I tid? Ja det blir jo vanskelig, for det er jo – det er jo veldig ofte, men i kortere perioder – vil jeg tro. Men det kan jo variere veldig mye.

I: Små men hyppige intervaller?

K: Vil jeg tro. Ja.

I: Eh, hvilket inntrykk hadde du av Netflix før du begynte å bruke det?

K: Hm... Kanskje at det ikke var så veldig bra. At det kanskje var litt overflødisk.

I: At det ikke var nødvendig å ha det?

(Int. 8, s. 1)



K: Ja.

I: Hvorfor det?

K: Fordi eh... at det kom vel – at det var vel det som fantes i andre kanaler og i andre mediakanler kan du si, bare en ny – ny lignende eh, kanal.

I: Mhm.

K: For eksempel tvserier og filmer som man har sett på kino, de kommer bare en gang til, det er det samme, opp igjen og opp igjen.

I: Så det var bare en – altså du fikk ikke noe nytt ut av det, det var bare ennå et sted du kunne finne ting du kunne finne andre steder.

K: Ja, ja.

I: Mhm. Eh, hvorfor begynte du å bruke det da?

K: Fordi... jo altså fordi – rent praktisk så var det fordi de hadde sånn gratis prøvemåned, og det er jo alltid lurt. En går jo på sånn reklame. Så og da finner du ut ”ja, ok, det er jo et godt tilbud for sånt som har gått på tv då tidligere, for det er jo bare sånn gammelt som kommer på nytt, men ting som du ikke har sett så er det jo enkelt tilgjengelig, og så er det jo veldig brukervennlig, og det er kanskje det som gjør at du fortsetter etter den måneden. Etter de første er gratis måneden så ser du jo det at det fungerer jo faktisk mye bedre enn du hadde tenkt, og det finnes jo faktisk interessante ting der som du har gått glipp av tidligere som ikke finnes på andre plattformer. Ja.

I: Så du ble faktisk positivt overrasket?

K: Ja.

I: Eeh, men føler du fremdeles at det er overflødig?

K: Neei, nå har det blitt et tilskudd til det som finnes, ja. Så nå inngår det jo som en del av min... ja, noe du må ha.

I: Men hvorfor det? Hvorfor er det ikke overflødig allikevel?

K: (Innpust)

I: Tror du?

K: Eh, nei for ting som jeg får tak i på Netflix, for eksempel tvserieier og filmer, det finnes jo ikke på NRK eller... ja eller på de kanalene som jeg har tilgang til på samme måte.

I: Så det er rett og slett den eneste plassen å finne det...

K: Ja.

I: For deg nå?

K: Ja, lovlig, kan man jo si. Ja.

(Int. 8, s. 2)



K: Ja, alstå det må jo. Ja. teamet bak Netflix sørge for og hvis jeg, ser det nå hvis jeg bruker det i fire måneder til, da har jeg brukt det i åtte måneder da begynner jeg å bli lei av det, for det er jo ikke så mye innhold og sånn.

I: Hvis du ikke hadde kunnet brukt det mer, hva hadde du savnet mest.

K: Ok, hvis jeg hadde blitt...

I: Hvis det hadde sluttet å finnes.

K: Så ja. Hva jeg hadde savnet mest... Alstå for innholdet finnes jo på andre plattformer, i ulik – ulik grad som du kan streame fra – fra produsenten sin nettside, noe finnes på NRK eller Svensk TV, så mye av innholdet kan du uansett får tak i, men det du savner mest er kanskje hvor enkelt det er. Ja. Og kvalliteten på det. Og da faktisk...

I: Billedkvalliteten?

K: Ja. Ja og du vet du gjør det lovlig og det er helt ok. Det er på en måte en legetim plattform, og hvis du hadde tatt vekk Netflix så må du tilbake til den der 'streame en ting der og en ting der' hvis du vil følge med på de samme seriene som ikke går på – på TV. Nå er det sånn at du ser på en ting og du stopper opp, så kan du fortsette i samme øyeblikk, altså det her med det praktiske i det.

I: Bruker du flere plattformer? Alstå at du bruker det på telefonen din og dataen din.

K: Telefonen og data. To plattformer.

I: Når du ikke har kunnet brukt Netflix på en stund når du ikke har hatt nett eller noe sånt, hva er det som er kjekkest med å komme tilbake igjen.

K: ... Jaaa.... Det kjekkeste... Det er jo ikke akkurat sånn (lattermildt) 'åh, hurra! Nå er det tilbake igjen.' Nei. Men det er vel mer... Hva er kjekkest? Men det er jo sånn, har du vært på ferie og ikke lest avisen så kommer du hjem så er jo avisen der igjen og da 'åh der er avisen, ja det var jo kjekt.' Litt sånn, det er som en vanlig ting, det er som en radiokanal eller en tvkanal eller, sant, ja, en internettside, en blogg du følger med på, mer sånt, ja... Ja.

I: Ja. Hva føler du at du gir for å få lov til å bruke Netflix?

K: Hva jeg gir? 79 kroner. Sånt, ja.

I: Noe annet?

K: Nei, jeg er jo en betalende kunde på en måte, jeg kjøper et produkt, og så får jeg igjen noe og så lenge jeg synes det er bra så fortsetter jeg å kjøpe dette produktet. Jah.

I: Hva tror du de som eier Netflix får utav at du bruker det?

K: ... Ah, nei det øker vel aksjeverdien sikkert. Ja. Tror ikke det er så mye mer. For de har ikke produsert – jo de har faktisk produsert en del – ja. Så sånnsett får jeg jo masse, og jeg bidrar til kulturen litt på en måte.

(Int. 8, s. 4)

I: At de får penger til å lage ennå mer da eller?

K: Ja, altså det finnes jo disse nettflixbaserte seriene og så. Så da bidrar jeg jo litt til det. Og de får vel utav – jo flere kunder så blir det en... ja, større aktør i markedet.

I: Mhm.

K: Men det er jo som en annen tvkanal, bare at de er rent internettbasert, eller kanskje på kabeltv i USA.

I: Synes du at det er verdt det du betaler for det?

K: Ja.

I: Synes du at du gir eller får mest, hvis du skal si liksom.

K: ... ja det går jo på litt det samme om det er verdt det. Jeg føler at det er ganske velbalansert nå, meen de kunne ikke tatt så mye mer enn en hundrelapp i månenden, sånn hunreogtjueni kroner i månenden, hundreogtretti, da begynner det å bli litt mye, en hundrelapp er liksom på grensen, 79 er bra, vil jeg si, kanskje jeg får ørlitte granne mer enn jeg gir da, vil jeg si.

I: Ja. Har du tenkt på hva det koster å bruke tjenesten mye? Altså, har du tenkt mye over det?

K: Nei, nei.

I: Tenker du ofte på hva det koster deg å bruke andre nettjenester?

K: ... Nei, det er ikke så mange jeg betaler for – hvis du tenker rent økonomisk så er det ikke så mange du betaler for, faktisk.

I: Hvis du tenker ikke-økonomisk, da?

K: Ja, hva det koster meg – da tenker du sånn at jeg bruker tid og interesse og kanskje jeg sporer av fra det jeg burde gjøre, å ta oppvasken eller lese og sånt.

I: Ja, for eksempel.

K: Nei, ikke relatert til den tingen (netflix, anm.), men kanskje internett som en helhet. Det er jo veldig enkelt, altså du ser litt til, eller du leser litt mer, det er jo bare til å trykke her og så går det tjue minutter, en halvtime ekstra, men det er ikke så ofte.

I: Nei.

K: Nei. For det blir jo til – du bruker det jo på en tid der du har fritid, der du ikke bør gjøre noe annet, i hvertfall gjør jeg det sånt. Ettermiddag, kvelder, etter mat når du ikke skulle gjort noe uansett.

I: Mhm. Så du kontrollerer det selv, på en måte?

K: Ja. Jeg føler ikke at det tar unødvendig tid. Nei.

(Int. 8, s. 5)

I: Nei.

(Opptak slutt.)

(Int. 8, s. 6)

**Transkript av intervju 9 – Kvinne, 17 om Facebook**

**(Tatt opp 27.02.2014 – Varighet 07:54)**

**(I : intervjuer**

**K: informant)**

(Intervju starter)

I: Ja, da kan du si kjønn og alder.

K: Jente, 17år.

I: Hvor ofte bruker du Facebook?

K: Hver dag.

I: Ja. Mye vher dag, eller?

K: Ja, jeg er innom liksom, flere ganger til dagen.

I: Ja. Vil du kalle deg selv en hyppig internettbruker?

K: Ja.

I: Mhm. Hvor mye tror du du bruker ineternett hvis du skal si... hvor mye tid på en dag?

K: Oi, masse. (I og K ler.)

I: Masse. Det meste av dagen?

K: Ja, egentlig.

I: Ja.

K: Ja.

I: Ja. Og det og er sånn at du er litt innpå avogtil?

K: Ja.

I: ... Hvilket inntrykk hadde du av Facebook før du ble bruker? Kan du huske det?

K: Mmmm, nei, jeg var vel ganske usikker til det.

I: Hvordan – hva trodde du at det var?

K: Jeg vet egentlig ikke, jeg husker ikke.

I: Nei. Hvor ung var du når du begynte å bruke det?

K: Tretten, kanskje.

(Int. 9, s. 1)

I: Ja.

K: Tror det var i åttende klasse.

I: Hva trodde du at det var for da?

K: Nei... snakke med folk ooog... sikkert det som det er.

I: Hvordan fikk du vite om det?

K: Eeeh, venner...

I: Ja...

K: Hadde det.

I: Hvorfor begynte du å bruke det.

K: Det virket kjekt... (pause, K ler usikkert)

I: Ja. Hva hadde du tenkt å bruke det til?

K: Nei, snakke med folk. Ja, være der... spille spill. Ja.

I: Spille spill ja. Eehm, kan du huske om du syntes at det kostet deg noe å begynne å bruke Facebook?

K: Nei.

I: Nei...

K: Nei, tror ikke det.

I: Var det noe du måtte liksom vinne over for begynne å bruke det, eller noe du måtte bestemme deg for eller tenke over for å begynne å bruke det?

K: ... Neei, jeg tror ikke det, nei.

I: Nei. Hvaaa føler du at du får utav å bruke Facebook?

K: Ikke så mye egentlig, det er jo... holde deg oppdatert på hva som skjer i verden, ooog holde kontakten med venner i andre land.

I: Ja...

K: Som jeg har noen av.

I: At du chatter med dem, liksom?

K: Ja, ser på hva folk gjør på og... ja, mhm.

I: Så hva er det du gjør på når du er innom... hele veien?

K: Eeeh, ser hva folk legger ut, ser på sånne små filmer som folk legger ut, snakker med folk. Ja.

(Int. 9, s. 2)

I: Ja. Eh. Hvis du prøver å huske tilbake igjen, til før du hadde Facebook...

K: Ja.

I: Hvilke forandringer vil du si at det å ha Facebook har ført til i livet ditt?

K: Hm... Jeg bruker mye tid på det, så det har det jo gjort. Men det er allikevel enklere å holde seg oppdatert... nå.

I: Hva mener du med enklere? Altså at...

K: Nei, interessante nyhetssaker som folk deler ooog, ja, som jeg får med meg nå.

I: Eh, ja... Ja, er det noe du gjør nå som du ikke gjorde før, på grunn av Facebook?

K: Jeg tror ikke det.

I: Nei. Hva er det du vil holde deg oppdatert på da? Du sier at vil holde deg oppdatert på ting, hva – hva er det som er viktig å holde seg oppdatert på?

K: Eh, nei, jeg vet ikke, sånn... ting som skjer, i nærmiljøet og i verden og, mhm.

I: Sånn mer nyheter eller mer sånn folk skriver statuser og sånn?

K: Begge deler.

I: Mhm. Har du noen gang vurdert å slutte å bruke Facebook?

K: Neei, tror ikke det. Nei.

I: Nei. Hva vil du si at er hovedgrunnen til at du fortsatt bruker det?

K: ... Jeg vet ikke, det er kjekt.

I: Ja, det er rett og slett kjekt.

K: Ja, underholdende.

I: Hva er det som er kjekkest da?

K: Eeeh... jeg vet egentlig ikke. (I og K ler)

I: Hvis du skal bare si en ting, den kjekkeste tingen.

K: Ehm... sånn... se på alt det morsomme folk legger ut... se på sånn... bilder med morsomme tekster og... mhm.

I: Når du ikke har vært på Facebook på en stund fordi du har vært uten internett eller har vært bortreist eller noe sånt – hvasomhelt. Hva er det du savner mest, nei, hva er det du synes er kjekkest når du kommer tilbake igjen?

K: ... Vet egentlig ikke. Jeg er ikke sånn avhengig, at det er krise hvis jeg ikke får... være innpå, så... nei, ikke så stort savn egentlig.

I: Så det egentlig helt ok, sånn at når du kommer tilbake igjen så er det...

(Int. 9, s. 3)



K:

Ja.

I: ... Ja. Hvis det hadde forsvunnet for alltid og du ikke kunne bruke Facebook.. igjen...

K: Mhm.

I: Hva hadde du savnet mest da? Hvis det var vekk for alltid.

K: Eeeh. Sikkert det.. samfunnet som er der, på en måte.

I: Mhm.

K: Blir sikkert litt mer isolert igjen.

I: Ja. Ehm ... Ija. Hva – hva føler du at du gir for å få lov til å bruke Facebook?

K: Hva jeg gir?

I: Mhm.

K: Eh, jeg gir vel ikke så mye.

I: Hvis du skulle sagt noe, tenker du at det –det koster deg, på en måte.

K: Eh (sukk) Jeg vet ikke. (Lang pause.) Nei.

I: Nei, ingenting? (K og I ler.) Nei, det er helt greit. Hva tror du de som eier Facebook får ut av at folk bruker Facebook.

K: ... Får sikkert penger på det.

I: Hvordan får de penger – hvordan tror du de får penger?

K: Reklame får de penger på og... ss, jeg vet egentlig ikke, de synes vel det er kjekt. (I ler)

I: De synes det er kjekt, ja. Hvorfor synes de det er kjekt?

K: De har jo skapt alt dette. Tenk på alt de har oppnådd med å skape det.

I: Ja, at de liksom har klart å lage noe som er berømt?

K: Ja.

I: Hvorfor tror du at de vil at folk skal brue Facebook?

K: (Pause) (K ler) Nå spør du vanskelig.

I: (I ler) Ja, jeg vet det.

K: Hvorfor de vil at folk skal bruke Facebook? Hvis ikke så dør det jo ut, og det vil de vel ikke. De har jo brukt tid på dette og... mhm.

I: Mhm. Synes du at – ja du synes jo egentlig ikke at du gav så mye for Facebook da, men synes du at det er verdt det du gir for den? For eksempel den reklamen.

(Int. 9, s. 4)

K: Ja.

I: Hvordan tror du verden hadde vært uten Facebook? Hva tror du hadde vært den største forskjellen i livet ditt da?

K: Eeehm, det er vanskeligere å holde kontakten med folk, rundt omkring... mhm.

I: Hvorfor gjør Facebook det så lett å holde kontakten med folk?

K: Nei, det er enkelt å snakke med dem og folk er der jo hele tiden, så jeg bruker veldig mye tid på det, og... ja.

I: Har du tenkt på det noen gang før hva det, på en måte koster å bruke Facebook, hva man på en måte gir i bytte for å bruke Facebook?

K: Nei.

I: Nei.

(opptak slutt.)

(Int. 9, s. 5)

## Transkript av intervju 10 – Mann, 24 om Fanfiction

(Tatt opp 19.03.2014 – Varighet 10:22)

(I : intervjuer

K: informant)

(opptak starter)

I: Da må jeg får be om kjønn og alder.

K: Jeg er en gutt og jeg er 24.

I: Ja, veldig bra. Hvor ofte leser du fanfiction?

K: Eh, kanskje en gang i måneden.

I: Vil du kalle deg en hyppig internettbruker?

K: Ja.

I: Hvor mye bruker du nettet sånn cirka?

K: Ehhm, phf. Fire til seks timer hver dag.

I: Ja.

K: Kanske mer. Kanskje det er litt konservativt...

I: Litt optimistisk?

K: Eh, ja, janskje mer.

I: Hvilket inntrykk hadde du av fanfiction før du begynte å lese det?

K: Nå vil jeg ikke si at jeg leser fanfiction sånn veldig fast, jeg vil ikke kalle meg en fanfictionleser, men jeg eh, jeg var litt skeptisk fordi jeg trodde det var jævlig lav kvalitet fordi de ikke får betalt og de er amatører. Og så leste jeg litt og så syntes jeg egentlig det var greiere å lese enn jeg hadde trodd. Men så er ikke jeg sånn syk feinsmecher på litteratur heller (I ler) så det kan jo være at det er litt...

I: Har ikke så høye krav liksom?

K: Nei, jeg har nok ikke så høye krav som jeg trodde jeg hadde, så det gikk egentlig veldig fint å lese noe av de greiene da.

I: Mhm.

K: Og så er det jo og forskjellige typer, noe er jo seriøst, andre er jo litt sånn humoristiske sånn, mer sånn køddete fanfiction, der de – de gjør liksom litt narr av hele, hele greia i stedet for.

(Int. 10, s. 1)

I: Hva foretrekker du da?

K: Mmm, begge deler, har ikke noe å si, har ikke noen preferanser på det. Men jeg liker både seriøse og useriøse, humoristiske og ikke humoristiske.

I: Ja. Hvorfor begynte du å lese det da? Hva fikk deg til å komme over det da?

K: Nei, det var inne på et forum der det er veldig mye folk som skriver historier om denne her... rasen. (Type figurer man kan spille som i Warhammer, anm.) Ehm, og så er det nesten bare umulig å ikke lese noe fordi det var så mye inne på det der forumet, så jeg har lest litt, men jeg har ikke lest så mye.

I: Dette er Warhammer, er det ikke det?

K: Ja, det er Warhammer, det det. 'The game of fantasy battle' (I og K ler.)

I: Ehm, så, hvor- altså det var der du kom over det altså, på et forum...

K: Ja, på internett.

I: Ja, følte du at det kostet deg noe å gjøre det, at det var noe du måtte overvinne eller komme over eller vurdere...

K: Altså, for å lese?

I: Mhm.

K: Nei, jeg bestemte meg ikke for å lese, det var bare fordi jeg plutselig leste litt.

I: Mer sånn 'å her står det noe'?

K: Ja, jeg ikke bare inn og sånn tenkte at i morgen så skal jeg lese fanfiction i en time. Det er ikke sånn, det bare...

I: Jaja. Men kommer du alltid over det eller er det mer sånn at du oppsøker det?

K: Det var, det er jo sånn at disse her som skriver, de legger jo gjerne inn et avsnitt og så legger de inn noen avsnitt i uken...

I: Mhm.

K: Så begynte jeg å lese en som jeg liksom fulgte fra starten, og da må man jo følge med for å få oppdateringene.

I: Ja ja, for å finne ut va som skjer.

K: Ja, for det er jo alltid litt sånn cliffhagers og sånn, hehe. Ja... Hva var spørsmålet igjen?

I: Nei det er fint, du har svart på spørsmålet.

K: Ok. (I og K ler.)

I: Hva føler du at du får utav det?

(Int. 10, s. 2)

K: Ehm (Lang pause.) Nei det er jo bare underholdning da. Det er jo bare som å lese hva som helst annet. Det er jo egentlig ingen forskjell på ulike ting og sånn. Det er jo bare som å lese en novelle eller ett eller annet sånn. Det er nå bare underholdning og... synet, ja.

I: Hva vil du si – hvorfor leser du det i stedet for å bare lese noveller.

K: Det er jo tilgjengeligheten da.

I: Mhm.

K: Hvis du skal lese novelle så skal du skaffe en novelle, men hvis du har internett så har du jo veldig mye. Du kan jo sikkert lese mye bra noveller på internett også, hehe. Jeg vet ikke...

I: Ja.

K: Jeg leser ikke sånn (uhørlig, anm.)

I: Føler du at det har forandret noe som helst i livet ditt – at du gjør noe nå som du ikke gjorde før eller omvendt?

K: Eh, det har forandret synet mitt på fanfiction da, med å prøve det. For en har jo alltid fordommer og sånn, og så syntes jeg at det var litt bedre enn jeg trodde det skule være.

I: Mhm.

K: Uten at det har blitt en sånn der revelation eller noe. 'Det det er vakkert.' (Tilgjort, anm.) jeg, eh - Men det har ikke vært en mindblowing experience, for å si det sånn.

I: Nei, har du vurdert å slutte å lese det. At du liksom har tenkt seriøst over at 'nå gidder jeg ikke mer'?

K: Nei (K ler.) Nei, jeg har liksom heller aldri seriøst tenkt å starte å lese. Det er bare tilfeldigheter om jeg leser eller ikke, det er ikke en sånn struktur på lesingen min. Jeg bare slumper over det. Og hvis jeg ser en overskrift som ser sykt spennende ut, så kan jeg kanskje finne på å lese litt, men jeg har ikke nok standhaftighet til å lese... de lange kan du si. Men så er det noen som er veldig korte, og så har du noen som er, som er sånn med tegninger, nesten tegneserier, det er jo – og de er jo ofte litt humoristiske, og de kan jo være dritmorsomme, og det er jo overkommelig å komme igjennom.

I: Mhm.

K: Og så er det noen som er sinnsykt lange som jeg ikke gidder å starte på en gang.

I: Litt for omfattende?

K: Ja.

I: Ja, eh, hva vil du si at er hovedgrunnen til at du liksom av og til svinger innom og leser en her og der?

(Int. 10, s. 3)

K: Det er bare fordi de er der. For jeg er inne på det der forumet der man diskuterer forskjellige ting og sånt, om dette her spillet da. Og så er det og dette her fanfiction-underforumet som jeg bare kommer innom noen ganger da. Også noen av de det forumskriverne- nei fanfictionskriverne de er veldig populære på dette forumet da, så de får jo mange links da.

I: Ja, at de havner høyt opp?

K: Ja, får mange kommentarer, noen av de. Så på den måten så vil man da gjerne tro at man får det beste i trynet. Eller, ja, at det blir sortert da etter hvor mange som kommenterer.

I: Ja. At du får litt bedre kvalitet, at du ikke bare får det der bunngrumset som ikke så mange...

K: Ja, man får kanskje ikke alt så mye oppi trynet som bra ting.

I: Hvis det bare hadde forsvunnet og du ikke kunne lese mer, og ikke kunne bruke det mer, hva hadde du savnet da?

K: Nei, ingenting.

I: Ingenting.

K: Nei, det er ikke så alvorlig.

I: Hva føler du at du gir for – for å få lese det.

K: Ingenting. (K ler) Nei, jeg vet ikke, jeg legger jo noen kommentarer i diskusjoner da, så jeg er jo en del av forumet, jeg føler ikke sånn at jeg invaderer noen når jeg kommer og leser de dere greiene, det er jo, det er ikke noe jeg betaler for, det er jo gratis. Og de som – de som skriver skriver jo bare for gøy. Det blir jo glad hvis jeg leser det. De blir glad hvis de får kommentarer og sånt. Jeg, eh... nei jeg gir vel ingenting.

I: Så du gir oppmuntring altså, eller kommentarer...

K: Ja, jeg gjør jo ikke det så ofte da, men jo, det er jo det man kan bidra med da. Ja.

I: Mhm.

K: Og det er jo veldig amatør – det finnes sikkert mange fanfictionfolk som skriver mye mer seriøs fanfiction enn det de der holder på med, med de på mitt forum, det er veldig avslappet.

I: Ja, ikke noe stress.

K: Ikke stress, man får lov til å fornærme folk, det er ingen som blir sure. (I ler.)

I: Hva tror du de som eier dette her forumet får ut av at du er der?

K: De som eier forumet – jeg vet ikke så mye om forumet. Det er ingen reklame på forumet, og det koster ingenting å være med på forumet, så jeg eh, tror bare det er noen sånne entusiaster som har opprettet forumet. Det finnes sånne diskusjonsforum på alle

(Int. 10, s. 4)

de der rasene som er i det der spillet da.

I: Mhm.

K: Ehm, (pause.) Såååe, de – det er jo motiverende for de å fortsette å holde det oppe når folk er der. For det er jo veldig mange der inne – eller ganske mange. Det er ikke ikke sånn mange tusen, men det er jo mange hundre som, jeg vet ikke, kanskje ikke det en gang.

I: De som skriver da, hva tror du de får utav at du leser det de har skrevet?

K: De blir jo motivert til å skrive mer da, hvis de får oppmuntring og sånt, og kanskje hvis de er sånne forfatterfolk og får god tilbakemelding fra internett så vil de kanskje bli oppfordret til å prøve å gi ut noe på papir, kanskje.

I: Mhm. Ja, du gav litt oppmuntring os sånn. Føler du at det du gir er verdt det du får ut av det?

K: ... Ja, jeg synes jo ikke at jeg gir noe for det da. (K og I ler.) Altså, det er jo eeh, ja ja. Fordi hvis jeg gir noe for det så er det jo fordi jeg synes at det er flott og det må jeg jo si.

I: Ja. Eh, har du tenkt på det før, om det koster deg noe?

K: Nei.

I: Med andre tjenester?

K: Andre tjenester som koster noe?

I: Vet ikke, tenker du på hva ting du gjør på internett koster deg?

K: Koster jo sinnsykt mye tid da, men det er jo egentlig tid. Men jeg bruker ikke så mye penger på internett da. Eeh... Internett generelt?

I: Ja.

K: Altså, du har jo musikk da, som koster penger.

I: Mhm.

K: Jeg betaler jo for Spotify da, og der betaler jeg jo cash. Men det bruker jo jeg ekstremt mye, eh...

I: Andre ting enn penger?

K: Andre tinge enn penger?

I: Ja.

K: Ehm. Fsshhhh...

I: Du sa tid.

(Int. 10, s. 5)

K: Altså du spør meg om andre ting på internett som koster meg andre ting enn penger?

I: Vet ikke, bare hvis det er noe du har tenkt over.

K: Jeg har ikke tenkt så mye over det, men det er jo sinnsykt mye tid. Og så er det stillesitting som sikkert koster... koster litt. Nei jeg vet da...

I: Nei, men det er fint, takk skal du ha.

(Opptak slutt.)

(Int. 10, s. 6)



**Transkript av intervju 11 – Mann, 26 om Fanfiction**

**(Tatt opp 24.03.2014, via Skype – Varighet 14:06)**

**(I : intervjuer**

**K: informant)**

(opptak starter)

I: Ok, now I'm recording. First I want to know your gender and your age.

K: Ok, I am 26 years old and a guy, a male.

I: Yeah. And, eh, how often do you read or write fanfiction?

K: Eh, lately I've been trying to eh, read or write, let's say two or three times a week, as much as my studies allows me, but before when, a few years ago, I didn't read that much fanfiction.

I: Yeah, so you just started out to write now?

K: Correct. I just started out to write, I decided that it was something that I really wanted to do.

I: Yeah.

K: And I should give it a try. And there's a community that have been a little supportive, and I thought I should give it a try.

I: Yeah. What are your motivation for writing?

K: Eeeh, my motivation to writing is... eh, I think that all my life I always wanted to write. I never really been good about it...

I: Yeah.

K: And when you are, eh, now that I have a hobby where there is a lot of fantasy involved, you just want to be into the next level and just see what happens, see if you enjoy it there or not. And so far I have.

I: Yeah, that great. How much do you use the Internet otherwise? Would you say that you are a heavy Internet user?

K: Eh, yes, I'm pretty heavy on the Internet.

I: Yeah. Eh, which impression did you have of fanfiction before you started to read it?... What did you think about fanfiction before you really got into it?

K: Mmm, I'm not even sure when was that, because I just started writing, but reading it's been a while.

I: Yeah.(Int. 11, s. 1)

K: Eh... So, yeah I've always thought it would be pretty interesting, I've always been like reading a lot, and I think it is just exercise for the mind, so I like to do it, I think. My impression before I started writing was... eh, the, whoever wrote it must have great imagination and must be an interesting person to be around.

I: Yeah. Eh, did you feel that you had to do a special effort to start, eh, using the fanfiction website? Was it difficult for you, or was it easy?

K: Eh, well, the website itself was not that hard, I suppose the hardest part were for me, you know I'm not a native English speaker. I wanted, you know, let other people. I wanted to communicate my ideas properly with other people that I not only have to write, but to make sure that what I write is understandable. There's a lot of proof-reading, and you know fanfiction, there's not a lot of editors or you know, people you can ask, so you probably have to do it by yourself, end, that I think is the hardest part.

I: How did you, eh, discover the fanfiction website, or the fanfiction section of the forum?

K: Eeehm... I think... no I was just looking around the whole website and then I found it. I wasn't looking for it, it did just show up for me, you now looking for the new post and right there you see it has a weird name, he he.

I: So you were just curious to see what it was?

K: Correct. I was curious to see what the like – like the, what we call fluff, the fantasy part, the reading part – but I didn't think about people writing it, more about the company, so when I read it, the people said that, yeah, you have these made by a company, but you also have the read about other people's fantasy.

I: Mhm. Ehm. What do you feel that you get from writing and reading fanfiction? What do you win from it?

K: It think that I, my – personally I win a lot because... eh, and I won a lot in my life I think, because fanfiction and all, just fantasy writing and reading always get a lot of your time, so when I was younger I could read a lot, and it improved my vocabulary a lot.

I: Mhm.

K: So In that since, a vocational, my English have improved a lot. The idea of me writing it is one of the hardest things for me, because I have really bad writing any language, so I think it improves me a lot. I think also about reading and maybe writing is, like I say, just training for your mind, it opens your mind to new possibilities to think, eh, about stuff in a different perspective, and when you start reading or reading about how to write...

I: Yeah?

K: I mean, I'm computer scientist, I'm more of a numbers-person and stuff like that (I ler) so I mean, it's just a whole different world for me, so I think that in that since, I earn a lot just, educational purposes.

I: Yeah, yeah, yeah. Did you ever consider stop being on the fanfiction website?

K: Can you repeat that again?

(Int. 11, s. 2)

I: Did you ever think about stop reading fanfiction.

K: Stop reading... eh...

I: Did you ever think like 'I don't want to do this any more'?

K: Mnnn, not exactly, sometimes I think about stop writing, but reading I – I had enjoyed my experience. Sometimes you have to think about stop reading certain eh, thread or something, because it is not what you are looking for.

I: Yeah, yeah.

K: But I am always looking for someone that writes fantasy, and mmm, I'm really open-minded in that sence, that if a new thread comes out, you know – I'll read it, I'll give it a couple of days at least a couple of pages, to see if it is good or not.

I: What would you say is the main reason that you keep reading and writing fanfiction?

K: ...

I: If you have to pick one reason...

K: If I have to pick one reason why... eh... I think because, let's see... Eh, well, I mean... I mean, I've invested like time and money in the hobby (Warhammer, anm.) itself, I think, doing a little more to enjoy the reading and writing is something I must do. I owe it to the hobby, or to the time I've already spent on it.

I: Yeah, that's interesting. When you can't eh, be on the forums for sometimes, because you don't have the internet, or maybe you're away travelling, what do you miss the most?

K: From the forums themselves?

I: Or from the fanfiction.

K: Let's see. Well sometimes it's like you get like, in to a relationship with a certain thread or a certain person, that you like their job and, eh, you like their... what they do, and when you're gone you have to – you're always thinking – well you're not always thinking, but you are wondering 'hey, I wonder if he finished this piece of writing, finished this model' and you are looking forward to come back home and go like 'hey, you did a great job' or maybe sometimes 'hey, he didn't write it, it's a little upsetting'.

I: Yeah. What do you feel that you are giving in order to read or write fanfiction. What do you feel that you have to invest or give or pay?

K: Eeeeh, well I what you have to do with both of them is probably to eh, put a lot of time into it, both reading and writing, but writing itself, not only, you have to put time into it, but you have to put quality time into it. You can not - you could write for two or three hours, but if the time you wrote is not that good, the it got to be totally useless. So sometimes I think, like, write for one hour and spend two hours just correcting it.

I: Yeah. (I ler)

(Int. 11, s. 3)

K: So I think time is what – but at the same time, like I said, I think this is really eh, its more benefits for me, it like, you know, just going to school and just reading a – or seeing a book come It's just too much good for me that I really don't think I am losing anything.

I: Mhm. Eeem, ehh, what do you think that the people who won the website gets from you using it?

K: Eh, well, I mean, as a computer scientist, I know the, for them what they really want is for people to have hits, you know website hits so, if they get somebody that writes well and draws attention, then that's really good for them, and having a base of people that just write for them, for every week or something like that is a benefit. But I personally don't think that there is much gain – unless you have a really big website you have to have monetary gain for people just visiting your website, so I think it's just probably personal thing, like 'hey, I have a great website, people enjoy it, will come here' and monetary itself, not that much. Maybe other websites, but not the ones I've looked at.

I: So it's more personal gratification that you feel that you are contributing to the community and yeah?

K: Correct, at least in the hobby that I am in right now (Warhammer, anm.) there is a community thing, it's one thing that you have to play with somebody, if you do it for your self, I mean, like, anything you do for your self, is not that gratifying, if you write something, if you finish up a project, whatever, if you show it to somebody and that person tells you 'hey, I like it'...

I: Yeah.

K: That is a hundred times better.

I: Do you feel that the things that you are investing in the fanfiction is worth what you are getting from it?

K: Yes, totally. I think, as soon as you feel that it's not worth it, you should stop anything in your life. Unless you think that in the future it's going to be worth it. But at the moment, I think, it takes, if I write today, it will take maybe a week to receive the feedback, or receive enough gratification to make the hour worth it.

I: Do you get a lot of feedback on your writing?

K: Eeem, like I said, I'm just starting, but in the feed I show it, they like, they encourage it a lot, and I even, I'm kind of a shy guy, but I try to eh, open myself to some other friend that are not that into fanfiction or even fantasy at all, aaand they, the response I got was interesting, the, it – it kind of makes them have a different level of interest in you, say, 'I didn't know you wrote this, it's kind of interesting', they might not tell me every single time, but you know every once in while they come and read it.

I: Yeah, that's cool. Yeah.

(Kort samtale der jeg takker informanten og vi snakker litt mer om hva jeg skriver oppgave om. Vi tar farvel og legger på. Opptak slutt.)

(Int. 11, s. 4)

## **Transkript av intervju 12 – Kvinne, 23 om Fanfiction**

**(Tatt opp 24.03.2014 – Varighet 11:15)**

**(I : intervjuer**

**K: informant)**

(opptak starter)

I: Kan du oppgi kjønn og alder?

K: Ja, kvinne, 23.

I: Ja, og hvor mye bruker du denne fanfictiontjenesten, bruker du den ofte eller bruker du den litt lite?

K: Jeg vil si jeg bruker den relativt ofte, jeg bruker den i alle fall et par ganger i uken.

I: Hver uke?

K: Ja, cirka hver uke.

I: Vil du kalle deg en hyppig internettbruker?

K: Ja. Jeg er ikke en av de aller mest avhengige, men jeg er en ganske hyppig internettbruker, ja.

I: Hva legger du i ordet 'hyppig internettbruker'?

K: Eh, jeg er liksom inne på internett i alle fall sporadisk – at man liksom tar og går innpå litte grann og leser nyheter, sjekker mailen. Hvis jeg er lenge på internett så er det stort sett på YouTube.

I: Hva er lenge for noe?

K: Lenge er sånn over – over en time, eller over en halvtime da. Jeg bruker sjelden over en halvtime noe annet sted enn på YouTube, kanskje 9gag, ja.

I: Ok. Hvilket inntrykk hadde du av tjenesten før du ble bruker?

K: Uuuh. Jeg synes at det var... først så syntes jeg at det var litt – sånn blanding av litt kult eller litt lamt, fordi jeg hadde en venninne som brukte det, og son snakke om det og så syntes jeg at det på en måte hørtes ut som noe som jeg hadde syntes at var morsomt og lese, samtidig som jeg tenkte litt at 'åh, det er så teit.' Så, hehe, litt blandet.

I: Ok. Men så ble du bruker. Hvorfor ble du bruker av tjenesten?

K: Eeeh...

I: Hva hadde du tenkt å bruke det til?

(Int. 12, s. 1)

K: Hadde vel ikke tenkt så mye over det, det var vel – jeg tror jeg egentlig søkte etter en sånn episodebeskrivelse fordi jeg prøvde å finne ut hvilken episode av House, tror jeg det var som jeg skulle lese – som jeg skulle se. Så prøvde jeg å finne ut hvilken episode er det det skjer i, og så kom jeg – så ble jeg linket til fanfiction.net, der noen hadde skrevet en sånn avsyndig historie. Og så etterpå så var det sånn 'ok, dette var jo fascinerende' så jeg vil følge litt med på det.

I: Hva følte du at det kostet deg å begynne å bruke tjenesten?

K: Eh, jeg syntes at det var litt årh, litt jobb når jeg måtte opprette sånn bruker. Jeg hadde ikke det i begynnelsen, men etter hvert så fikk jeg det fordi da kan du få sånn, eh, mailalert når de oppdaterer en historie, så slipper du å gå inn og sjekke. Så var det sånn 'åh, må jeg lage det, så må jeg huske passordet' og så tror jeg kom en sånn bekreftelsesmail, så det var jo litt stress. Men ellers så følte jeg ikke at det kostet meg noe.

I: Ok, så det var det du følte at du måtte overvinne for å begynne å bruke det, at det tok tid?

K: Det tok tid, det tok litte grann – altså at du må gjøre noe som ikke – alstå du gjøre en liten innsats. Og så må du jo sette deg inn i hvordan det virker, med det er – det var egentlig veldig enkelt.

I: Ok, men du gjorde det for å få – få sånne...

K: Mailalert, ja. Det var derfor jeg gjorde den ekstra innsatsen.

I: Ok. Hva føler du at du får ut av å bruke tjenesten, eller vinner på å bruke den?

K: Eh det er jo underholdning, og så er det veldig sånn... enkel underholdning da, fordi at du... du vet litt hva du kan – altså det står sånn små sånne oppsummeringer over hva alle historiene handler om, så du vet veldig hva du går inn på, det er litt mindre forpliktende enn å plukke opp en hel bok, hvis du bare vil ha noe som underholder deg sånn kjapt. Og så er det det der med å få disse oppdateringene fra folk altså, så får du den der – det er noe litt gøy som dukker opp i mailen din, du får den 'å, den historien husker jeg, den var bra, nå har det komt mer av den.' Så er det jo litt det å bare se hva folk kan finne på. Noe av det er liksom bare så *sykt*. Og veldig utforbi, fordi jeg føler at veldig mye av det som blir gitt ut av filmer og serier og bøker og alt mulig, ting er ofte på den samme måten hele veien, det er ikke så veldig overraskende fordi det er det som selger, mens på fanfiction så er ikke folk så interessert i å selge bøker, de har ikke masse redaktører og team og sånn som sitter og sier 'å, det må være sånn og sånn' så at det kanskje er litt mer overraskende av og til.

I: At det er friere?

K: Ja. Mer rent, ikke så påvirket.

I: Uredigert?

K: Ja. Og det kan jo være en dårlig ting også. Mye er jo bare skikkelig dårlig.

(Int. 12, s. 2)

I: Hvilke forandringer har tjenesten ført til i livet ditt, er det noe du gjør nå som du ikke gjorde før, eller omvendt?

K: Det er litt kjekkere å sjekke mailen sin.

I: På grunn av oppdateringene?

K: Ja, fordi at ellers så får jeg stort sett i mailen min – altså jeg snakker jo aldri med folk på mailen min, nesten. Så det jeg får i mailen er stort sett regninger og reklame. Så nå er det sånn positivt eh, noen ting som er bra i mailen – altså kjekkere ting i mailen, og så er det vel også – særlig sånn som når jeg har hatt sånn sommerjobber eller sittet på busser, altså hvis jeg har hatt internett men bare har telefonen min til å underholde meg, så er det veldig greit å bare gå inn der og finne en historie men jeg venter på tannlegen eller hva som helst.

I: Det får tiden til å gå?

K: Ja. Tidsfordriv.

I: Pluss at det er et hyggelig innspill av personligheten i mailen.

K: Ja, det er litt som å være medlem av en bokklubb for å få noe kjekt i postkassen for en gangs skyld.

I: Ja. Eh, har du vurdert å slutte å bruke denne tjenesten?

K: ... Jeg har perioder der jeg ikke er innpå særlig mye, det har jeg.

I: Men du har ikke vurdert at nå tror du ikke at du vil bruke det mer.

K: Nei, jeg har ikke vurdert å liksom stenge ned brukeren min, det tror jeg aldri at jeg kommer til å gidde å gjøre sånn rent aktivt heller. Det kan være at det dabber veldig av. Det har gått ukevis uten at jeg har vært innpå av og til, men jeg har aldri tenkt sånn at 'nå er det nok, nå må jeg slutte.'

I: Ok, hvorfor har du ikke tenkt å stenge ned brukeren din, selv om du slutter å bruke det?

K: Det gjør meg ingenting. De er veldig veldig god til å ikke plage deg. Du får aldri noen mailer som du ikke har bedt – altså som du ikke har bedt om. Du må alltid melde deg på å få mail, ikke sånn som Facebook som har sånn tusen mailer om 'vi endrer på ditt og datt, noen har sånn og sånn', sant, du får bare akkurat det du har bedt om: gi meg mail når den personen oppdaterer, ellers så kommer de aldri med noe innpå der.

I: Ok.

K: Kanskje hvis jeg hadde blitt skikkelig – fordi du kan få mailer hvis folk sender deg mailer, så får du mail inn på mailen din der og du får mail inne på kontoen din på fanfiction, og hvis du hadde fått noen som skikkelig spammet deg, men jeg tror at det går an å endre på det inne på innstillingene, om du vil ha bare mail til innboksen din på brukeren, eller om du vil ha det på mailen din også.

(Int. 12, s. 3)

I: Mhm.

K: Så jeg hadde nok ikke stoppet av den grunn.

I: Nei. Hva har du savnet – eller hva hadde du savnet hvis du ikke hadde brukt den lenger? Hva savner du når det går de dere ukene mellom at du bruker det?

K: Jeg savner ingenting når det går uker, for da har jeg latt det gå uker for det er ikke så viktig, men hvis jeg aldri kunne brukt det igjen, så hadde jeg savnet den dere enkel, litt fiffig underholdning som du kan få tak i uten at du må gå på biblioteket, sant. Det er noe å lese på som du vet at... altså det er ikke sånn ukebladgreier, men det er ikke full litteratur heller, det er en sånn fin mellomting som du ikke finner så mange andre steder.

I: Ok. Hva føler du at betaler, eller gir i bytte for å få denne tjenesten?

K: Selve tjenesten føler jeg vel ikke at jeg gir så himla masse... det er jo det at du investerer tid, selvfølgelig, og så, eh, gir du de en til bruker som de kan ha i brukermassen sin. Dette er jo den største fanfiction siden som finnes i verden tror jeg, og da kan de si det, sant, for de er mange. Men hvis jeg liksom gir noe av meg selv så er det liksom ikke til siden, det er mer til de andre som skriver – hvis noen skriver noe som jeg synes at er skikkelig bra så skriver jeg gjerne sånn review der jeg skriver sånn 'åh, denne historien var skikkelig skikkelig bra.' Eller hvis de spør sånn hva de skal gjøre så kommer jeg gjerne med et forslag, altså at du gir positive tilbakemeldinger selv, og så skriver jeg jo litt, og da gir jeg jo det og. Det er jo både tid og kreativitet og... sånn. Men det er jo mer til fellesskapet da, enn til selve siden.

I: Mhm.

K: Så har de jo litt reklame, det er jo klart.

I: Hva tror du at de som eier tjenesten får ut av at du bruker den?

K: Ja, det er jo det. Større medlemsmasse, det er jo reklame der, med de er veldig veldig små...

I: Ok, hvorfor tror du at de vil at folk skal bruke denne tjenesten.

K: Jeg tror at det er litt sånn... at de har lagt det bare for at det skal være et sted å putte ting, og et sted å finne ting. At det er litt som et bibliotek, de har lagt det fordi de synes det er bra, og så tenker de 'å det hadde vært kult hvis det fantes en nettside der folk som skriver kan legge ut for de som vil lese.

I: Av egen interesse?

K: Ja, av egen interesse, som en slags hobby eller noe sånt.

I: Ok, så du tror ikke de tjener så mye på det?

K: Eh, sånn som det ser ut da, i forhold til reklamen, så kan jeg ikke se for meg at de tjener så voldsomt mye. Eh, de trenger sikker t de pengene som de får inn via reklame for å betale for servere og sånn.

(Int. 12, s. 4)



I: Synes du at tjenesten er verd det du gir for den, om det er rettferdig at denne byttehandelen eller prisen som du betaler eller sånn?

K: Ja. Altså, du kan jo involvere deg så mye som du vil på en måte.

I: Mhm.

K: Altså hvis du investerer veldig mye tid og snakker mye med folk og sånn, så får du veldig mye utav det, eller du kan velge å gjøre sånn som jeg gjør at du er litt innpå av og til og skriver litt til noen folk, og da får du stort sett bare litt tilbake igjen og.

I: Har du tenkt på hav det koster deg å bruke tjenesten før?

K: Eh, ja. Jeg har tenkt over det før, jeg vurderte det da jeg meldte meg inn. Men, øh, ja, jeg synes ikke det virket så voldsom mye å be om, så ja.

(Opptak slutt.)











