

The Mediatization of Everyday Music Listening in Germany:

A mixed-method approach on generation-specific audio technology adoption

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45 min. presentation for
Comparative Media Systems: Media Cultures as Cultures of Mediatization
Postgraduate Course & Research Conference
Inter University Center Dubrovnik (Croatia) - April 13th - 17th 2015

Agenda

- **Three Strands of Mediatization Research**
- **SMuM – Research Project on the Mediatization of Everyday Music Listening**
- **Study Part I: Discovery and Description of Audio Media Generation Units**
- **Study Part II: Interpretation and Explanation of Audio Media Generation Units**
- **Discussion of Results and Outlook**

References:

Lepa, S., Hoklas, A.-K., & Weinzierl, S. (2014). Discovering and interpreting audio media generation units: A typological-praxeological approach to the mediatization of everyday music listening. *Participations - Journal of Audience & Reception Studies*, 11(2), 207–238.

Lepa, S., & Hoklas, A.-K. (2015 – in press). How Do People Really Listen to Music Today? Conventionalities and Major Turnovers in German Audio Repertoires. *Information, Communication & Society*.

Three Strands of Research – Three different questions?

- **Mediatization Research:**
Understand and explain socio-cultural change alongside media-technological change
- **1) Institutional Perspective:**
How and why do the logics of (changing) media influence other institutions?
- **2) Cultural Perspective:**
How and why do changing media ‚mould‘ social interactions in different social worlds?
- **3) Material Perspective:**
 - *Explicit Research Question? (vague references to Materiality / Medium Theory)*
 - *More precise: Changes in everyday praxis alongside changing materiality of media*
- **Our Proposal:**
How and why are long-term media habits formed alongside technological change?

Proposal: Researching the Lifecycle of Media Habits

- **Desiderata with Diffusion of Innovations Theory (cf. Karnowski, von Pape & Wirth 2011)**
 1. Mere innovation/replacement thinking and no cross-media perspective
 2. Binary adoption logics, media uses treated as 'given' and 'unproblematic'
 3. Instrumental, rational, atomized actors without real socio-cultural or biological constraints
 4. No satisfying macro and long-term perspective
- 1. **Ecological and Medium Theory: Affordances of Media Environments**
 - Gibson (1979): Technologies as affordance structures
 - McLuhan (1964): Media as material environments pre-structuring action & perception (not 'sign-carriers')
- 2. **Cultural Psychology and Activity Theory: Material Appropriation not mere "negotiation"**
 - Leontjew (1977): Appropriation as embodied guided imitation and discovery AND individual sense-making
- 3. **Habitus and Practice Theories: Meaning and Formation of Habits**
 - Bourdieu (1984): Habitus as milieu sign and means of distinction
 - Shove (2012): Forming and role of implicit practical knowledge in everyday action
- 4. **Sociology of Knowledge: Macro and Long-Term Perspective**
 - Elias (1978): Figuration concept for micro-meso-macro integration
 - Mannheim (1928): Generations as main carriers of social change

Our Approach to the Mediatization of Music Listening

- Long-term changes in ,auditory infrastructures' (Schrage, 2007) of the ,**mass audience**' in Germany
- 'Technology Adoption' is more than 'mere use', media culture as a ,**whole way of life**' (Williams, 1958)
- Everyday music listening as **habitual routine** with **material media technologies** ('material practice') guided by **implicit practical knowledge** (Reckwitz, 2005)
- Mediatization as a **generational mechanism of habitus formation** (*forming of 'practice figurations'* i. t. o. Elias) that bases on collective orientations formed by **shared experiences with the same historic material artifacts** as part of everyday socio-economic environments (Mannheim, 1928)
- Addressing *trans-media use, coupled media use* and *non-exhaustible use* and at the same time bridging the *micro-macro gap* methodologically by employing the **media repertoire approach** (Hasebrink & Popp, 2006):
 - Identification of shared patterns of audio technology use gives rise to assuming underlying shared audio media habitus




Socialization with Audio Media as Communion with Material Culture (Carey 1989)

„There is more than a verbal tie between the words common, community, and communication. Men live in a community in virtue of the things which they have in common; and communication is the way in which they come to possess things in common“ (Dewey, 1915)



Project „Survey Musik und Medien“: Research Questions

- How do Germans listen to music nowadays?  Deutsche Forschungsgemeinschaft
- Why and how do they combine different audio technologies in everyday life?
- Are there relationships between technology use and socio-demographics (cohorts)?
- Are there generational turnovers in patterns of everyday music listening?



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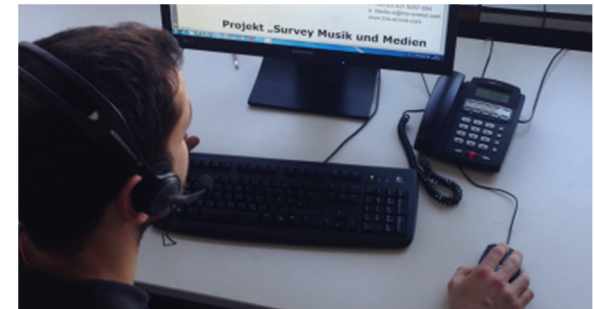
Marc Voigt

Technical Support
Server Administration



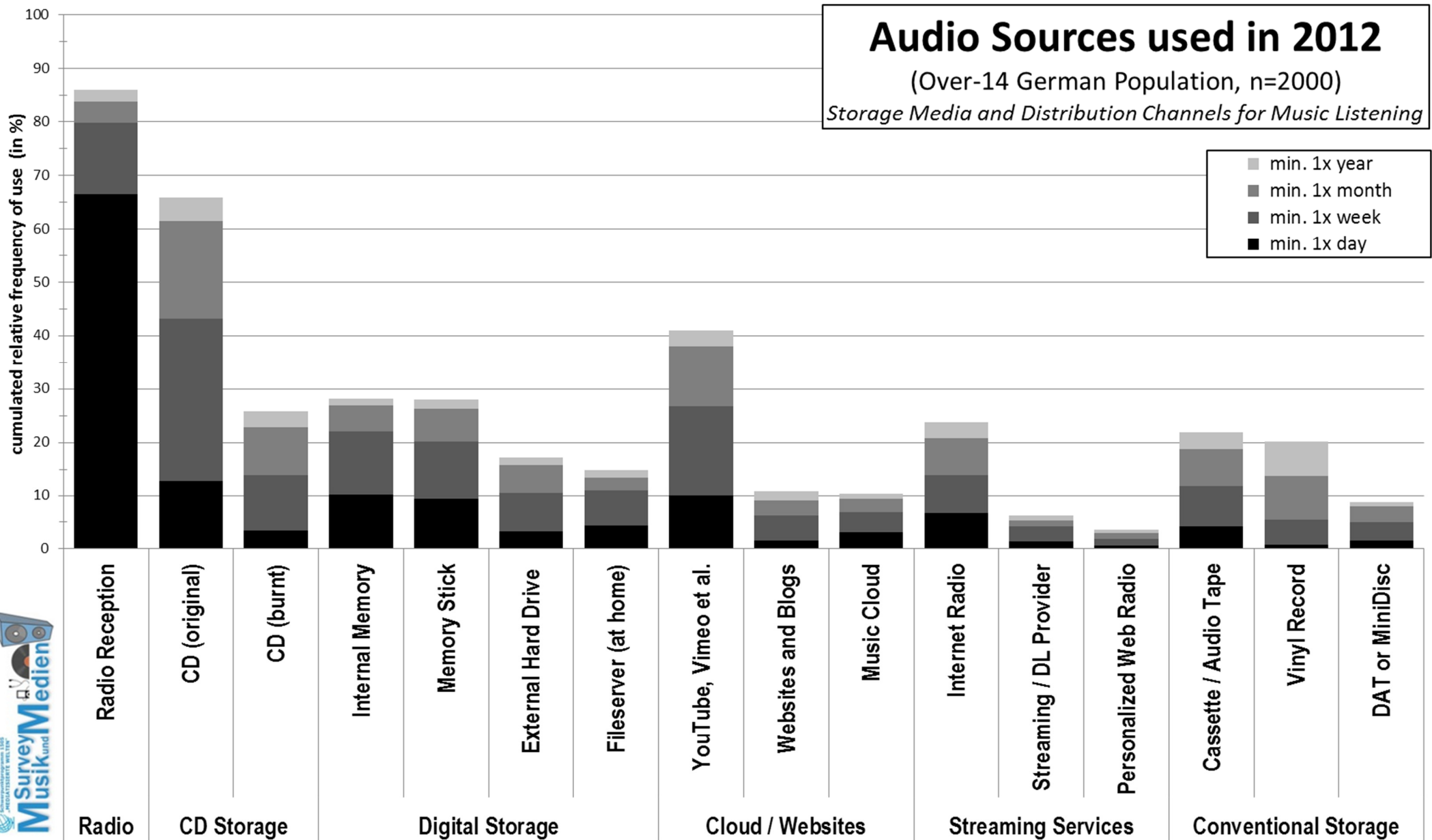
Study design: "Survey Musik und Medien 2012"

- **Representative survey: *Discovery of Audio Media Generation Units***
 - n = 2000 participants aged 14-93
 - computer assisted telephone interviews (CATI) ('dual frame' approach: 1400 / 600)
 - conducted January 2013 (tns Emnid)
 - 44 ordinal items on ***self-directed audio media use in 2012***
 - 12 socio-demographic variables (i.a. birth cohort, sex, education, migration, HH income, urbanity of living area, children in HH)
 - Typological ***media repertoire analysis*** (Hasebrink & Popp 2006) employing LCA with covariates
- **Follow-Up interview study: *Interpretation of Audio Media Generation Units***
 - 39 biographic-episodic guided household-interviews with audio media generation unit members from overall Germany (WIP)
 - childhood and youth experiences with music and audio technologies
 - nowadays attitudes towards music and audio technologies
 - nowadays situations of everyday music listening
 - habitual practices of everyday music listening ('ethnographic walk')
 - qualitative-interpretative analysis with GT / Documentary Method

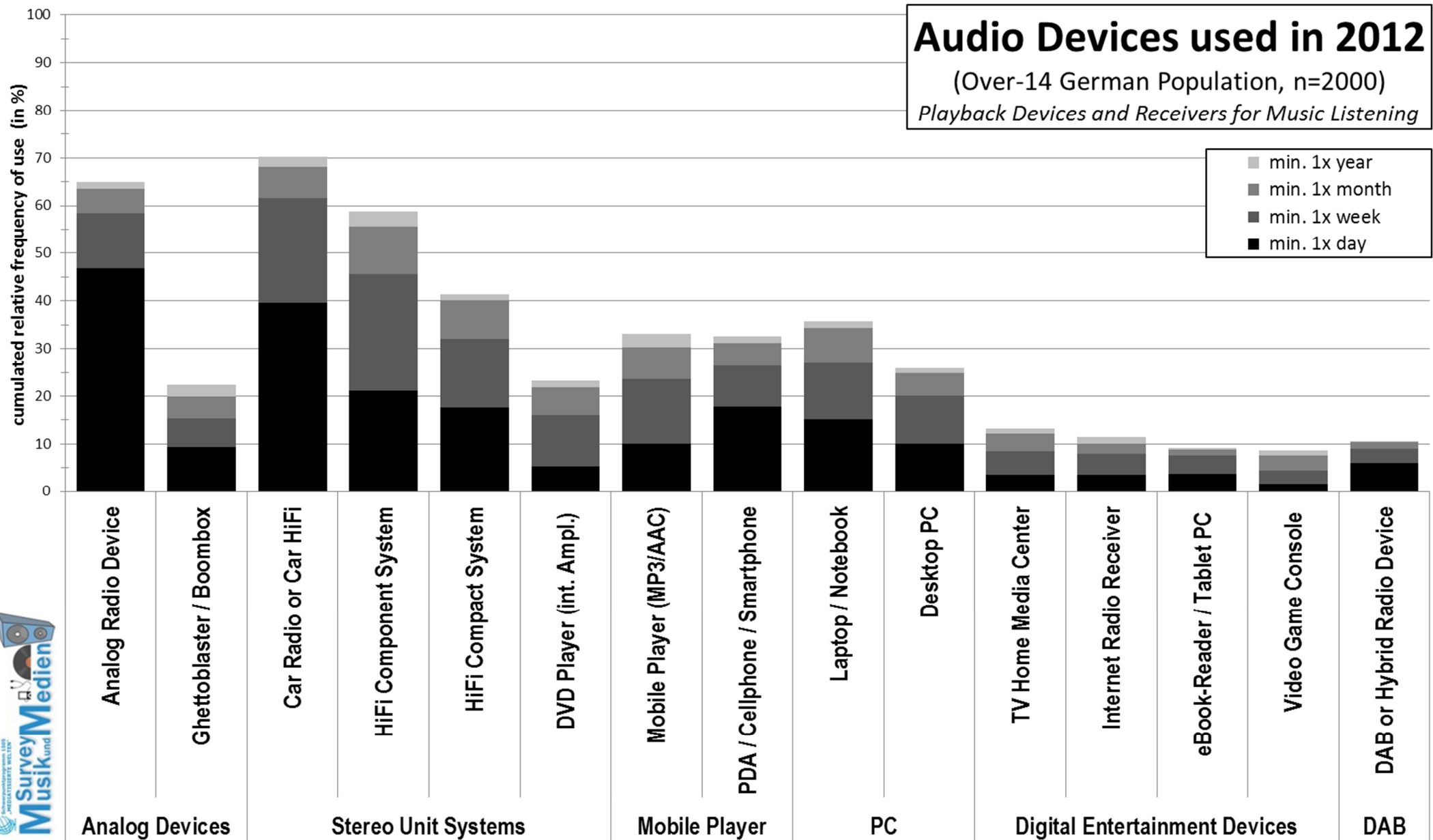


STUDY PART I:
DISCOVERY AND DESCRIPTION OF
AUDIO MEDIA GENERATION UNITS

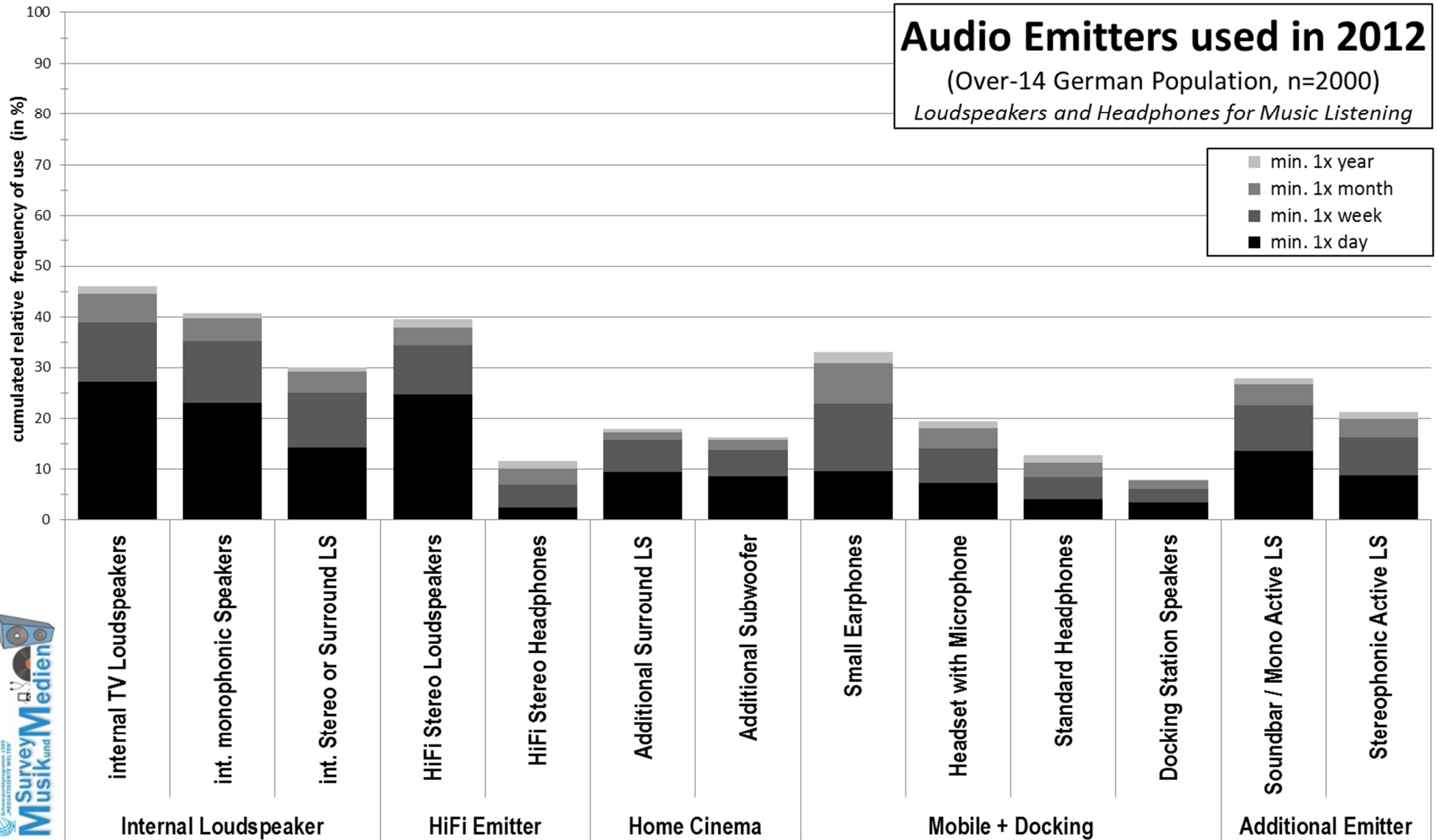
Survey Music and Media 2012: Descriptive Data



Survey Music and Media 2012: Descriptive Data

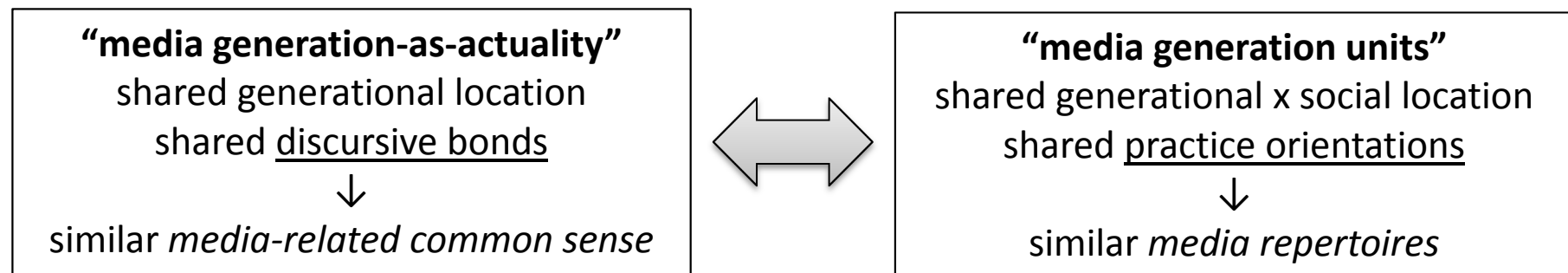


Survey Music and Media 2012: Descriptive Data



Meta-Theory: ‚Mediatization‘ as Generational Succession

- **Larger meaning of Karl Mannheim’s Theory of Generations (1928):**
How does societal order evolutionary adapt to long-term changes in economic-material circumstances (i. e. ‘digitalization of media environments’)?
- *Habitus formation* on basis of similar *generational location* during **Formative Years**:
 - Acquirement of common “generational identity” → **generation-as-actuality**
 - Acquirement of common “grammar of practice” → **generational units** (socially stratified)
- **Mediatization as form of generational succession (Lepa, Hoklas & Weinzierl 2014)**

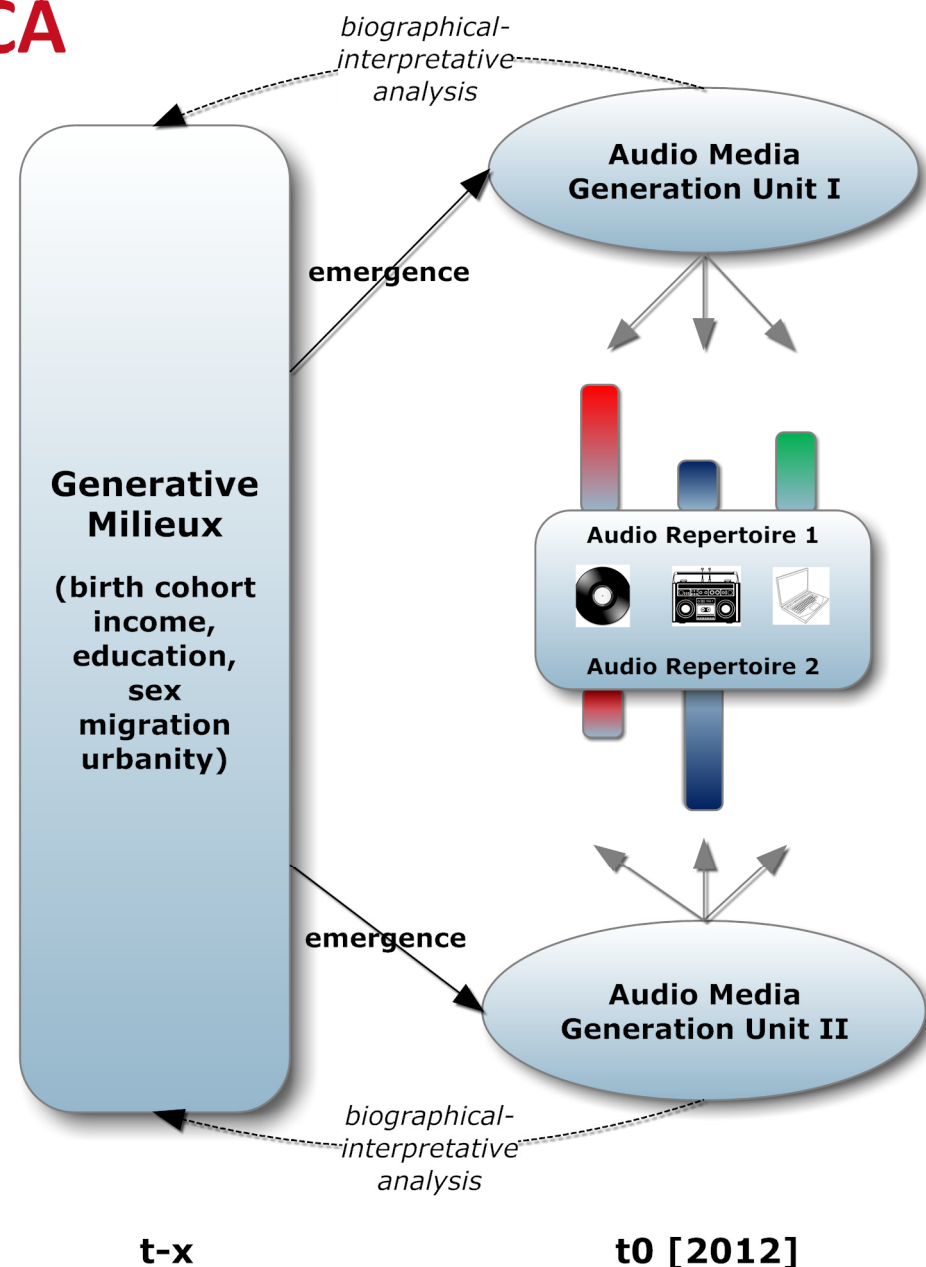


- **Trans-media use is a chance and not a problem! → indicative of latent orientations**
→ **Media repertoire analysis** as starting point for **discovery and interpretation**
of media generation units as **societal carriers of ongoing mediatization processes**

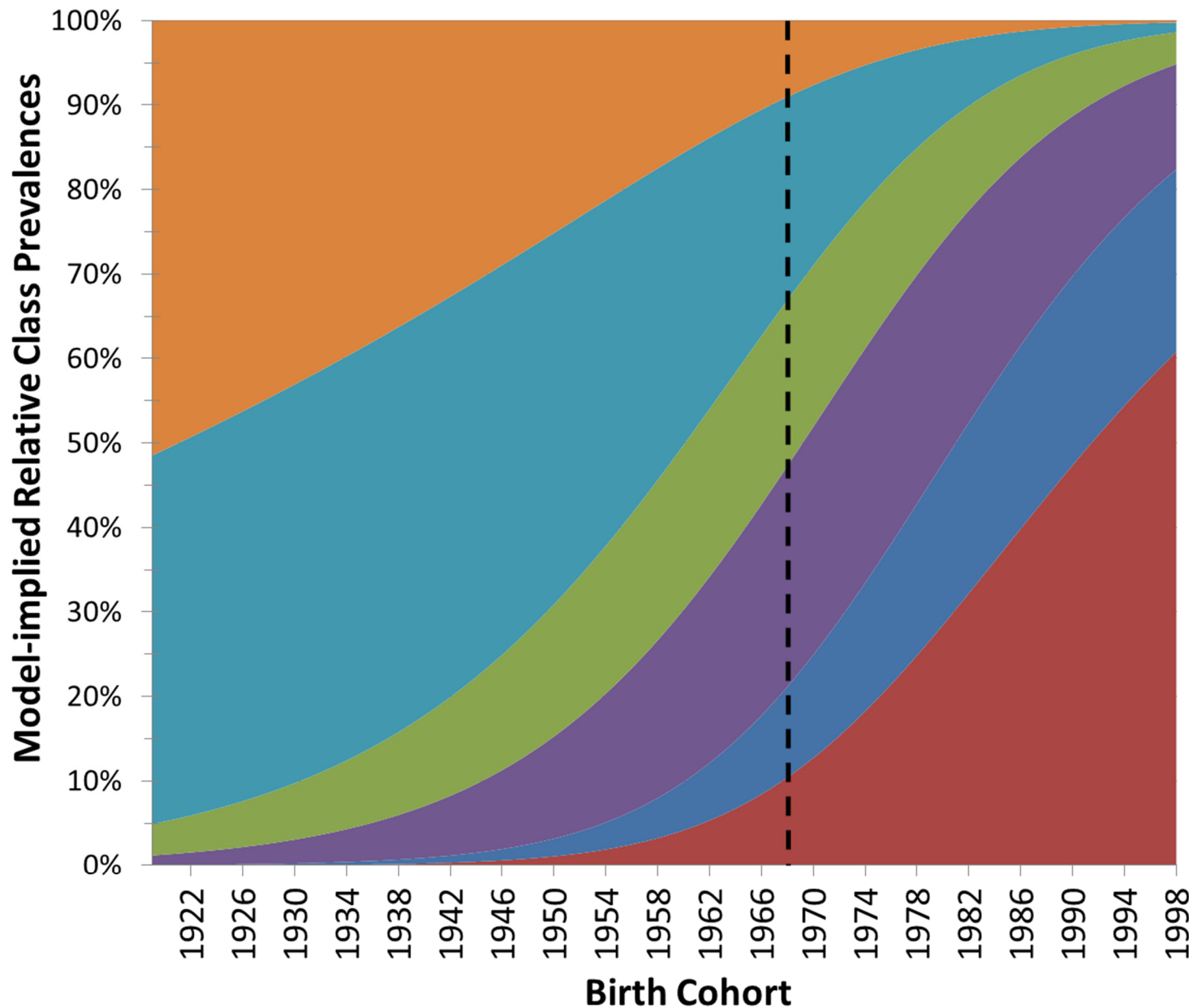
Media Repertoire Analysis by LCA

- **Latent Class Analysis (LCA) with Covariates**
- **6-class solution exhibits best model fit**
- **High Entropy (0.925) and class reliabilities (~0.95)**
- Multivariate regression on covariates shows strong correlation between birth cohorts and pattern membership and 60 % variance explanation

model term	- 2LL	χ^2	df	p	R ²	ΔR^2
intercept	5268.734	128.755	5	< 0.001	-	-
birth cohort	6178.221	1038.241	5	< 0.001	50.1 %	50.1 %
HH income	5222.471	82.491	5	< 0.001	54.2 %	4.1 %
education	5225.963	85.983	5	< 0.001	56.2 %	2.0 %
sex	5223.121	83.142	5	< 0.001	58.1 %	1.9 %
migration index	5181.203	41.224	5	< 0.001	59.0 %	0.9 %
urbanity (BIK)	5158.570	18.591	5	0.002	59.4 %	0.4 %
1+ child in HH	5149.775	9.796	5	0.081	59.7 %	0.3 %



LCA Results: Class Prevalences by Birth Cohorts



Audio Repertoires of Everyday Music Listening:

Class Membership
by Birth Cohorts ($R^2 = 50\%$)
(Over-14 German Population, $n=2000$)
Stratified by Mean Age of Classes



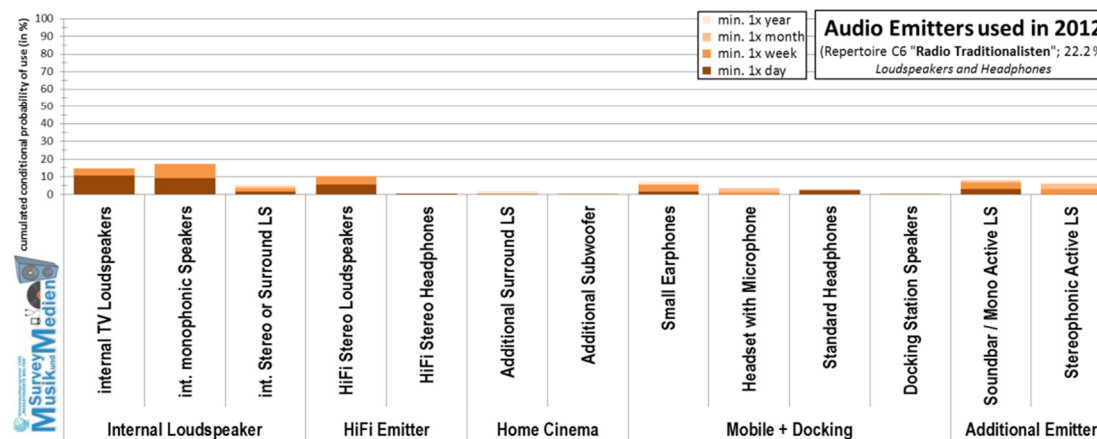
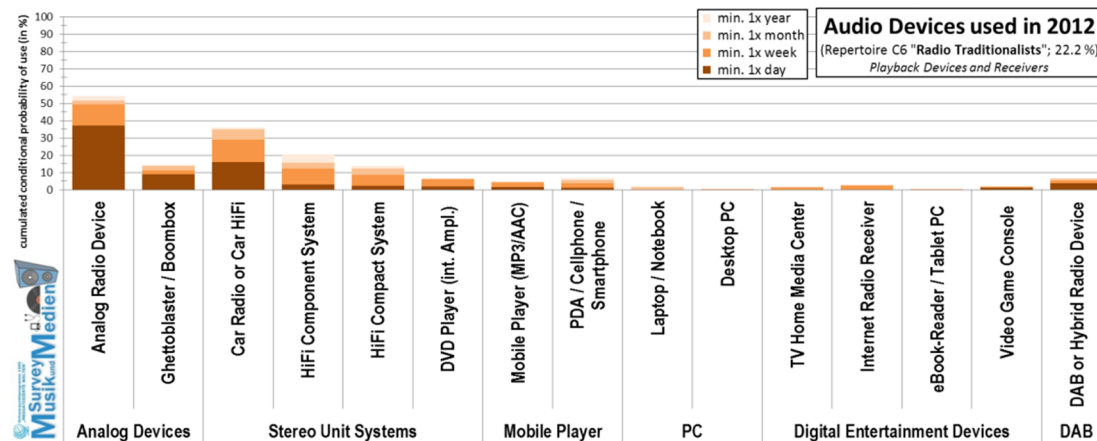
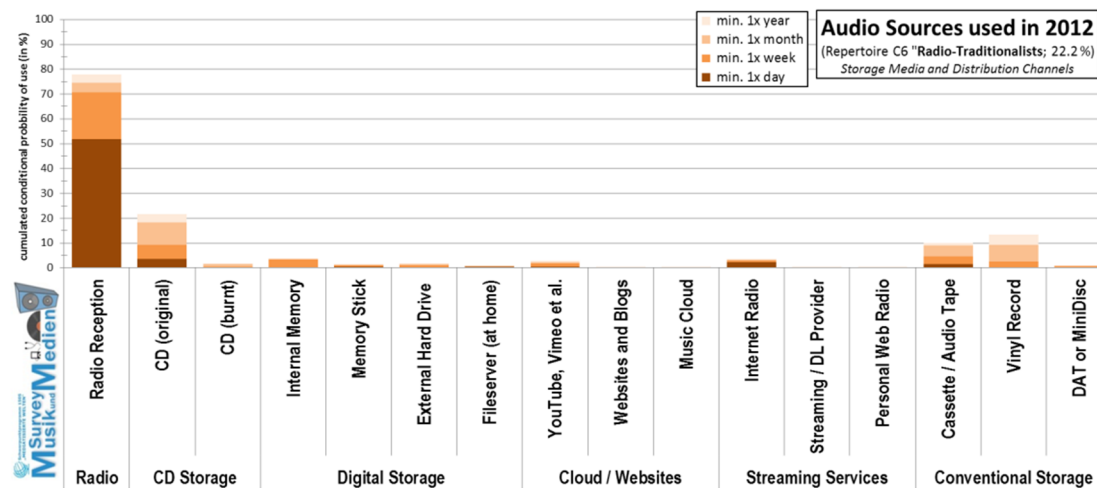
- Radio Traditionalists (C6)
- Versatile Traditionalists (C5)
- Selective Traditionalists (C3)
- Selective Adopters (C4)
- Versatile Audiophiles (C1)
- Digital Mobilists (C2)

Repertoire C6: 22.2 % Radio-Traditionalists



"Well, when I want to listen to music then I can draw on those devices there. But I just turn them on very seldom. [...] Radio for background music, that's what I do sometimes."
(73-years-old female Radio Traditionalist)

- **Birth cohorts 1920 – 1959 (min-LQ)**
- **Audio sources:**
Radio,
CDs, music cassettes, vinyl records
- **Audio devices:**
Radio device, car radio, boom box
HiFi stereo
- **Audio emitters:**
Internal speakers,
HiFi speakers, TV + mono active speakers
- **Least frequent music listeners of all classes**

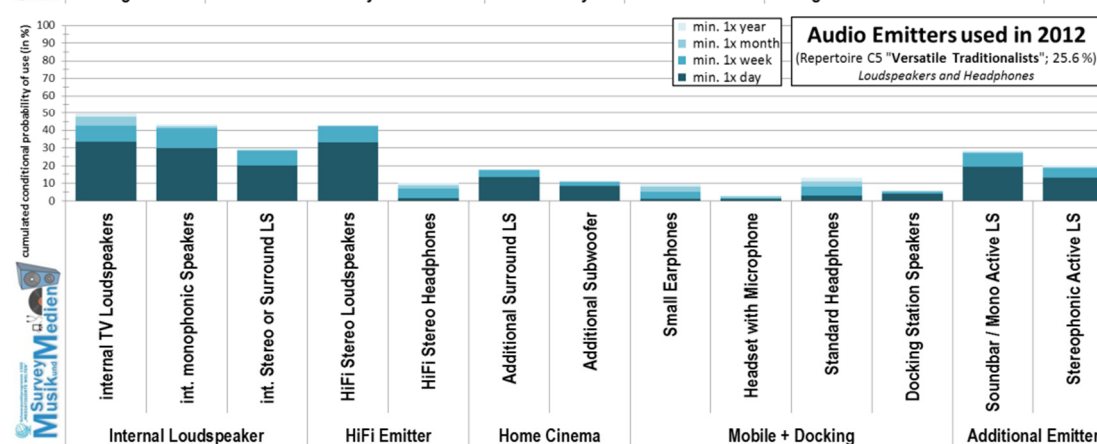
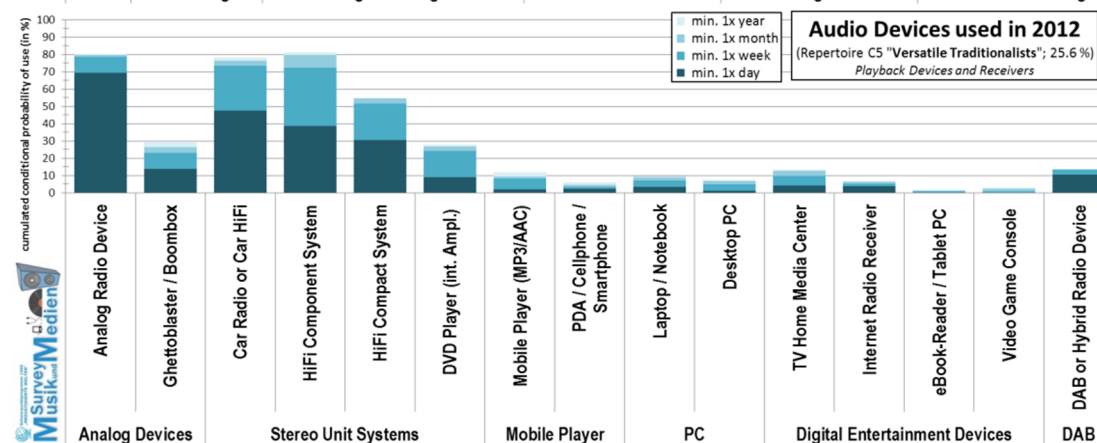
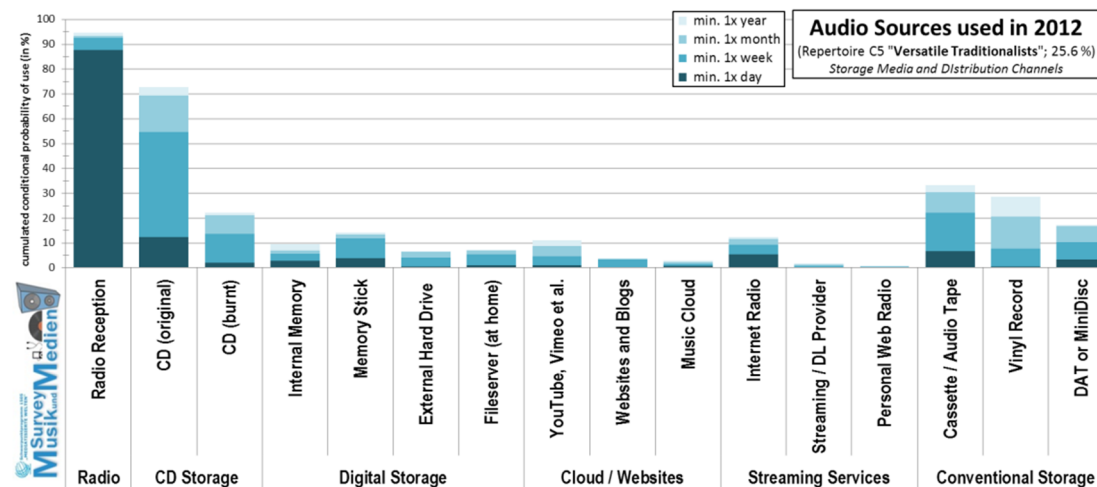


Repertoire C5: 25.6 % Versatile Traditionalists



"With radio, you are always bound to what they play. And with that stuff [CD and HiFi stereo] I am able to say: 'now I wanna listen to this!'"
(63-years-old male
Versatile Traditionalist)

- **Birth cohorts 1944 – 1964 (IQR)**
- **Audio sources:**
Radio, (burnt) CDs, music cassettes, vinyl records, internet radio, DAT/MiniDisc
- **Audio devices:**
Radio device, HiFi stereo, car radio, boom box, DAB receiver
- **Audio emitters:**
TV speakers, internal speaker, HiFi speakers, surround speakers, m+s active speakers



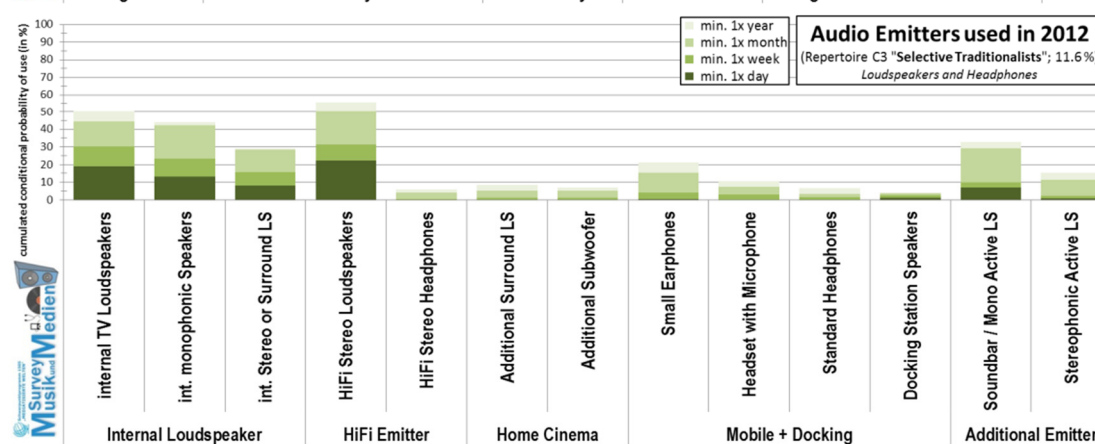
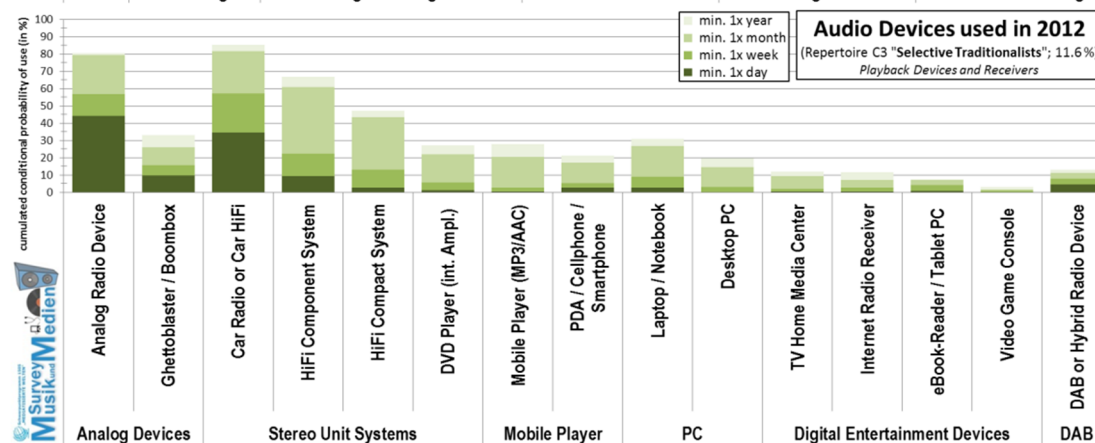
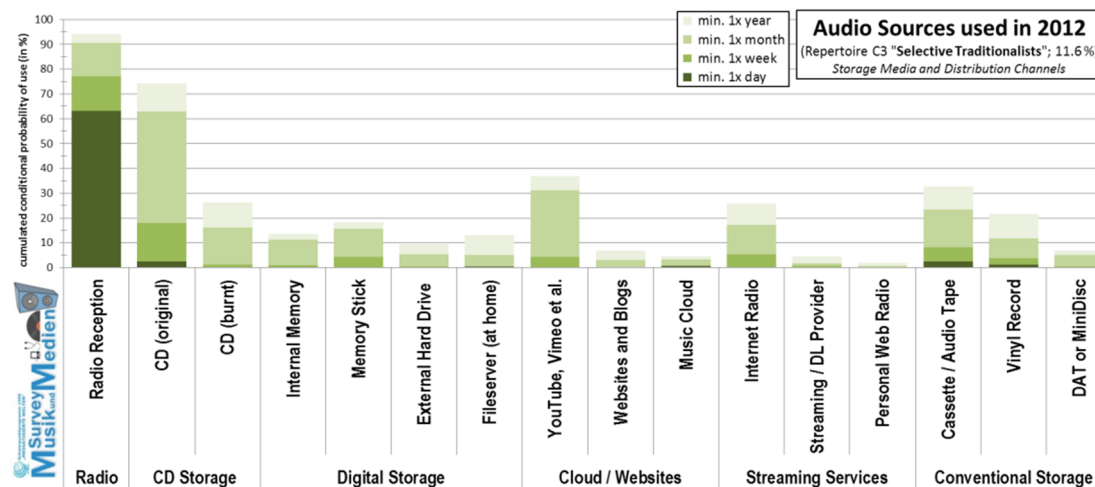
Repertoire C3: 11.6%

Selective Traditionalists



"I have a colleague who listens to music all day and always carries a whole bunch of devices with him. I must admit that I do not really find that intoxicating!"
 (60-year-old male
Selective Traditionalist)

- **Birth cohorts 1955 – 1975 (IQR)**
- **Audio Sources:**
Radio,
CD, music cassettes, internet radio
- **Audio Devices:**
Radio device, car radio,
HiFi stereo, boom box
- **Audio Emitters:**
HiFi speakers, TV speakers,
internal speaker, mono active speaker

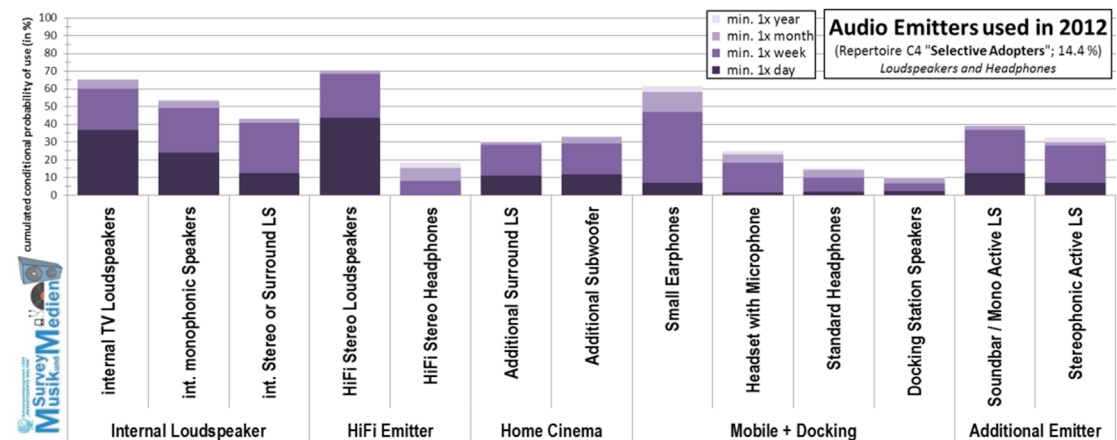
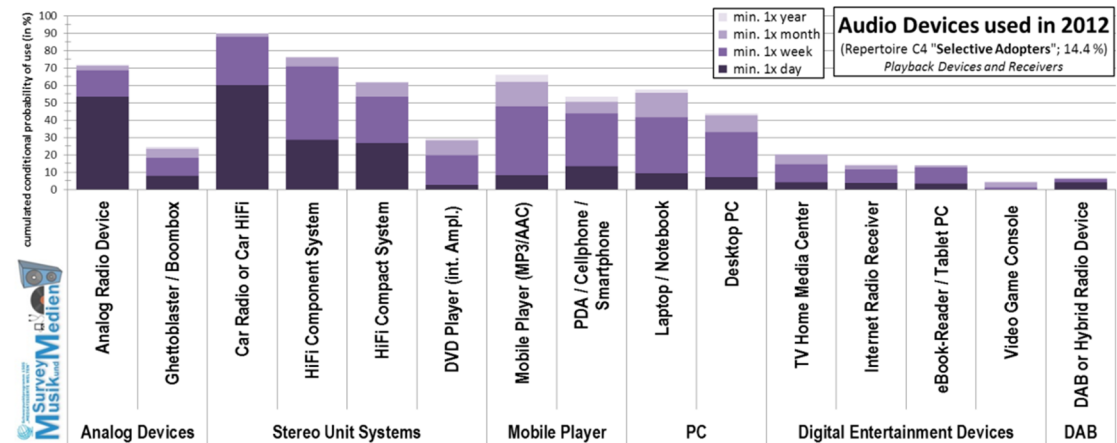
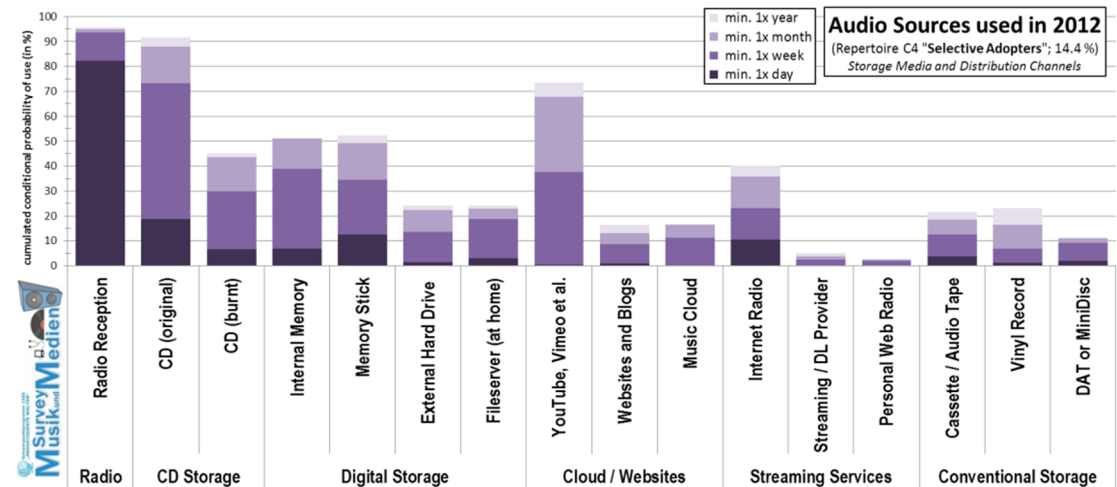


Repertoire C4: 14.4 % *Selective Adopters*



"Well, nowadays one has a record and CD player, USB and MP3. You gotta have such stuff nowadays. And, of course, a radio."
(47-year-old male
Selective Adopter)

- **Birth cohorts 1963 – 1980 (IQR)**
- **Audio Sources:**
Radio, (burnt) CD, YouTube, internal memory, memory sticks, internet radio
- **Audio Devices:**
Car radio, HiFi stereo, radio device, mobile player, smartphone, notebook, PC
- **Audio Emitters:**
HiFi speakers, TV speakers, internal speaker, Earphones, m+s active speakers



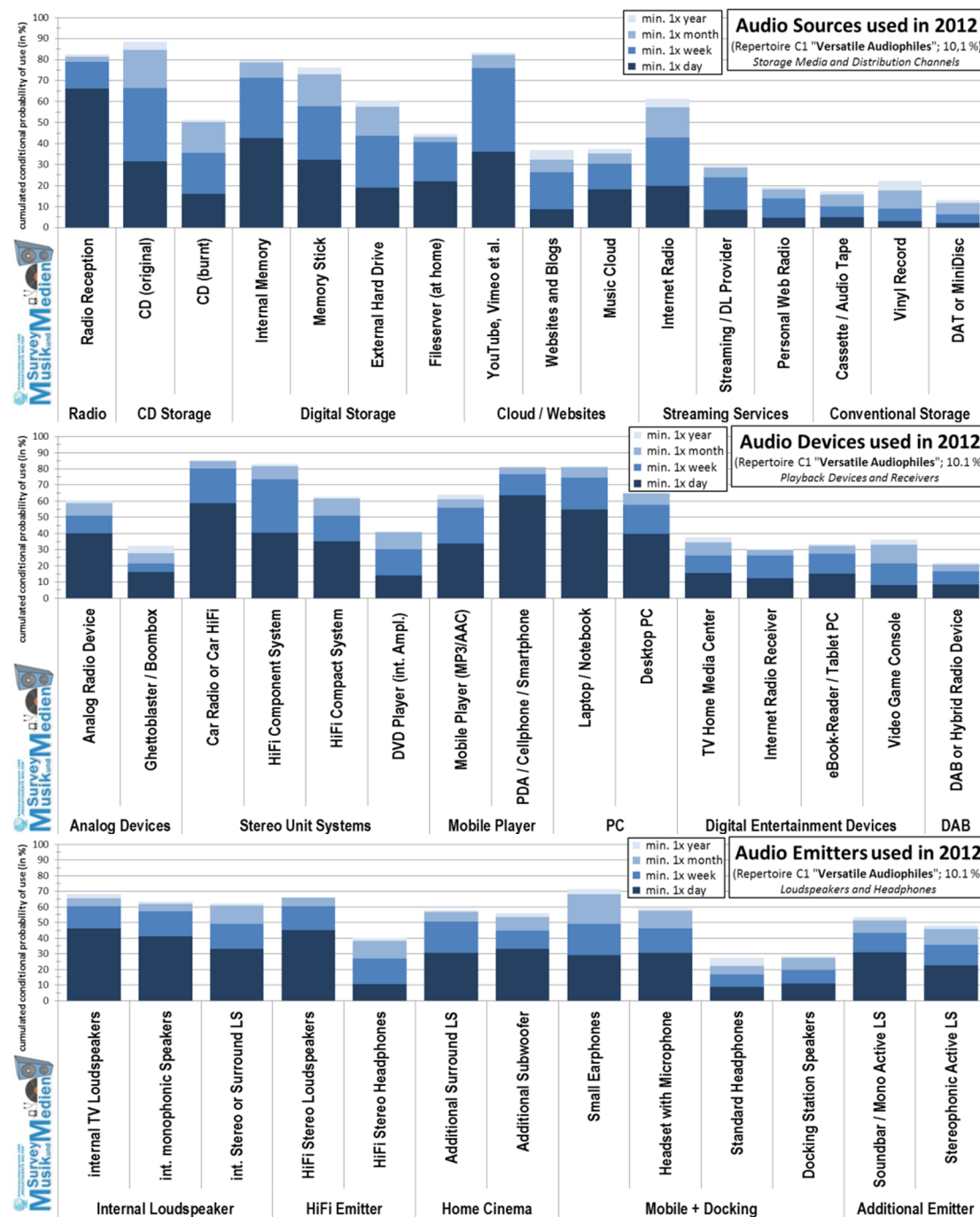
Repertoire C1: 10.1 % *Versatile Audiophiles*



"And for music I chose that and then most times I will listen with simulated Dolby Surround on my two stereo speakers."

(28-years-old male
Versatile Audiophile)

- **Birth cohorts 1970 – 1992 (IQR)**
- **Audio sources:**
(Burnt) CDs, radio, YouTube, internal memory, memory sticks, ext. hard drives, internet radio
- **Audio devices:**
car radio, HiFi stereo, smartphone, notebook, mobile player, PC, TV HMC, diverse..
- **Audio emitters:**
all, except for a lowered probability to use standard headphones and docking stations
- ***Most insense music listeners of all classes***

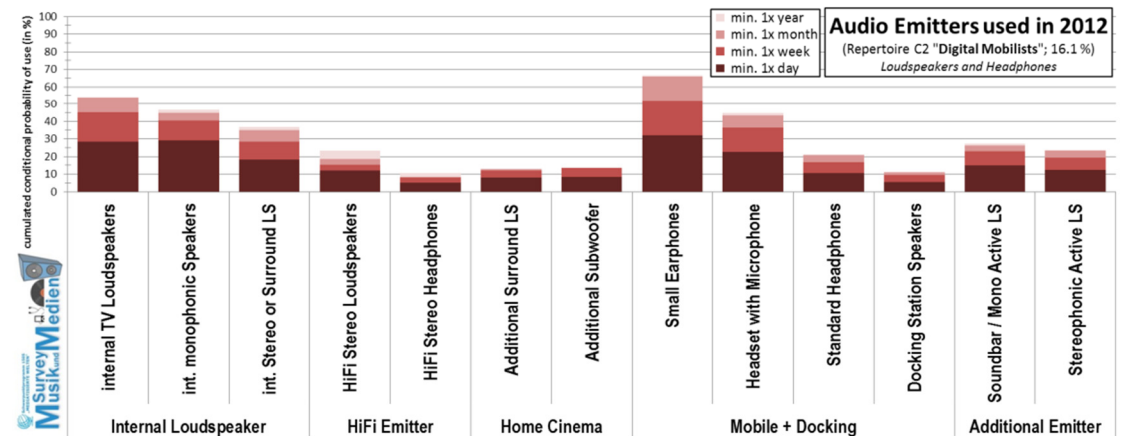
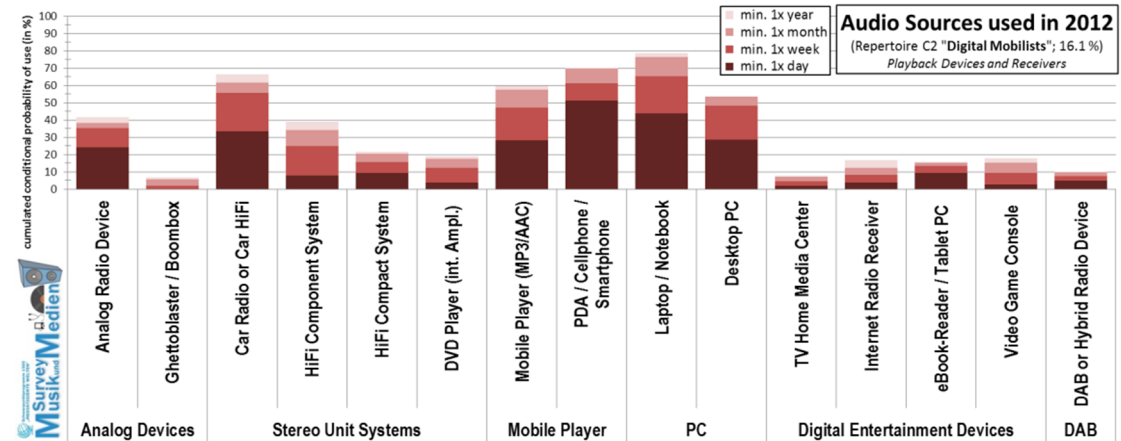
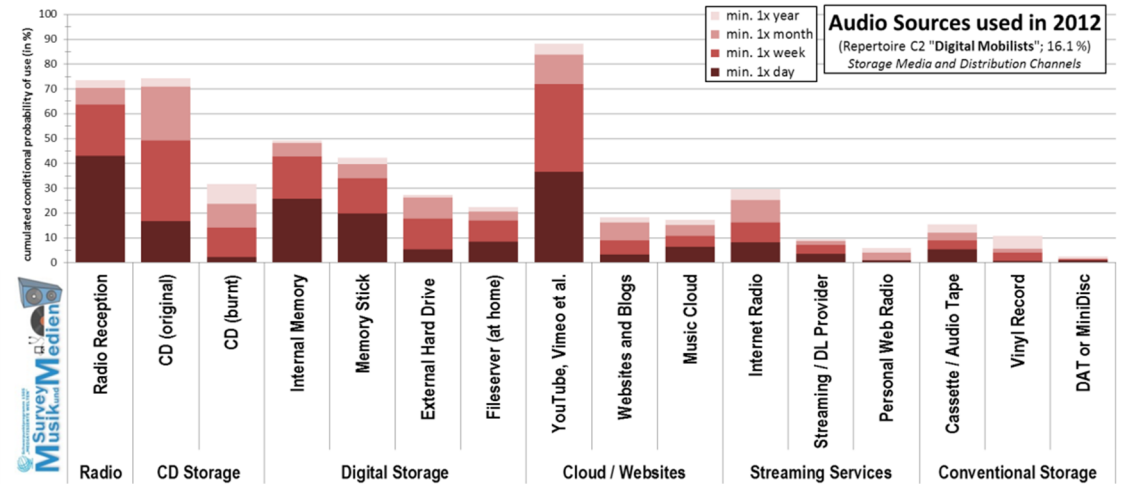


Repertoire C2: 16.1 % Digital Mobilists



"Well, usually when it comes to music I just live from.. just listen to stuff from the internet. [...] well, before I pick myself up, I will already be online and click on some link to any kind of music." (16-year-old female **Digital Mobilist**)

- **Birth cohorts 1979 – 1998 (UQ-Max)**
- **Audio sources:**
YouTube, radio, (burnt) CDs, internal memory, memory sticks, internet radio
- **Audio devices:**
Notebook, smartphone, car radio, mobile player, PC, analogue radio
- **Audio emitters:**
Earphones, internal speakers, headset, sound bar, m+s active speakers



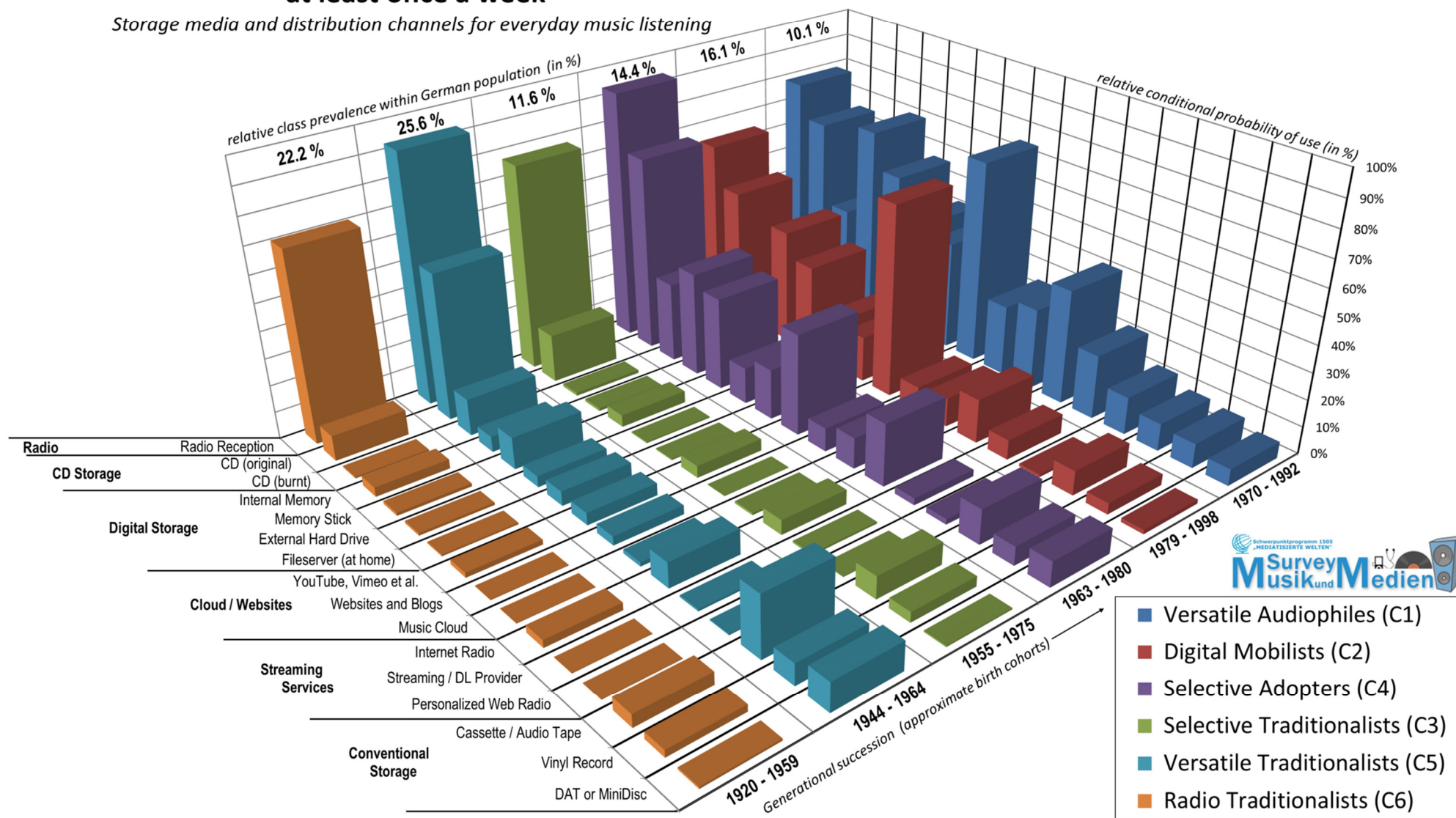
LCA Results: Audio Generation Unit Profiles

Audio Sources used in 2012 by Audio Repertoire Class

(Over-14 German population, n=2000)

'at least once a week'

Storage media and distribution channels for everyday music listening



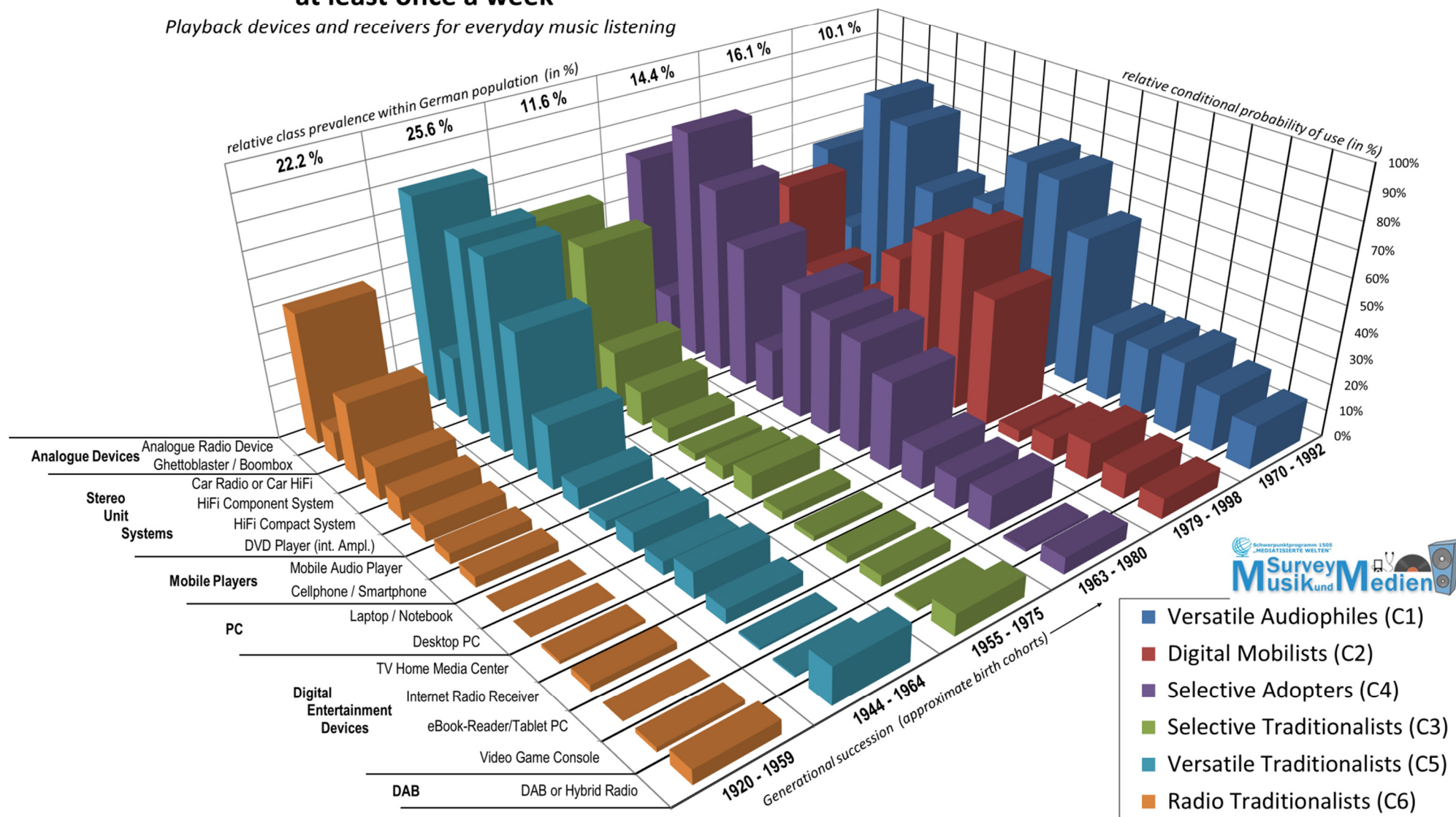
LCA Results: Audio Generation Unit Profiles

Audio Devices used in 2012 by Audio Repertoire Class

(Over-14 German population, n=2000)

'at least once a week'

Playback devices and receivers for everyday music listening



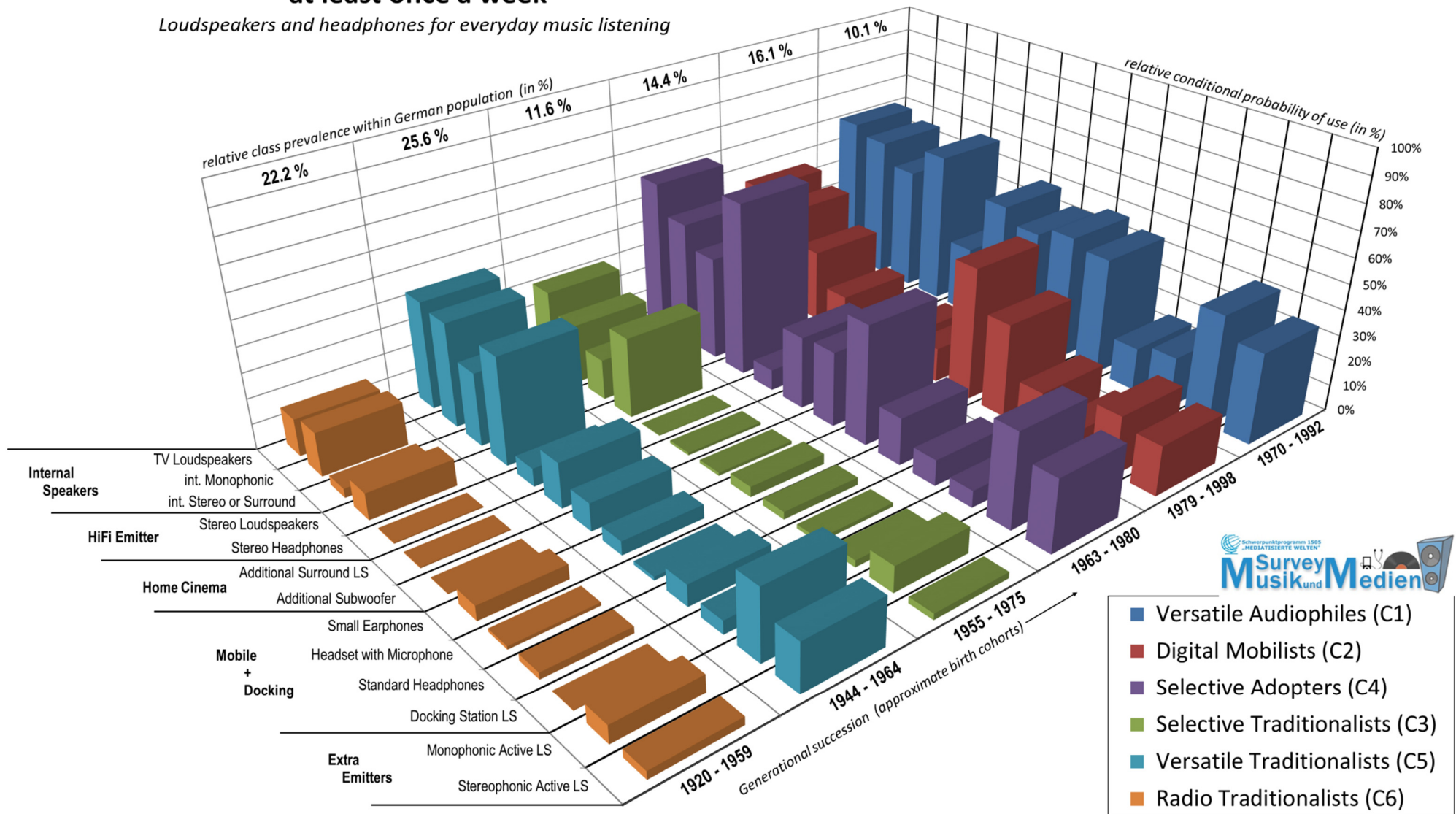
LCA Results: Audio Generation Unit Profiles

Audio Emitters used in 2012 by Audio Repertoire Class

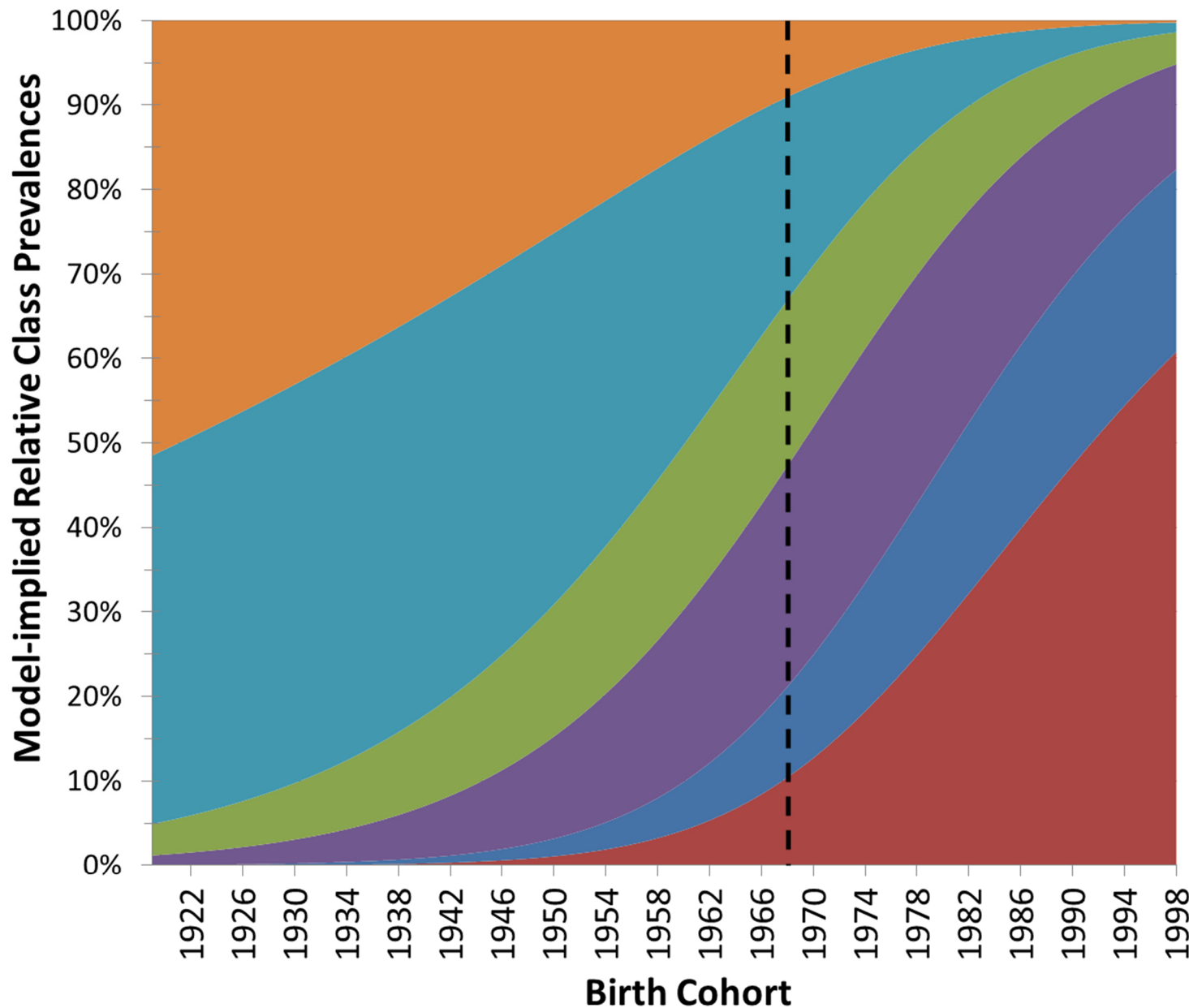
(Over-14 German population, n=2000)

'at least once a week'

Loudspeakers and headphones for everyday music listening



LCA Results: Class Prevalences by Birth Cohorts



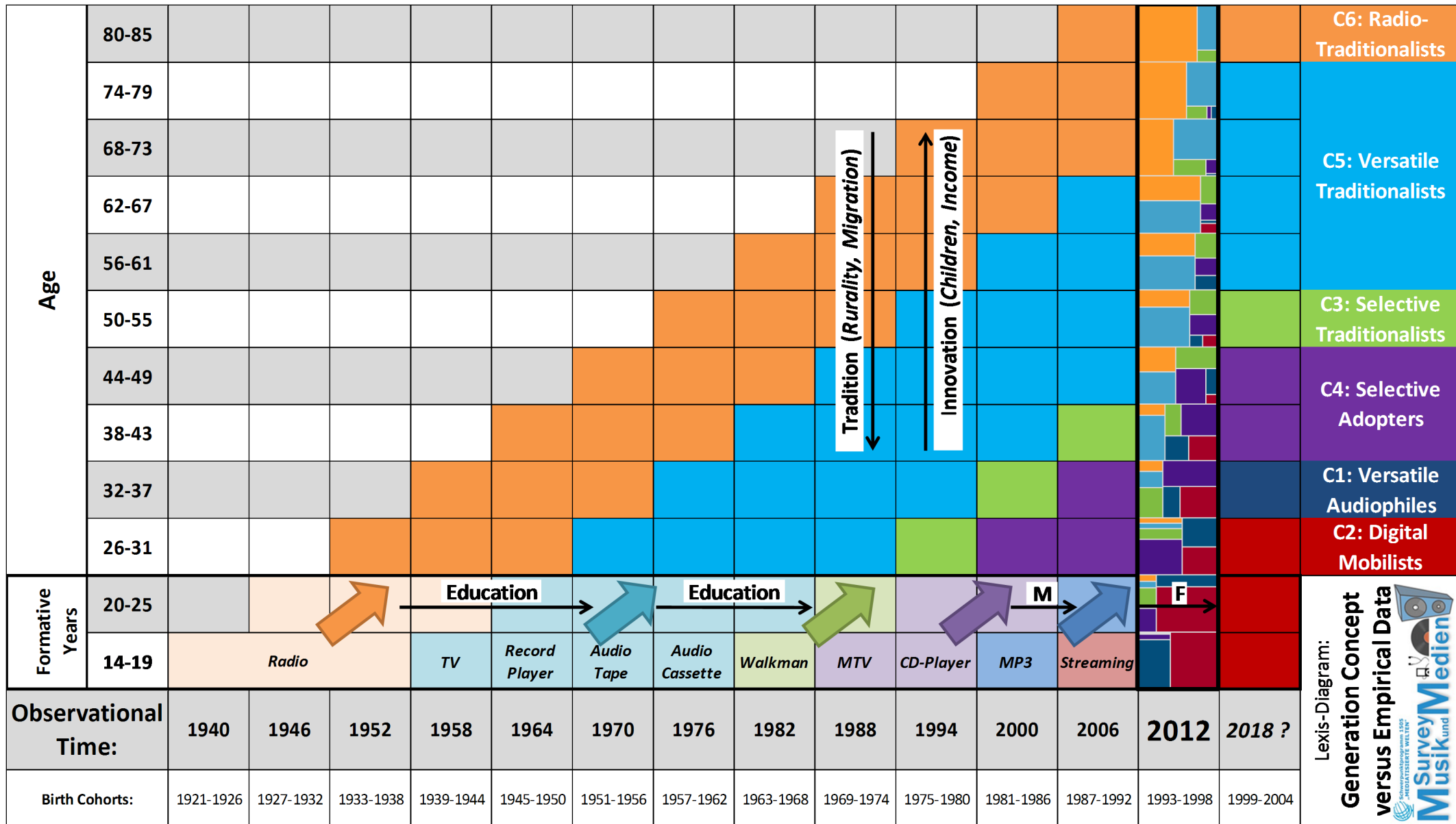
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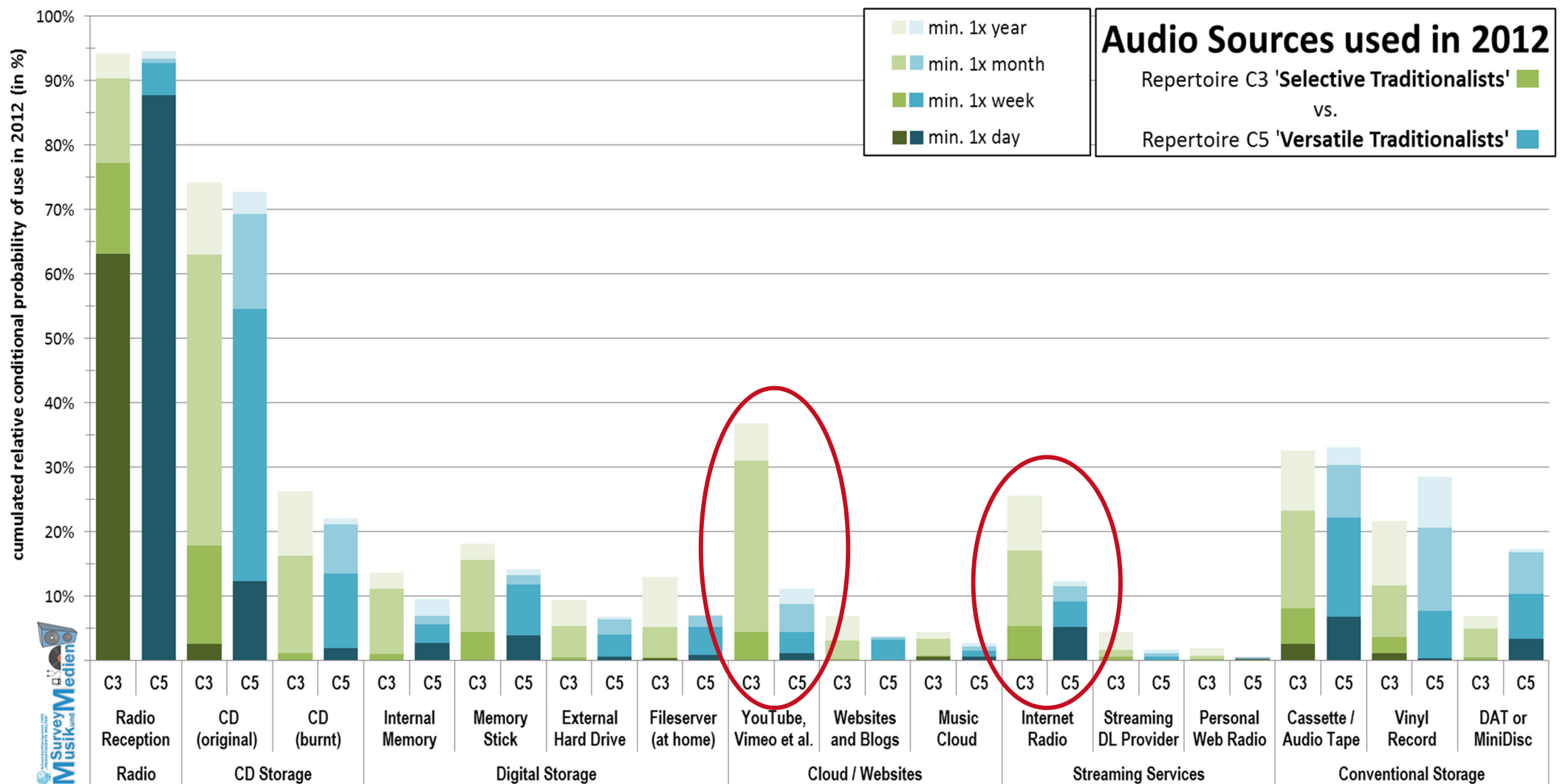
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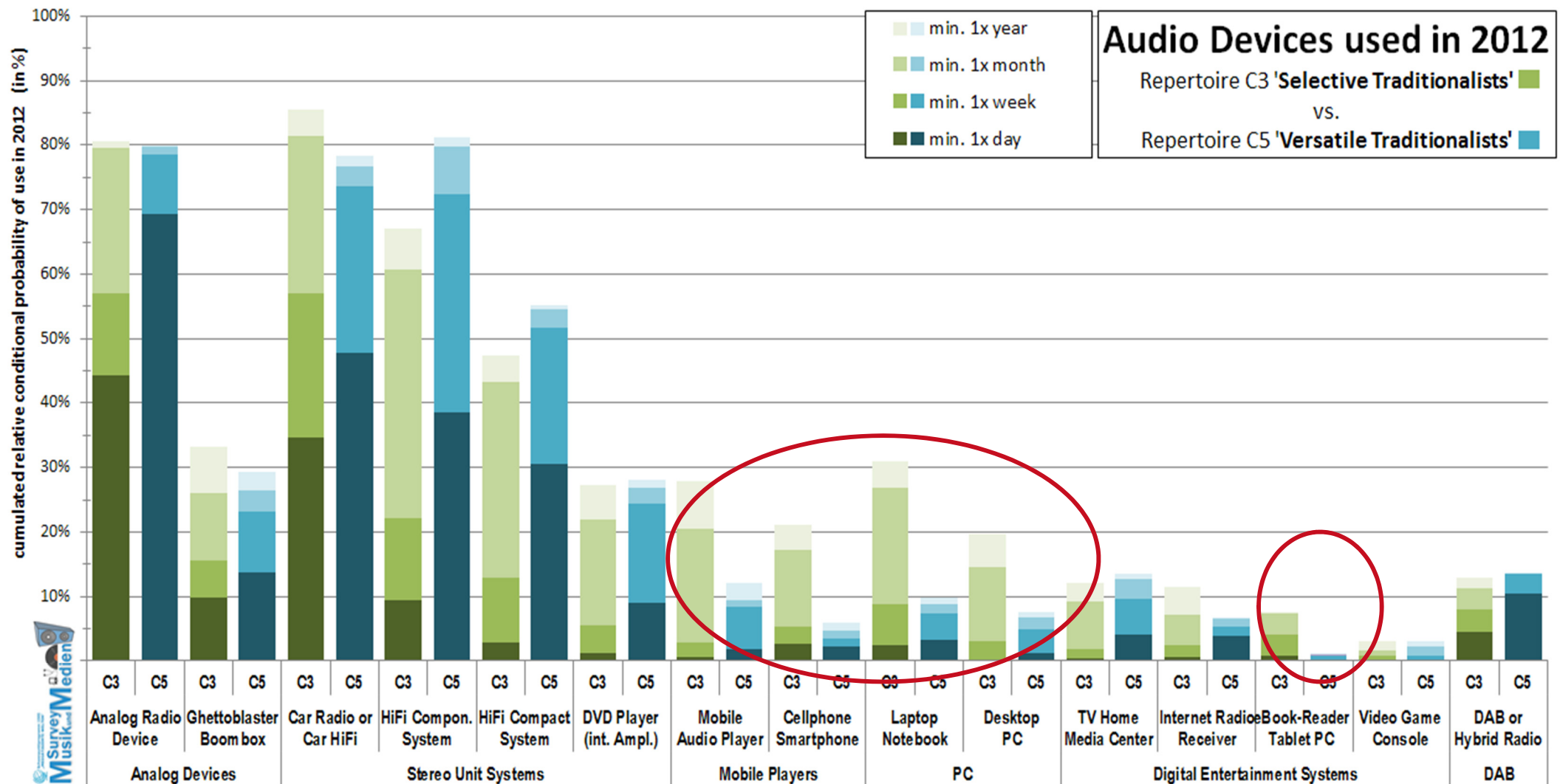
- Radio Traditionalists (C6)
- Versatile Traditionalists (C5)
- Selective Traditionalists (C3)
- Selective Adopters (C4)
- Versatile Audiophiles (C1)
- Digital Mobilists (C2)

Audio Generation Units: Only a matter of generations?





LCA Results: Audio Generation Unit Profiles C3 vs. C5





STUDY PART II:
INTERPRETATION AND EXPLANATION
OF AUDIO MEDIA GENERATION UNITS

Documentary Method

- **Documentary Method (Bohnsack et al. 2010, Nohl 2010) promises to gain access to implicit regularity of experiences and habitual orientations**
 - distinguishes between two levels of meaning:
communicative knowledge („common sense“) and
procedural-implicit *conjunctive knowledge*
 - involves a consistently **comparative sequential analysis**
- 1. **Reconstruction of informants' music media orientations:**
modus operandi with audio technologies employed for everyday music listening
- 2. **Abductive theory building**
regarding *genesis of orientations* in terms of generational and social location

The two cases in focus

	Mrs. Behnke <i>C5: Versatile Traditionalist</i> (less digital audio) 	Mrs. Wieland <i>C3: Selective Traditionalist</i> (more digital audio) 
socio-demographic status	stem from similar age cohorts (1950 resp. 1955) both high educated and continuously employed for over thirty years live together with their husbands and have grown-up children	
biographical narration	grew up in the Federal Republic of Western Germany both describe experiences typical for the post-war period vivid anecdotes of domestic music making and visiting private record parties	

Example I: Shared audio media generation-as-actuality

Both women regard themselves as 'competent users' of new audio media technologies:



*I: I'd like to know how you relate to, well, the opinion that is sometimes heard, that older people tend to **struggle with new technologies**. Obviously, you do not.. but how.*

*Mrs. Wieland: (interrupting) **No, not at all!***

I: How do you see that in general and especially regarding yourself?


Mrs. Wieland: Yes, well, I know, ah.. ah.. ah.. that not anybody uses them on a natural basis, but for me they are just fantastic!

C3: Selective Traditionalist (more digital audio)



*I: Some people say that women have **difficulties with new technologies**, do you?*

*Mrs. Behnke: **Not at all.** I am sorry. I have no problems with using new technologies. Well pfft: It's comprehensible. No, actually not. Actually, I have to say I have.. **it is not that I do not get along with them!** Well, regarding my mother its 'yes', because she is not interested in them. And well, regarding the girls, say, the younger generation, they are even more competent.*

C5: Versatile Traditionalist (less digital audio)



- 
- 'what content' of verbal material may be interpreted as **communicative knowledge**
 - common shared interpretational discursive horizon emerges that may be regarded as being constitutive for **shared audio media generation-as-actuality**

Example II: Diverging audio media generation units

	Mrs. Behnke <i>C5: Versatile Traditionalist</i> (less digital audio) 	Mrs. Wieland <i>C3: Selective Traditionalist</i> (more digital audio) 
use of MP3 players	depicts MP3 player as 'resistive' technology: <i>"it was too fiddly for me. I never.. what I was planning to listen to never came out of it."</i>	mentions a specific technological affordance that made MP3 Player appear as useful devices: <i>"one was already able to synchronize that with iTunes somehow"</i>
technology introduced by children	expectation that her younger family members provide and support her with access to digital music devices: <i>"And I said: I appreciate that. But now, make it work!"</i>	her daughter originally gifted her with the iPad but she is aiming at self-directed technology use: <i>"It was really fantastic: We initially started – well I started to get familiarized with it immediately."</i>
use of internet radio	refusal of music distributed online: <i>"I have my radio in the car and yeah we have a transistor radio in the office. Over the internet no, funnily enough, I can't get used to it."</i>	narration on her first contagion with internet radio app documents openness and curiosity towards new technologies' affordances: <i>"And then I started to tune in ah, ah, and around everywhere and tried everything at least once."</i>

- systematic comparison and reconstruction of *conjunctive knowledge* indicated **diverging orientations regarding digital music media** that might explain usage patterns
- both cases may indeed be regarded as **members of different media generation units**

Ontogenetic Explanation

	Mrs. Behnke <i>C5: Versatile Traditionalist</i> (less digital audio) 	Mrs. Wieland <i>C3: Selective Traditionalist</i> (more digital audio) 
social location during formative years	grew up in a educated leftist middle class milieu	stems from a rural lower educated peasant family and recollects having to live with her parents 'very, very frugal', but reached a college degree (social 'climber')
audio technological environment socialized with	comparatively 'rich': narrates that she took her parents record changer and vinyls to 'kiddie discos': <i>"And there, we played the disc jockey"</i>	narrates how she attempted to receive radio stations playing popular music with her kitchen radio in her youth, the only audio device her parents could afford
nowadays 'typical' situations of music listening	dense depiction on selecting and switching radio stations in a playful manner in the car in front of an 'audience', her family ('DJ habitus')	dense depiction about listening to her favorite web radio station with the iPad and headphones while sitting relaxed on the sofa and knitting

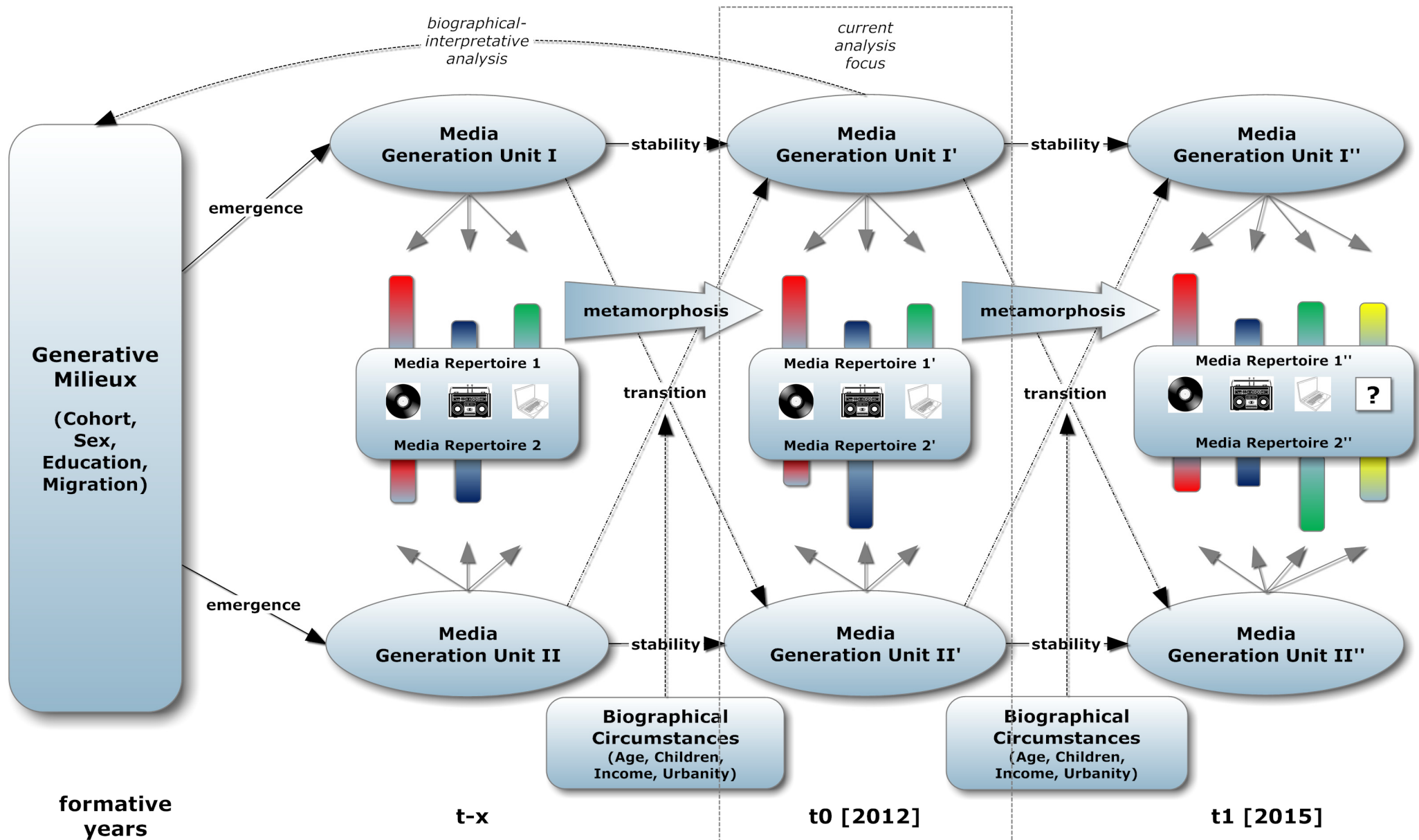
- differences in music media orientations can be interpreted as being due to **differences in social location during formative years** of both women
- initial socio-theoretical explanation of how and why the two media generation units came into existence: might explain higher adaptability to new audio technologies by *Selective Traditionalists* who exhibit at the same time a ,narrow' repertoire

CONCLUSION

Discussion

- **Material Practice Approach as a 3rd Way in Mediatization Research**
 - may fully replace and 'socio-culturally extend' Diffusion of Innovations Theory
 - not media-centric (Morley, 2009), but media-centered (Livingstone, 2010) approach
 - affinities to culturalist perspective but stronger focus on material practice (media as tools)
 - Not symbolic-interactionist but habitus-theoretical answer to problem of structure & agency
- **Study part I: Discovery and description of Audio Media Generation Units**
 - assumed major role of *generational location* for audio repertoire membership confirmed
 - Identified classes appear sound in terms of theoretical ideas related to 'audio generations'
- **Study part II: Interpretation and explanation of Audio Media Generation Units**
 - assumed secondary role of *societal location* for repertoire membership confirmed
 - divergence of media-generations-as-actuality and media generation units demonstrated
→ similar common sense, but different orientations/grammar towards audio media use
- **Interplay of both approaches helped us to understand different ways of adopting new audio technologies into nowadays everyday music listening**
- **Typicological-praxeological mixed method approach presented also helps to solve present methodological challenges in *media generation research***
 - How to circumvent either *technological or sociological determinism*?
 - How to *meaningfully connect* QUAN and QUAL approaches?

Outlook: Extension to Longitudinal Research Design (LTA)



More data, analyses and interpretations at:

<http://www.musikundmedien.org>

Thank you for your patience!



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