

The Mediatization of Everyday Music Listening:

Exploring the Historical Genesis of Current German Audio Media Repertoires

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Project „Survey Musik und Medien“: Research Questions

- How do Germans listen to music nowadays?  Deutsche Forschungsgemeinschaft  Schwerpunktprogramm 1505 „MEDIATISIERTE WELTEN“
- Why and how do they combine different audio technologies in everyday life?
- Are there relationships between technology use and socio-demographics?
- Did Digitalization lead to long-term changes in patterns of everyday music listening?



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Mixed Methods

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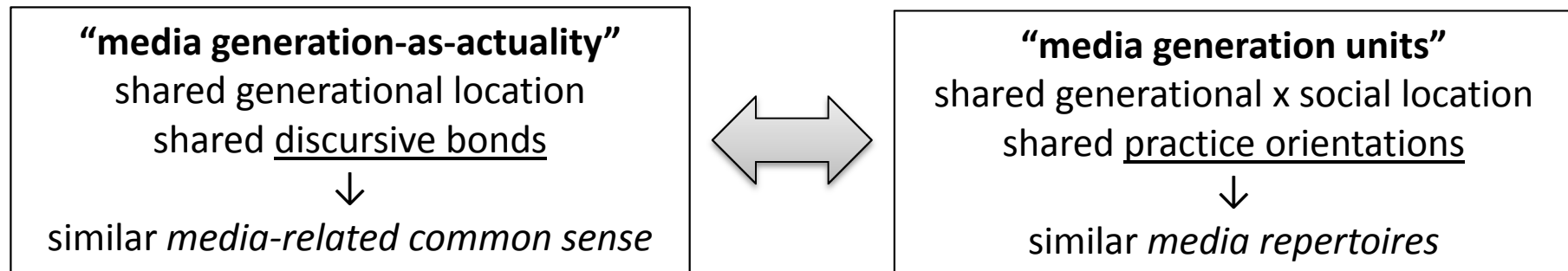
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Meta-Theory: ‚Mediatization‘ as Generational Succession

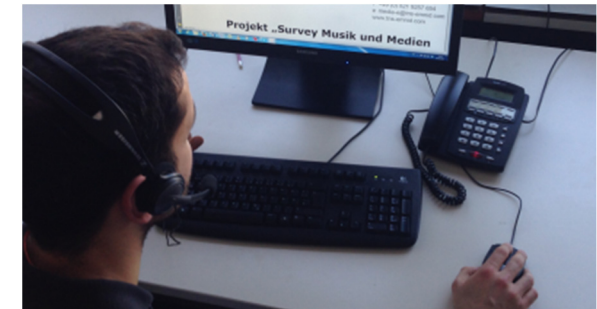
- **Larger meaning of Karl Mannheim’s Theory of Generations (1928):**
How does societal order evolutionary adapt to long-term changes in economic-material circumstances (i. e. ‘digitalization of media environments’)?
- *Habitus formation* on basis of similar *generational location* during **Formative 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**

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, 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

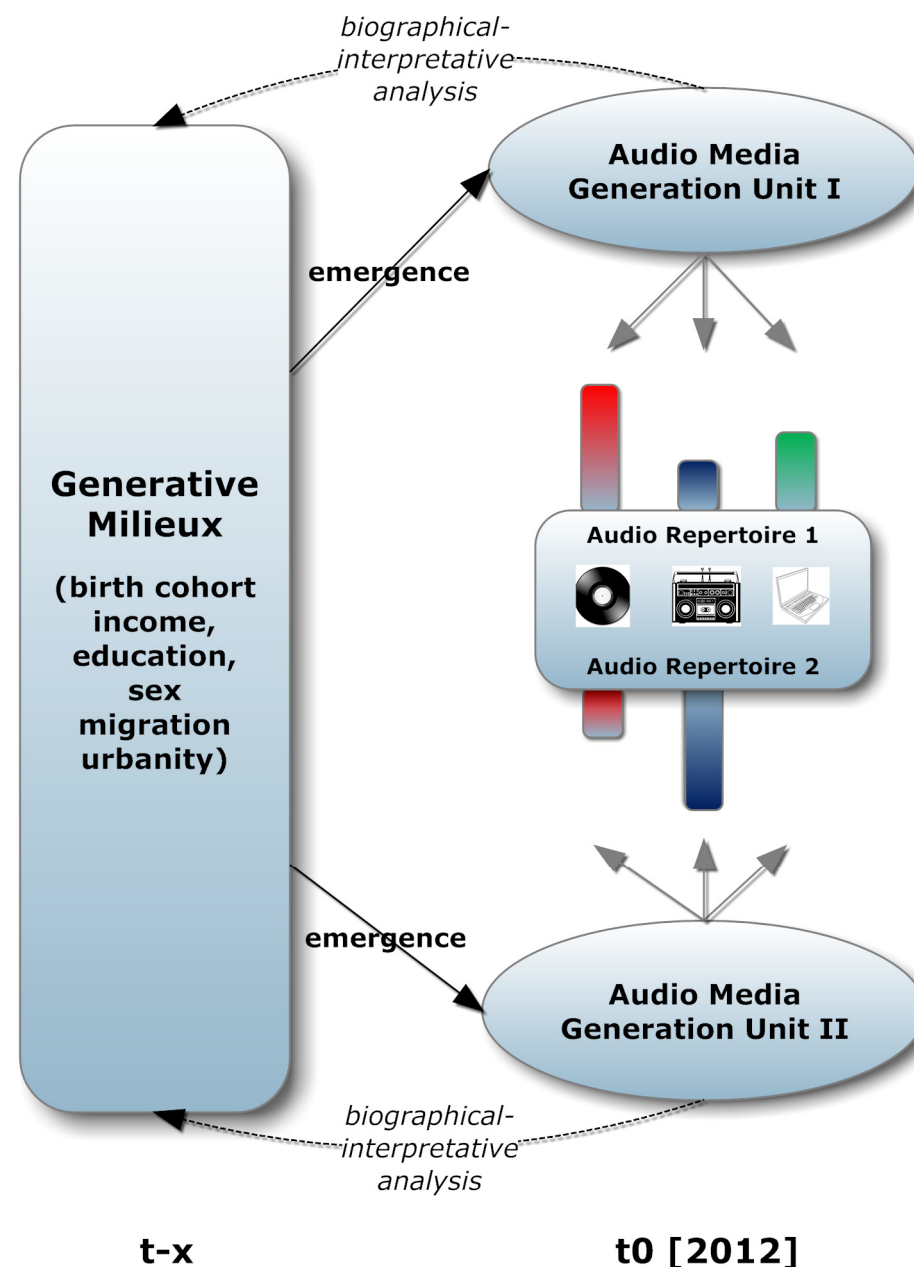


STUDY PART I:
DISCOVERY AND DESCRIPTION OF
AUDIO MEDIA GENERATION UNITS

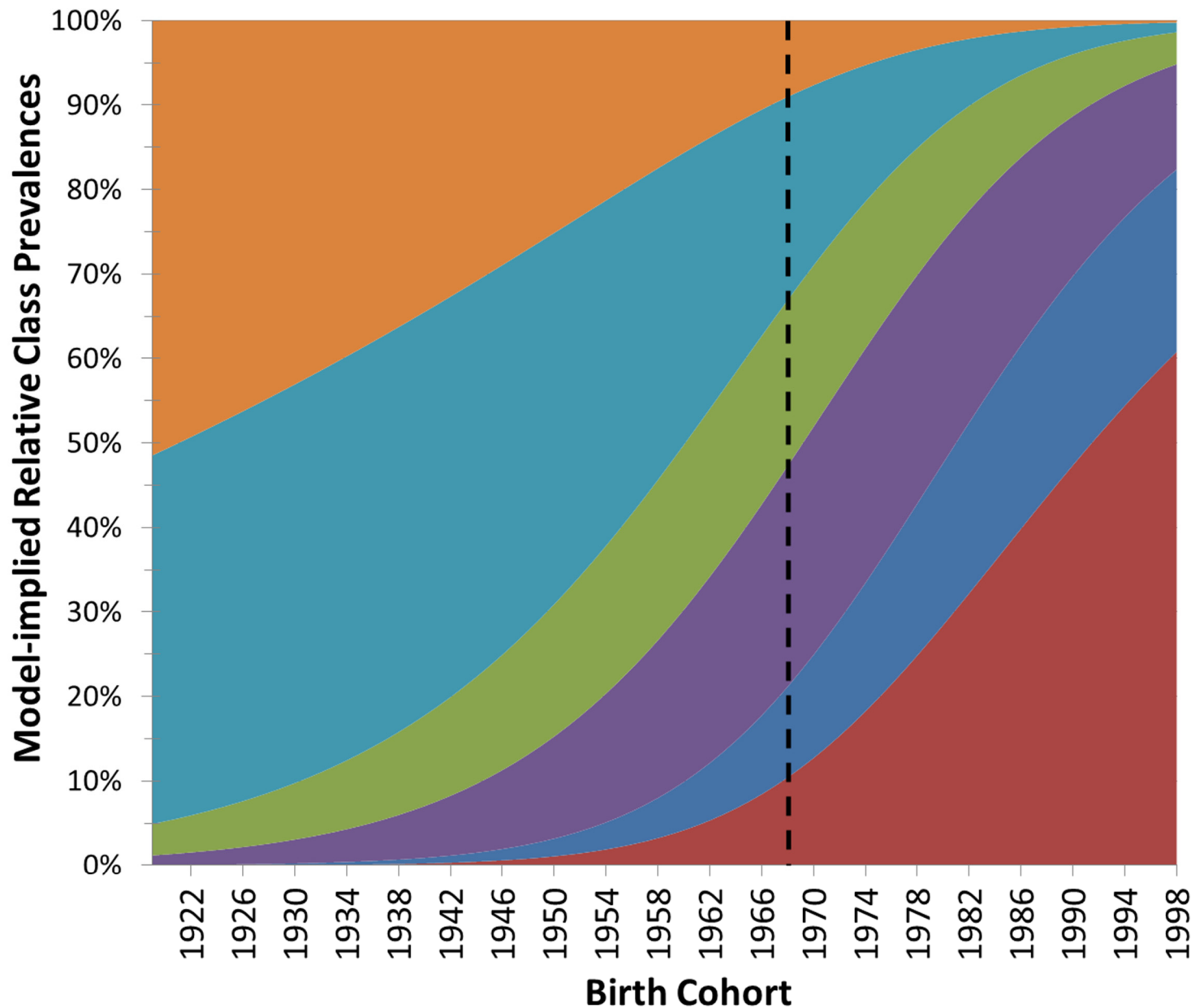
Media Repertoire Analysis

- Latent Class Analysis 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	X ²	df	p	R ²	Δ R ²
intercept	5268.734	128.755	5	< 0.001	-	-
birth cohort	6178.221	1038.241	5	< 0.001	50.1 %	50.1 %
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 %
min. 1 child in HH	5149.775	9.796	5	0.081	59.7 %	0.3 %



Empirical 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)

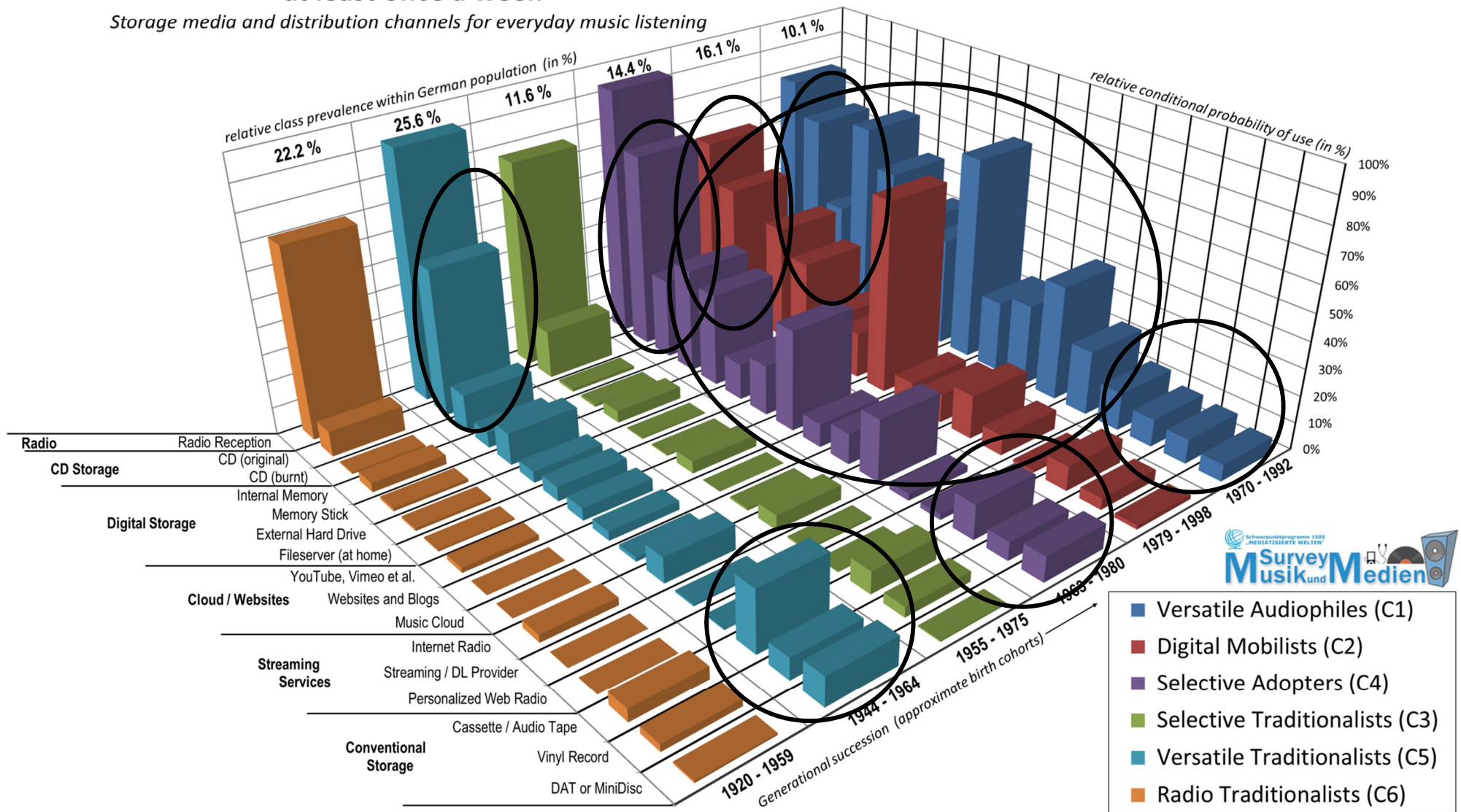
Empirical Results: Audio Generation Unit Profiles

Audio Sources used in 2012 by Audio Repertoire Class

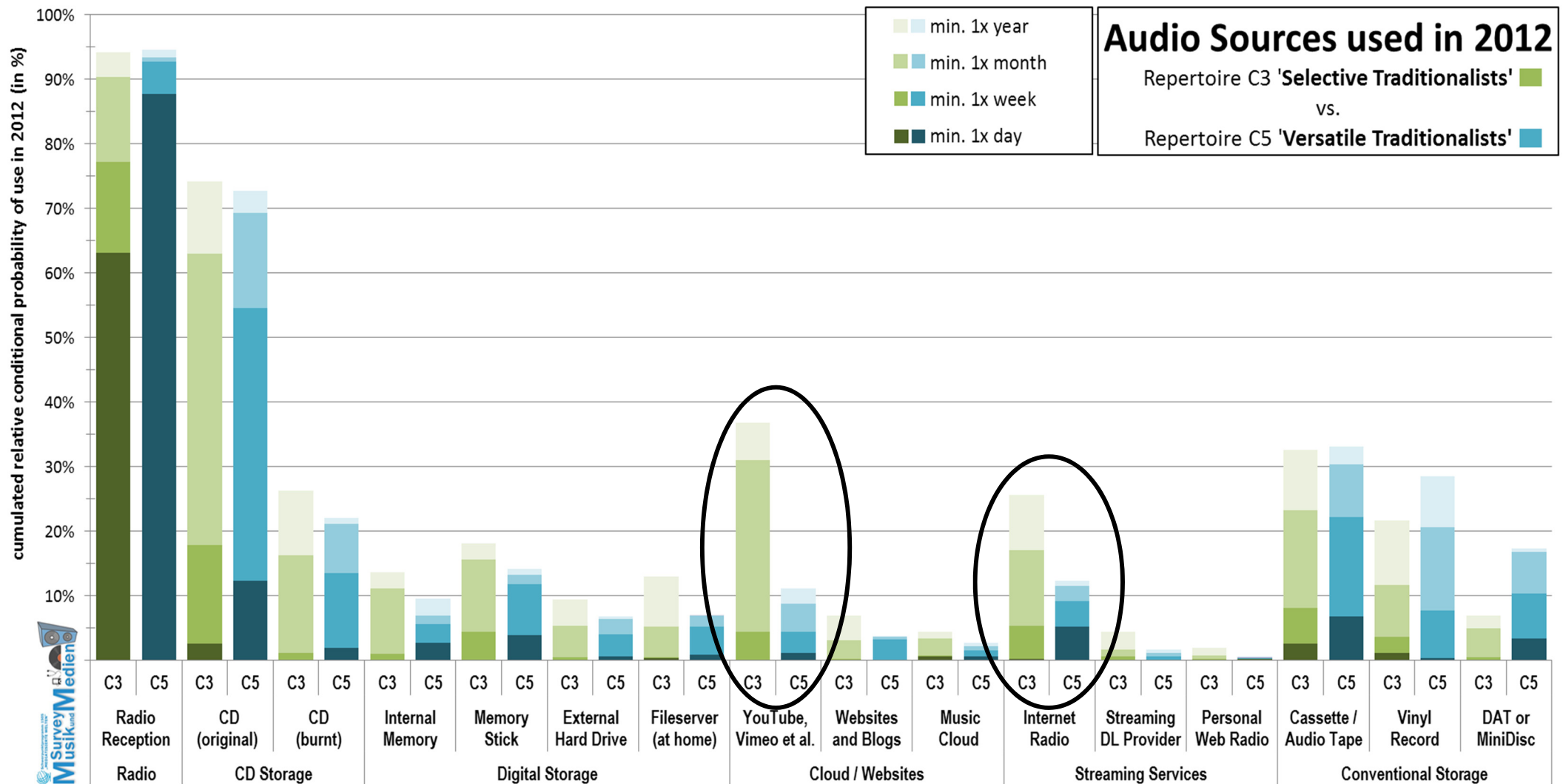
(Over-14 German population, n=2000)

'at least once a week'

Storage media and distribution channels for everyday music listening



Empirical Results: Audio Generation Unit Profiles



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

Documentary Method and the Two Cases in Focus

- **Documentary Method (Bohnsack et al. 2010, Nohl 2010) promises access to implicit regularity of everyday experiences and underlying habitual orientations**
 1. Reconstruction of informants' *music media orientations* (→ audio related 'grammar'): *modus operandi* with audio technologies employed for everyday music listening
 2. Abductive theory building regarding *genesis of latent orientations* in terms of generational and social location

	Mrs. Behnke <i>C5: Versatile Traditionalist</i> (less streaming audio)	Mrs. Wieland <i>C3: Selective Traditionalist</i> (more streaming 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 parties where guests used to bring records along that were played back and collectively listened to	

Example I: Shared Audio Media Generation-as-Actuality

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

*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)

*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)

- '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 streaming audio)	Mrs. Wieland <i>C3: Selective Traditionalist</i> (more streaming 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"</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 streaming audio)	Mrs. Wieland <i>C3: Selective Traditionalist</i> (more streaming 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 ' <i>very, very frugal</i> ', 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*** may 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 & Outlook

- **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**
- **Generational theory provides *alternative account* on mediatization processes**
- **Typicological-praxeological mixed method approach presented 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: Planned extension to longitudinal realm**

More data, analyses and interpretations at:

<http://www.musikundmedien.org>

Thank you for your patience!



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