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**ABSTRACT** Several studies indicate that musical preferences provide a means of discriminating between social groups, and suggest indirectly that musical preferences should correlate with a variety of different lifestyle choices. In this study, 2532 participants responded to a questionnaire asking them to state their musical preference and also to provide data on various aspects of their lifestyle (namely media preferences, leisure interests and music usage). Numerous associations existed between musical preference and these aspects of participants' lifestyle. The nature of these associations was consistent in part with previous research on taste publics concerning the high-culture–low-culture divide, such that fans of 'high-art' and 'low-art' musical styles demonstrated a preference for other 'high-art' and 'low-art' media objects respectively, as reflected in reading, TV and radio preferences, and leisure activities.

**KEYWORDS:** *beliefs, crime, music, preference, relationships*

Abundant anecdotal evidence testifies that stereotypes exist concerning the fans of various musical styles. North and Hargreaves (1999) provided some empirical evidence for the existence of such stereotypes concerning fans of chart pop music, alternative pop music and classical music in a sample of undergraduates and 9–10-year-old children. A second study indicated that being a fan of either chart pop or rap had implications for participants' reactions to another hypothetical person who was also a fan of one of these two musical styles. Specifically, there was a tendency to provide positive evaluations of a hypothetical person who shared the participant's musical preference, and to provide negative evaluations of a hypothetical person who did not share the participant's musical preference.

Effects such as these have been explained in terms of social identity theory, which argues that such discriminations arise because they allow participants

*sempre* :

to make their group membership salient and to derive positive self-esteem from this (see e.g. Tarrant et al., 2002). This, and a few other laboratory studies (see review by Tarrant et al., 2002) indicate that musical preference is meaningful in terms of group dynamic processes. However, these studies are unable to show how the function of music as a means of discriminating social groups might manifest itself outside the laboratory, and this function deserves further investigation.

The present article is the second in a series of three concerning how fans of different types of music might also have different lifestyles. The first and third of these articles (North and Hargreaves, 2007, in press) concern differences in lifestyle based on a putative liberal–conservative dichotomy and membership of high/low social class groups respectively. The present article investigates the extent to which membership of different ‘high-/low-art’ musical preference groups is indicative of a more general pattern of ‘high-/low-art’ media and leisure preferences. It is possible that the fans of different musical styles might well be differentiated in this way in terms of a range of factors such as reading, TV, and radio preferences, and choice of leisure activities.

Sociological research has made some progress regarding the ‘real world’ status of music as a means of discriminating social groups (see e.g. DeNora, 2000; Frith, 1978, 1981). Shepherd (2003) notes that many people argued in the post-war period that music is a social construct, made by people for political and cultural reasons. Following this notion, he argues that sociologists and cultural theorists became interested in the possibility that musical preferences could reflect more general political and cultural groupings. Specifically, research on so-called ‘taste publics’ and ‘taste cultures’ has had some success in categorizing fans of particular musical styles into broader social groups based on other lifestyle preferences. These ‘taste publics’ serve to ‘entertain, inform and beautify life and to express values and standards of taste and aesthetics’ (Fox and Wince, 1975: 199), such that they comprise groups of people who subscribe to a particular taste culture. Gans (1974) identified five major American taste cultures, which were associated with corresponding taste publics. These ranged along a social class continuum, namely ‘high culture’, ‘upper-middle culture’, ‘lower-middle culture’, ‘low culture’ and ‘quasi-folk low culture’.

Fox and Wince (1975) examined empirically the concepts of musical taste cultures and taste publics. They collected demographic data on 767 sociology undergraduates and also asked them to rate their enjoyment of nine styles of music on five-point rating scales for liking. On the basis of these data, they identified five taste cultures, and the extent to which each participant perceived him-/herself as a member of them, namely ‘jazz-blues’, ‘popular hits’, ‘folk music’, ‘rock-protest’, and ‘country and western’. Fox and Wince regarded these results as support for Gans’s concepts of taste cultures and taste publics in the sense that they represent a diverse pattern of musical tastes.

Dixon (1981) carried out a follow-up study using a similar approach to that of Fox and Wince, and incorporating various methodological improvements. Dixon found very different patterns of preference between participants representing black and white racial groups and, in general, concluded that his results provided clear support for the taste culture/taste public hypothesis (see also Skipper, 1975). Indeed, given the apparent promise of research along these lines, it is surprising that so little has been carried out subsequent to these initial studies (see Hutchison and Wotring, 1993). It is even possible that several clearly identifiable taste publics no longer exist, such that the research reviewed above is now well out of date. Similarly, since the research was carried out in North America, it is possible that taste publics do not exist in other cultures within even the western world: increasing globalization in recent years may mean that tastes have become massified (see e.g. Klein, 2000).

If music really is a means of identifying different social groups in the 'real world', then it should be possible to quantify a wide variety of correlations between particular musical preferences and various lifestyle choices. Patterns of lifestyle choices might well include media usage and leisure time activities. These issues were investigated through a questionnaire distributed to 2532 fans of 35 different musical styles. Given the existing research on taste publics and taste cultures, we might expect that participants with a taste for 'high-art' musical forms (such as e.g. classical music) might also enjoy other relatively intellectual media objects, whereas participants with a taste for 'low-art' music might also have other relatively low-culture media preferences. For example, fans of high-art music should be more likely to enjoy and have access to relatively 'highbrow' newspapers, books, television programmes, and radio stations; and also to enjoy relatively cerebral leisure time activities and experience music in more formal settings. Note that several of the authors cited above have linked membership of 'high-/low-art' taste publics to socioeconomic variables, and this issue is investigated in more detail in the third article in this series (North and Hargreaves, in press). The present article is limited to the investigation of whether preference for 'high-/low-art' music is associated with other 'high-/low-culture' media and leisure preferences.

### *Method*

A total of 2532 participants (mean age = 36.59 years, *SD* = 16.03 years) were recruited from a variety of locations in a city in the East Midlands region of the UK. In an attempt to obtain a cross-section of the general public, these locations included a university campus, a city centre shopping mall, a train station, several office complexes, a gas supply company, and an employment bureau. Full details of the sample are provided in the 'General information' section of North and Hargreaves (2007). All participants responded to a

specially devised questionnaire subdivided into 13 sections labelled 'General information', 'Travel', 'Relationships', 'Living', 'Money', 'Education', 'Employment', 'Health', 'Drinking and smoking', 'Media', 'Beliefs', 'Crime' and 'Music' respectively. The present article reports those findings derived from the sections concerning media and music: it complements North and Hargreaves (2007), which reports those findings from the sections of the questionnaire concerning relationships, living arrangements, beliefs, and crime, and North and Hargreaves (in press), which reports those findings from sections of the questionnaire concerning travel, money, education, employment, health, and drinking and smoking.

The final section of the questionnaire ('Music') included a list of 35 different musical styles (each followed by two exemplar composers/performers). Participants were asked to 'tick one that best describes your current taste in music'. Sixteen of the 35 musical styles were selected by fewer than 50 of the respondents, and were excluded from analyses. These styles were: choral music ( $n = 34$ ), 20th-century classical music ( $n = 7$ ), drum and bass ( $n = 38$ ), world music ( $n = 24$ ), ambient ( $n = 21$ ), baroque ( $n = 24$ ), English folk ( $n = 19$ ), new age/relaxation ( $n = 10$ ), psychedelic rock ( $n = 8$ ), early music ( $n = 3$ ), reggae ( $n = 43$ ), Irish folk ( $n = 40$ ), punk ( $n = 35$ ), electronic ( $n = 13$ ), funk/acid jazz ( $n = 47$ ) and heavy metal ( $n = 43$ ). The musical styles that satisfied this criteria were opera ( $n = 61$ ), country and western ( $n = 73$ ), jazz ( $n = 72$ ), rock ( $n = 194$ ), current chart pop ( $n = 133$ ), R&B ( $n = 131$ ), soul ( $n = 105$ ), classical ( $n = 149$ ), disco ( $n = 152$ ), dance/house ( $n = 131$ ), hip hop/rap ( $n = 66$ ), musicals ( $n = 121$ ), blues ( $n = 65$ ), 1960s pop ( $n = 118$ ), indie ( $n = 128$ ), adult pop/MOR ( $n = 156$ ), DJ-based music ( $n = 65$ ), other pop music styles ( $n = 78$ ) and other musical styles ( $n = 64$ ). In addition to this, a further 61 participants failed to state their preferred musical style or ticked more than one, and these participants' data were also excluded from analyses. This produced a final sample for analysis of 2062 participants. Most items on the questionnaire asked participants to select from several pre-defined response options or to provide a specific number (e.g. the number of people who live in their home). Some items required participants to give a rating on an 11-point Likert scale where 0 represented the low point and 10 represented a correspondingly high rating. Full details of the questionnaire are provided later.

## *Results and discussion*

### MEDIA

Seven separate  $\chi^2$  tests were carried out to investigate any association between participants' musical preferences and seven respective aspects of their preferences for media usage. The first test showed a significant association with the participant's choice of national daily newspaper. The second test showed a significant association with the national radio station

that the participant listened to most. The third test showed a significant association with the terrestrial TV channel that the participant watched most. The fourth test showed a significant association with whether the participant had access to additional satellite/cable TV channels. The fifth test showed a significant association with whether the participant subscribed to a magazine. The sixth test showed a significant association with whether the participant had access to the internet. The seventh test showed a significant association with whether the participant had access to a mobile phone. The resulting frequencies are shown in Tables 1–3.

Table 1 indicates that fans of opera and classical music were more likely than most to read the two newspapers that arguably represent the British right-wing ‘establishment’, namely *The Times* and the *Daily Telegraph*. However, fans of opera were also more likely than most to read the *Guardian*, which is known for its left-of-centre sociopolitical opinions. Similarly, although jazz fans were also more likely than most to read the *Guardian*, they were also the group of fans most likely to read the *Daily Mail*, a tabloid newspaper well known for expressing right-wing sociopolitical opinions. It is also worth noting that fans of R&B, dance/house, indie, DJ-based music, and other musical styles were those most likely to read the *Sun*, a tabloid newspaper known for expressing right-wing sociopolitical opinions and taking a much less detailed approach to covering major events. These findings contrast with those provided from previous sections of the questionnaire (see North and Hargreaves, 2007, in press). In the present data, the major distinction between groups of fans is arguably based less on a conservative–liberal dichotomy than on a ‘high-culture–low-culture’ dichotomy. Fans of R&B, dance/house, indie, and DJ-based music were more likely to express a preference for a ‘low-culture’ newspaper, whereas fans of ‘high-art’ musical styles such as opera, classical music, and jazz were more likely to express a preference for ‘high-culture’ newspapers, irrespective of the political orientation of the latter. One other notable aspect of Table 1 is that fans of country and western were most likely to read the *Mirror*, a tabloid newspaper well known for dealing with social issues, and this rather more parochial and dour aspect of country and western fans’ media preferences is something we shall return to shortly when considering preferences for types of TV programming, books, magazines and leisure time activities.

Table 2 indicates unsurprisingly that fans of the different forms of pop music considered by the present research tended to prefer BBC Radio 1, the UK’s largest pop music station. Similarly, fans of opera and classical music were more likely than most to listen to the UK’s main classical music radio stations, BBC Radio 3 and Classic FM (included as an ‘Other’ station in Table 2). Preference for the UK’s main talk radio stations, BBC Radios 4 and 5, was most common among older fans (see North and Hargreaves, 2007 for age details). Fans of opera and classical music were particularly more likely than most to listen to BBC Radio 4, and it is interesting that the latter broadcasts

TABLE 1 *Choice of national daily newspaper by musical performance (%)*

	Times	Guardian	Independent	Telegraph	Mirror	Mail	Sun	Other
Opera	15 (30.0)	10 (20.0)	3 (6.0)	6 (12.0)	0 (0)	13 (26.0)	1 (2.0)	2 (4.0)
Country and western	6 (10.0)	2 (3.3)	1 (1.7)	6 (10.0)	18 (30.0)	17 (28.3)	9 (15.0)	1 (1.7)
Jazz	12 (21.4)	9 (16.1)	3 (5.4)	2 (3.6)	4 (7.1)	22 (39.3)	2 (3.6)	2 (3.6)
Rock	25 (17.1)	17 (11.6)	11 (7.5)	14 (9.6)	19 (13.0)	31 (21.2)	20 (13.7)	9 (6.2)
Current chart pop	9 (9.7)	11 (11.8)	2 (2.2)	6 (6.5)	13 (14.0)	30 (32.3)	15 (16.1)	7 (7.5)
R&B	23 (20.9)	12 (10.9)	1 (0.9)	2 (1.8)	17 (15.5)	24 (21.8)	22 (20.0)	9 (8.2)
Soul	22 (25.6)	11 (12.8)	4 (4.7)	5 (5.8)	6 (7.0)	23 (26.7)	7 (8.1)	8 (9.3)
Classical	35 (28.9)	13 (10.7)	3 (2.5)	17 (14.0)	13 (10.7)	25 (20.7)	10 (8.3)	5 (4.1)
Disco	18 (15.5)	6 (5.2)	2 (1.7)	8 (6.9)	16 (13.8)	36 (31.0)	20 (17.2)	10 (8.6)
Dance/house	11 (11.2)	11 (11.2)	7 (7.1)	2 (2.0)	10 (10.2)	23 (23.5)	25 (25.5)	9 (9.2)
Hip hop/rap	15 (25.4)	8 (13.6)	0 (0)	3 (5.1)	13 (22.0)	8 (13.6)	6 (10.2)	6 (10.2)
Musicals	19 (19.2)	9 (9.1)	3 (3.0)	8 (8.1)	16 (16.2)	31 (31.3)	8 (8.1)	5 (5.1)
Blues	12 (23.5)	5 (9.8)	3 (5.9)	5 (9.8)	8 (15.7)	10 (19.6)	3 (5.9)	5 (9.8)
1960s pop	19 (17.9)	10 (9.4)	2 (1.9)	6 (5.7)	21 (19.8)	27 (25.5)	17 (16.0)	4 (3.8)
Indie	19 (21.1)	12 (13.3)	4 (4.4)	10 (11.1)	9 (10.0)	13 (14.4)	20 (22.2)	3 (3.3)
Adult pop	21 (17.6)	15 (12.6)	3 (2.5)	9 (7.6)	10 (8.4)	37 (31.1)	17 (14.3)	7 (5.9)
DJ-based	4 (7.8)	5 (9.8)	5 (9.8)	4 (7.8)	8 (15.7)	9 (17.6)	12 (23.5)	4 (7.9)
Other pop	13 (22.0)	4 (6.8)	1 (1.7)	5 (8.5)	9 (15.3)	12 (20.3)	12 (20.3)	3 (5.1)
Other	7 (14.3)	6 (12.2)	3 (6.1)	1 (2.0)	4 (8.2)	8 (16.3)	15 (30.6)	5 (10.2)

Note:  $\chi^2(144) = 231.87, p < 0.001$

TABLE 2 *Musical preference by preferred radio station (%)*

	BBC Radio 1	BBC Radio 2	BBC Radio 3 and Classic FM	BBC Radio 4	BBC Radio 5	Other
Opera	9 (18.4)	6 (12.2)	7 (14.5)	19 (38.8)	3 (6.1)	5 (10.2)
Country and western	15 (28.8)	17 (32.7)	3 (5.8)	11 (21.2)	1 (1.9)	5 (9.6)
Jazz	17 (30.9)	11 (20.0)	1 (1.8)	14 (25.5)	2 (3.6)	10 (18.2)
Rock	60 (42.9)	24 (17.1)	7 (5.0)	16 (11.4)	7 (5.0)	26 (18.6)
Current chart pop	68 (68.7)	4 (4.0)	2 (2.0)	6 (6.1)	4 (4.0)	15 (15.1)
R&B	88 (78.6)	6 (5.4)	3 (2.7)	3 (2.7)	1 (0.9)	11 (9.8)
Soul	45 (51.7)	7 (8.0)	1 (1.1)	16 (18.4)	5 (5.7)	13 (14.9)
Classical	20 (17.4)	23 (20.0)	23 (20.0)	40 (34.8)	4 (3.5)	5 (4.4)
Disco	60 (53.1)	17 (15.0)	0 (0)	12 (10.6)	6 (5.3)	18 (16.0)
Dance/house	98 (84.5)	2 (1.7)	1 (0.9)	2 (1.7)	3 (2.6)	10 (8.7)
Hip hop/rap	45 (80.4)	0 (0)	2 (3.6)	0 (0)	1 (1.8)	8 (14.3)
Musicals	24 (26.4)	24 (26.4)	8 (8.8)	24 (26.4)	5 (5.5)	6 (6.6)
Blues	9 (19.1)	9 (19.1)	2 (4.2)	13 (27.7)	7 (14.9)	7 (14.9)
1960s pop	21 (23.6)	27 (30.3)	1 (1.1)	21 (23.6)	6 (6.7)	8 (14.6)
Indie	77 (70.0)	0 (0)	2 (1.8)	16 (14.5)	7 (6.4)	8 (7.3)
Adult pop	28 (24.8)	35 (31.0)	5 (4.4)	20 (17.7)	7 (6.2)	18 (15.9)
DJ-based	52 (88.1)	1 (1.7)	0 (0)	0 (0)	3 (5.1)	3 (5.1)
Other pop	31 (54.4)	13 (22.8)	0 (0)	2 (3.5)	5 (8.8)	6 (10.5)
Other	30 (60.0)	4 (8.0)	3 (6.0)	5 (10.0)	2 (4.0)	6 (12.0)

Note:  $\chi^2(90) = 588.87, p < 0.001$



TABLE 3 Musical preference by preferred TV channel, and whether the participant has access to additional cable/satellite TV channels, subscribes to a magazine, has internet access, and has access to a mobile phone (%)

	BBC1	BBC2	ITV	Channel 4	Channel 5	Has cable/ satellite TV	Magazine	Internet	Mobile phone
Opera	25 (50.0)	9 (18.0)	11 (22.0)	3 (6.0)	2 (4.0)	25 (43.9)	19 (31.1)	32 (52.5)	38 (63.3)
Country and western	28 (54.9)	3 (5.9)	17 (33.3)	2 (3.9)	1 (2.0)	32 (44.4)	22 (31.0)	33 (46.5)	44 (62.0)
Jazz	25 (46.3)	10 (18.5)	9 (16.7)	8 (14.8)	2 (3.7)	35 (49.3)	18 (26.5)	43 (63.2)	44 (64.7)
Rock	77 (57.0)	9 (6.7)	33 (24.4)	13 (9.6)	3 (2.2)	72 (37.9)	44 (22.8)	132 (68.4)	150 (77.7)
Current chart pop	43 (48.3)	2 (2.2)	33 (37.1)	10 (11.2)	1 (1.1)	50 (38.2)	18 (14.1)	90 (70.3)	103 (80.5)
R&B	45 (45.9)	3 (3.1)	24 (24.5)	20 (20.4)	6 (6.1)	65 (50.8)	26 (21.1)	93 (75.0)	101 (82.1)
Soul	35 (44.3)	7 (8.9)	20 (25.3)	14 (17.7)	3 (3.8)	49 (48.5)	27 (25.7)	69 (65.7)	81 (77.1)
Classical	74 (67.3)	12 (10.9)	15 (13.6)	6 (5.5)	3 (2.7)	44 (31.0)	52 (36.1)	85 (58.6)	96 (66.2)
Disco	51 (44.3)	7 (6.1)	43 (37.4)	10 (8.7)	4 (3.5)	65 (44.2)	28 (18.9)	99 (66.9)	114 (77.0)
Dance/house	33 (35.1)	5 (5.3)	26 (27.7)	24 (25.5)	6 (6.4)	49 (38.6)	21 (16.8)	93 (74.4)	97 (78.2)
Hip hop/rap	17 (30.9)	4 (7.3)	14 (25.5)	15 (27.3)	5 (9.1)	35 (54.7)	12 (18.5)	45 (69.2)	47 (73.4)
Musicals	57 (64.0)	5 (5.6)	15 (16.9)	9 (10.1)	3 (3.4)	39 (33.1)	32 (26.9)	60 (50.4)	77 (64.7)
Blues	31 (64.6)	7 (14.6)	5 (10.4)	3 (6.3)	2 (4.2)	26 (42.6)	17 (26.6)	37 (57.8)	42 (65.6)
1960s pop	47 (51.1)	12 (13.0)	28 (30.4)	2 (2.2)	3 (3.3)	56 (48.3)	31 (26.7)	65 (56.0)	67 (57.8)
Indie	39 (43.8)	11 (12.4)	16 (18.0)	22 (24.7)	1 (1.1)	50 (40.0)	30 (23.6)	100 (78.7)	88 (69.3)
Adult pop	58 (51.8)	14 (12.5)	34 (30.4)	4 (3.6)	2 (1.8)	71 (47.0)	49 (31.8)	110 (71.4)	124 (80.5)
DJ-based	19 (42.2)	2 (4.4)	11 (24.4)	12 (26.7)	1 (2.2)	26 (41.3)	15 (24.2)	47 (74.6)	51 (81.0)
Other pop	27 (49.1)	2 (3.6)	21 (38.2)	4 (7.3)	1 (1.8)	31 (42.5)	16 (21.1)	50 (65.8)	61 (80.3)
Other	20 (47.6)	5 (11.9)	9 (21.4)	8 (19.0)	0 (0)	30 (50.0)	11 (17.2)	44 (68.8)	40 (63.5)
	$\chi^2(72) =$ 189.10, $p < .001$					$\chi^2(18) =$ 30.69, $p < .05$	$\chi^2(18) =$ 38.04, $p < .01$	$\chi^2(18) =$ 64.34, $p < .001$	$\chi^2(18) =$ 59.45, $p < .001$

perhaps the most intellectually demanding range of programmes of all the UK's national radio networks, again highlighting the high-culture media preferences of these fans.

Table 3 indicates, with regard to participants' preferred TV station, that BBC1 was liked by a greater proportion of the fans of classical music, musicals, and blues than by other fans. BBC2, which broadcasts perhaps the most intellectually demanding range of programmes of all the UK's national TV networks, was liked most by fans of opera and jazz. ITV, which broadcasts relatively undemanding light entertainment, was liked most by fans of country and western, current chart pop, disco, and other pop music styles. Channel 4, which broadcasts fashionable programmes concerning youth, the arts, and social issues, was liked most by fans of dance/house, hip hop/rap, indie and DJ-based music. Channel 5, which has been criticized for broadcasting rather low-culture light entertainment was liked most by fans of hip hop/rap, who were also most likely to have access to additional satellite/cable TV channels. This pattern of findings is again consistent with the notion that fans of 'high-culture' musical styles have other 'high-culture' media preferences.

Table 3 indicates that fans of opera, country and western, classical music, and adult pop were relatively likely to subscribe to a magazine whereas fans of current chart pop were relatively unlikely to do so. Internet access was most common among fans of current chart pop, R&B, dance/house, indie, adult pop and DJ-based music: fans of country and western were relatively unlikely to have internet access. Similarly, mobile phone access was also more common among younger participants, with the highest levels of access being associated with fans of current chart pop, R&B, dance/house, adult pop, DJ-based music, and other pop music styles. In contrast, mobile phone access was relatively uncommon among fans of opera, country and western, and 1960s pop.

In addition to providing this information, participants were also asked to state the number of days per week they read a national newspaper; the number of days per week they read a local newspaper; the number of hours per day they spent reading for pleasure; the number of hours per day they watched TV; and the number of hours per day they listened to the radio. A series of five separate one-way ANOVAs showed that the first, second and third of these five variables gave rise to significant differences between the musical preference groups ( $F(18, 1935) = 4.41, p < .001$ ;  $F(18, 1878) = 3.31, p < .001$ ;  $F(18, 1979) = 2.65, p < .001$ ;  $F(18, 1985) = 0.77, n.s.$ ; and  $F(18, 1933) = 1.11, n.s.$  respectively). Homogeneous subsets of means (as indicated by Tukey HSD tests) for those variables giving rise to significant results are presented in Table 4. This table indicates that fans of blues, 1960s pop, adult pop, country and western, and opera read a national newspaper on more days of the week than many other fans. Table 4 indicates that fans of country and western read a local newspaper on more days of the week than other fans, which again indicates a rather parochial lifestyle. In contrast, fans

TABLE 4 Homogeneous subsets of means for the number of days per week on which participants read a national and local newspaper, and number of hours per week for which participants read for pleasure

Musical preference	National newspaper			Local newspaper			Pleasure	
	Set 1	Set 2	Set 3	Set 1	Set 2	Set 3	Set 1	Set 2
Other	2.73			1.12			R&B	4.22
Current chart pop	2.83	2.83		1.51	1.51		Current chart pop	4.37
Other pop	3.12	3.12		1.53	1.53		Dance/house	4.42
Rock	3.13	3.13		1.62	1.62	1.62	DJ-based	4.72
Indie	3.17	3.17		1.65	1.65	1.65	Rock	4.75
Hip hop/rap	3.33	3.33		1.71	1.71	1.71	Hip hop/rap	4.80
Dance/house	3.35	3.35		1.83	1.83	1.83	Indie	4.85
R&B	3.37	3.37		1.83	1.83	1.83	Other pop	5.05
DJ-based	3.46	3.46		1.88	1.88	1.88	Other	5.09
Disco	3.60	3.60		1.92	1.92	1.92	Jazz	5.22
Classical	3.72	3.72		1.94	1.94	1.94	Disco	5.29
Musicals	3.74	3.74		1.95	1.95	1.95	Soul	5.33
Soul	3.84	3.84		2.00	2.00	2.00	Adult pop	5.37
Jazz	3.94	3.94		2.10	2.10	2.10	Blues	5.70
Opera	4.36	4.36	4.36	2.11	2.11	2.11	1960s pop	6.10
Country and western	4.44	4.44	4.44	2.22	2.22	2.22	Country and western	6.34
Adult pop	4.50	4.50	4.50		2.35	2.35	Musicals	6.36
1960s pop		5.03	5.03			2.68	Classical	6.41
Blues			6.61			2.74	Opera	7.67

of indie, other pop music styles and DJ-based music read a local newspaper on the fewest number of days per week. Table 4 indicates that consistent with their other rather low-culture media preferences, fans of R&B, current chart pop, dance/house, DJ-based music, rock, hip hop/rap, and indie read for the fewest number of hours per week. In contrast, and consistent with their relatively high-culture preferences for other media, fans of opera and classical music read for the greatest number of hours per week.

Participants were then asked to use Likert scales to rate how much they liked each of nine types of TV programme. A factor analysis was carried out on these ratings. Varimax rotation of the principal components solution yielded three factors, and loadings are displayed in Table 5. These loadings indicate that Factor 1 might be labelled 'intellectual', Factor 2 might be labelled 'escapist', and Factor 3 might be labelled 'sedentary'. A MANOVA was carried out on factor scores to determine whether they differed between the musical preference groups, and the result of this was significant ( $F(54, 5850) = 6.32, p < .001$ ). Univariate analyses indicated differences between the groups on all three factors ( $F(18, 1950) = 9.41, p < .001$ ;  $F(18, 1950) = 5.91, p < .001$ ; and  $F(18, 1950) = 3.77, p < .001$  respectively) and means are shown in Table 6. These indicate that, consistent with their other high-culture preferences, fans of opera, classical music and jazz scored highest on Factor 1 ('intellectual' TV programmes) whereas, consistent with their other low-culture preferences, fans of hip hop/rap, dance/house, current chart pop and R&B scored lowest on this factor; consistent with their other low-culture preferences, fans of hip hop/rap, DJ-based music, indie and dance/house scored highest on Factor 2 ('escapist' TV programmes), whereas, consistent with previous findings concerning preference for high culture, fans of opera, jazz, musicals and classical music scored lowest on this factor; and fans of current chart pop and other pop scored highest on Factor 3 ('sedentary' TV programmes).

TABLE 5 *Factor analysis of liking for different types of TV programme*

	1	Factor 2	3
Current affairs	.694		
Documentary	.788		
Arts	.655		
Soap opera			.663
Films		.715	
Quiz/game shows		.405	.517
Comedy		.711	
Sport		.654	-.450
Lifestyle	.469		.603
Eigenvalue	1.84	1.64	1.44
% of variance	20.47	18.27	16.01

TABLE 6 Mean factor scores for factor analyses concerning liking for TV programmes, books, magazines, leisure activities and how participants choose where to go for a night out

Factors	TV			Books			Magazines			Leisure			Out	
	1	2	3	1	2	4	1	2	3	4	6	1		2
Opera	.501	-.424	-.204	.535	-.597	.316	-.274	-.314	-.276	.191	.350	-.504	.688	-.148
Country and western	.079	-.087	-.090	-.098	-.269	-.043	-.473	-.354	.000	.306	-.109	-.713	.203	-.173
Jazz	.397	-.371	-.178	.160	-.324	.074	-.393	.163	-.112	.246	.337	-.155	.243	-.006
Rock	-.039	.024	-.180	-.095	.068	.105	-.111	.122	.035	.010	-.134	.108	.260	-.157
Chart pop	-.351	-.083	.420	-.166	.093	-.281	.405	-.173	-.162	-.094	-.240	.001	-.373	-.009
R&B	-.319	.151	.153	-.122	.294	-.032	.386	.171	.070	-.187	-.030	.343	-.541	.118
Soul	.060	.134	-.040	.167	.090	.026	.107	.073	-.013	.071	.026	.240	-.001	.201
Classical	.526	-.296	-.130	.281	-.397	.010	-.381	-.307	-.065	.177	.312	-.428	.448	-.232
Disco	-.101	.102	.029	-.011	.077	-.056	.088	-.091	-.053	.081	-.099	.001	.002	.000
Dance/house	-.396	.242	.128	-.286	.248	.000	.324	.259	.236	-.315	-.014	.433	-.497	.332
Hip hop/rap	-.400	.561	-.016	-.316	.303	.317	.509	.516	.433	-.414	-.013	.595	-.577	.508
Musicals	.266	-.324	.040	.230	-.248	-.285	-.077	-.352	-.275	.247	-.031	-.449	.409	-.160
Blues	.282	.028	-.442	.121	-.229	.394	-.647	.321	.025	.117	.118	-.212	.388	-.358
1960s pop	.070	-.170	-.050	.125	-.163	-.022	-.290	-.182	-.036	.291	-.099	-.394	.353	-.280
Indie	-.116	.284	-.076	-.111	.320	.345	.094	.310	.190	-.293	.086	.427	.007	.304
Adult pop	.275	-.140	.070	.161	-.056	-.115	-.083	-.131	-.084	.139	.047	-.203	.157	-.007
DJ-based	-.239	.330	-.066	-.160	.170	.213	.280	.421	.235	-.414	.011	.509	-.622	.420
Other pop	-.154	-.028	.367	-.100	.023	-.465	.251	-.321	-.188	-.015	-.276	-.176	-.296	-.001
Other	-.133	.088	-.053	-.215	.109	-.167	.040	.126	.091	-.257	.005	.204	-.231	.005

Participants were then asked to use Likert scales to rate how much they liked to read each of 16 types of book. A factor analysis was carried out on these ratings. Varimax rotation of the principal components solution yielded four factors, and loadings are displayed in Table 7. Factor 1 might be labelled as 'serious-intellectual', Factor 2 might be labelled as 'escapist-sensational', Factor 3 might be labelled as 'abstract truths', and Factor 4 might be labelled as 'stereotypically masculine'. A MANOVA was carried out on factor scores to determine whether they differed between the musical preference groups, and the result of this was significant ( $F(72, 7484) = 4.02, p < .001$ ). Univariate analyses indicated differences between the groups on Factors 1, 2 and 4 ( $F(18, 1871) = 4.10, p < .001$ ;  $F(18, 1871) = 6.19, p < .001$ ; and  $F(18, 1871) = 4.47, p < .001$  respectively) and means are shown in Table 6. These indicate, consistent with data on liking for TV programmes, that fans of opera and classical music scored highest on Factor 1 ('serious-intellectual' books), whereas fans of hip hop/rap and dance/house music scored lowest; fans of R&B, dance/house, hip hop/rap and indie scored highest on Factor 2 ('escapist-sensational' books), consistent with their TV preferences, whereas fans of opera, jazz and classical music scored lowest; and fans of opera, hip hop/rap, blues and indie scored highest on Factor 4 ('stereotypically masculine' books).

Participants were then asked to use Likert scales to rate how much they liked to read each of 28 types of magazine. A factor analysis was carried out on these ratings. Varimax rotation of the principal components solution

TABLE 7 *Factor analysis of liking for different types of book*

	Factor			
	1	2	3	4
Current affairs	.511			.315
Arts	.518		.408	
Romantic fiction				-.605
Travel	.642			
Comedy	.365	.492		.352
Sport				.759
History	.521			
'Great' literature	.552			
Religion			.563	
(Auto)Biography	.621			
Other fiction	.375	.570		
Horror		.706		
Sci-fi/fantasy		.587	.520	
Science			.692	
Crime fiction		.757		
Lifestyle/hobbies	.389		.308	
Eigenvalue	2.56	2.20	1.59	1.47
% of variance	16.01	13.77	9.92	9.18

TABLE 8 *Factor analysis of liking for different types of magazine*

	Factor						
	1	2	3	4	5	6	7
Science			.510			.483	
Sport		.732					
Comics		.347	.559				
Computer games		.322	.692				
Music	.459	.446					
Men's lifestyle		.703					
Collecting					.489		-.313
Showbiz	.679						
Current affairs						.736	
Fitness/dieting							.467
Cookery				.669			
Home décor				.801			
Gossip	.827						
Films	.497	.419					
Pets/wildlife					.681		
Travel				.631			
Women's fashion	.805						
Cars/vehicles		.549					
Quizzes					.692		
TV/radio guide	.455						
Crafts				.592			
Humour	.323	.343					
Pornography		.343			.421		
General lifestyle	.697						
Sci-fi/paranormal			.775				
Computers (general)			.628				
Trade/professional						.702	
Other							.592
Eigenvalue	3.39	2.60	2.50	2.32	1.76	1.61	1.16
% of variance	12.11	9.30	8.93	8.29	6.27	5.75	4.14

yielded seven factors, and loadings are displayed in Table 8. Factors 1–7 might be labelled as ‘stereotypically feminine’, ‘stereotypically masculine’, ‘sci-fi/computing’, ‘home-making’, ‘escapist’, ‘factual’ and ‘dynamic’ respectively. A MANOVA was carried out on factor scores to determine whether they differed between the musical preference groups, and the result of this was significant ( $F(126, 11466) = 3.84, p < .001$ ). Univariate analyses indicated differences between the groups on Factors 1, 2, 3, 4 and 6 ( $F(18, 1638) = 8.94, p < .001$ ;  $F(18, 1638) = 6.35, p < .001$ ;  $F(18, 1638) = 2.46, p = .001$ ;  $F(18, 1638) = 4.65, p < .001$ ; and  $F(18, 1638) = 2.42, p < .001$  respectively) and means are shown in Table 6. These indicate that fans of hip hop/rap, current chart pop, R&B and dance/house scored highest on Factor 1

(‘stereotypically feminine’ magazines), which is perhaps surprising given the ‘macho’ stereotype that exists concerning many of these people. Fans of hip hop/rap, DJ-based music, blues, and indie scored highest on Factor 2 (‘stereotypically masculine’ magazines). Fans of hip hop/rap scored highest on Factor 3 (‘sci-fi computing’ magazines). Fans of country and western scored highest on Factor 4 (‘home-making’ magazines), which again highlights a rather dour, parochial nature. Fans of opera and jazz scored highest on Factor 6 (‘factual’ magazines) consistent with their other media preferences which also have a clearly intellectual basis.

More generally, at the risk of over-generalizing, participants’ patterns of media usage indicate the existence of two general groups of fans, and the make-up of these is consistent with that identified earlier by North and Hargreaves (2007) concerning lifestyle and beliefs. Specifically, fans of hip hop/rap, DJ-based music, dance/house music and R&B frequently showed a preference for low-culture, intellectually undemanding media. In contrast, fans of opera, classical music, blues and jazz frequently showed a preference for high-culture media that were more intellectually demanding. It is interesting to note that this distinction reflects the relative social status of the musical styles enjoyed by the fans, such that perhaps the distinction between a preference for ‘high-art’ music versus ‘low-art’ music really represents just part of a more general distinction between a preference for high-culture media versus low-culture media (as argued by earlier research on taste cultures). Three other notable aspects of the participants’ media usage were the parochial and dour usage pattern adopted by fans of country and western music; the preference for relatively shallow and superficial media demonstrated by fans of current chart pop; and the relatively urbane usage pattern demonstrated by fans of jazz. We return to these apparent patterns in the following section.

#### LEISURE TIME ACTIVITIES

Participants were asked to use Likert scales to rate the extent to which they enjoyed each of 15 different activities in their leisure time. A factor analysis was carried out on these ratings. Varimax rotation of the principal components solution yielded four factors and loadings are displayed in Table 9. Factors 1–4 might be labelled as ‘non-domestic, intellectually undemanding, indoor entertainment’, ‘open air cerebral’, ‘creative’ and ‘pets’ respectively. A MANOVA was carried out on factor scores to determine whether they differed between the musical preference groups, and the result of this was significant ( $F(72, 4652) = 5.21, p < .001$ ). Univariate analyses indicated differences between the groups on Factors 1 and 2 ( $F(18) = 9.11, p < .001$ ; and  $F(18) = 10.18, p < .001$  respectively) and means are shown in Table 6. These indicate that fans of hip hop/rap, DJ-based music, dance/house and indie scored highest on Factor 1 (‘non-domestic, intellectually undemanding, indoor entertainment’) consistent with their earlier low-brow media preferences,



TABLE 9 *Factor analysis of liking for different leisure activities*

	Factor			
	1	2	3	4
Pubs/bars	.636			
Collecting		.435		.303
Visiting heritage monuments		.821		
Live music	.732			
Cinema	.689			
Visiting the countryside		.777		
Arts/crafts			.722	
Pets				.899
Playing/watching sport	.497	.341	-.391	
Cookery			.720	
Nightclubs	.490			
Gardening	-.302	.542		
Eating out	.530		.315	
Writing			.535	
Other				
Eigenvalue	2.44	2.10	1.88	1.07
% of variance	16.26	13.99	12.54	7.10

whereas fans of country and western and opera scored lowest, consistent with the rather dour, parochial pattern of previous results concerning the former and the rather intellectual pattern of previous results concerning the latter. Fans of opera and classical music scored highest on Factor 2 ('open air cerebral') consistent with previous findings concerning their comparatively intellectual interests, whereas fans of DJ-based music, hip hop/rap and R&B scored lowest, consistent with previous findings concerning their comparatively intellectually undemanding interests.

Participants were then asked to use Likert scales to rate the importance of each of eight factors in determining where they choose to go for a night out. A factor analysis was carried out on these ratings. Varimax rotation of the principal components solution yielded two factors, and loadings are displayed in Table 10. Factors 1 and 2 might be labelled as 'convenience' and 'discerning' respectively (since the latter places no emphasis on the ease with which participants could get there or whether the chosen night out offered value for money). A MANOVA was carried out on factor scores to determine whether they differed between the musical preference groups, and the result of this was significant ( $F(36, 2632) = 3.13, p < .001$ ). Univariate analyses indicated differences between the groups on Factor 2 only ( $F(18) = 5.26, p < .001$ ) and means are shown in Table 6. These indicate that fans of hip hop/rap, DJ-based music, dance/house and indie scored highest on Factor 2 ('discerning'). This might suggest that it is important not to confuse these fans' low-culture preferences with the assumption that neither do they care

TABLE 10 *Factor analysis of how participants choose where to go for a night out*

	Factor	
	1	2
People met		.701
Beverages		.401
Proximity to home	.664	
Type of music	.300	.555
Value for money	.647	
Transport	.703	
Size of venue	.437	.481
Type of activity		.580
Eigenvalue	1.73	1.56
% of variance	21.62	19.51

TABLE 11 *Homogeneous subsets of means for the number of days per week that participants go out for purely social reasons*

Musical preference	Set 1	Set 2	Set 3	Set 4	Set 5	Set 6
Classical	1.92					
Blues	1.97	1.97				
Adult pop	2.02	2.02	2.02			
1960s pop	2.03	2.03	2.03			
Opera	2.04	2.04	2.04	2.04		
Country and western	2.09	2.09	2.09	2.09		
Musicals	2.14	2.14	2.14	2.14		
Disco	2.24	2.24	2.24	2.24		
Other pop	2.26	2.26	2.26	2.26		
Rock	2.30	2.30	2.30	2.30		
Soul	2.48	2.48	2.48	2.48	2.48	
Current chart pop	2.61	2.61	2.61	2.61	2.61	2.61
Jazz	2.66	2.66	2.66	2.66	2.66	2.66
Indie		2.73	2.73	2.73	2.73	2.73
Other			2.78	2.78	2.78	2.78
R&B				2.84	2.84	2.84
Hip hop/rap					3.20	3.20
Dance/house						3.36
DJ-based						3.37

about what they do in their leisure time. Instead, it seems that fans of hip hop/rap, DJ-based music and dance/house music do take a keen interest in how they spend their leisure time and very deliberately opt *in* to low-culture leisure activities. Note also that fans of current chart pop had a score towards the middle of the range indicating that age (see North and Hargreaves, 2007) is unlikely to explain the present findings.

Finally, participants were asked to state the number of days per week that they went out for purely social reasons. A one-way ANOVA indicated significant differences between the musical preference groups on this measure ( $F(18, 1933) = 8.73, p < .001$ ), and homogeneous subsets of means (as indicated by Tukey HSD tests) are presented in Table 11. This indicates that fans of DJ-based music, dance/house, hip hop/rap and R&B went out most frequently for social reasons, whereas fans of classical music, blues, adult pop and 1960s pop went out least frequently for social reasons. Again this is consistent in most cases with the rather low-culture preferences of the former group of fans and the rather high-culture preferences of the latter group of fans.

#### MUSIC USAGE

$\chi^2$  tests were carried out to investigate any association between participants' musical preferences and the physical locations in which they had recently enjoyed listening to music. Separate  $\chi^2$  tests indicated a significant association between participants' musical preferences and whether they had recently enjoyed listening to music at a concert, at a social club, in a car, in the workplace, in a church, in a nightclub, in a theatre, in a pub and at a bandstand. Separate  $\chi^2$  tests indicated no significant association between participants' musical preferences and whether they had recently enjoyed listening to music at home, at a carnival or in a restaurant. The resulting frequencies are shown in Table 12.

Table 12 indicates that music was most likely to have been heard recently at a concert by fans of opera, rock, classical music, indie and adult pop. The finding for fans of opera and classical music is consistent with earlier findings highlighting a rather intellectual aspect to their leisure interests. Music was least likely to have been heard recently at a concert by fans of country and western, hip hop/rap and other musical styles. The finding for country and western fans is again consistent with their rather dour and parochial leisure interests. Music was most likely to have been heard recently at a social club by fans of country and western and 1960s pop, consistent with the other rather low-culture media preferences of these fans. Consistent with data on their religiosity (see North and Hargreaves, 2007), music was most likely to have been heard recently in a church by fans of opera, jazz, classical music, musicals and blues. Numerous and diverse factors undoubtedly affect whether people will find themselves in a particular type of environment (such as e.g. a social club, a workplace in which it is permissible to play music, a church etc.), and this must have influenced the data presented in Table 12. More generally, however, Table 12 indicates that fans of different musical styles tend to listen to music in different locations: specifically, there was some limited indication that fans of 'high-art' music tended to prefer more formal settings (e.g. concerts, bandstands) whereas fans of 'low-art' music tended to prefer more informal settings (e.g. nightclubs, carnivals).

TABLE 12 Musical preference by whether the participant has recently enjoyed listening to music at a concert, at a social club, in a car, in the workplace, in a church, in a nightclub, in a theatre, in a pub, at a bandstand, at home, at a carnival or in a restaurant

	Concert	Social club	Car	Workplace	Church	Nightclub
Opera	52 (86.7)	14 (23.3)	38 (63.3)	7 (11.7)	23 (38.3)	15 (25.0)
Country and western	44 (62.0)	24 (33.8)	47 (65.3)	12 (16.9)	19 (26.8)	13 (18.3)
Jazz	55 (76.4)	18 (25.4)	50 (69.4)	12 (30.6)	28 (39.4)	27 (37.5)
Rock	167 (86.1)	56 (29.2)	161 (83.0)	46 (23.8)	49 (25.5)	119 (61.3)
Current chart pop	98 (74.8)	30 (22.9)	104 (79.4)	44 (33.6)	31 (23.7)	85 (64.9)
R&B	85 (66.4)	31 (24.2)	93 (72.7)	41 (32.0)	19 (14.8)	96 (75.6)
Soul	82 (80.4)	32 (31.1)	80 (78.4)	28 (27.5)	28 (27.5)	61 (60.4)
Classical	123 (83.7)	27 (18.4)	103 (70.1)	26 (17.7)	57 (38.8)	36 (24.5)
Disco	114 (77.0)	37 (25.2)	119 (79.9)	40 (26.8)	35 (23.6)	90 (60.8)
Dance/house	90 (69.8)	28 (21.7)	96 (74.4)	46 (35.4)	20 (15.5)	111 (86.0)
Hip hop/rap	40 (60.6)	18 (27.3)	40 (60.6)	22 (33.3)	9 (13.6)	43 (66.2)
Musicals	94 (79.7)	25 (21.2)	74 (62.2)	23 (19.5)	47 (40.2)	33 (28.0)
Blues	52 (80.0)	26 (40.0)	54 (83.1)	10 (15.4)	21 (32.3)	21 (23.3)
1960s pop	85 (73.3)	43 (37.1)	88 (75.9)	23 (20.0)	30 (26.3)	39 (33.6)
Indie	108 (84.4)	34 (26.8)	109 (85.2)	43 (33.6)	26 (20.3)	99 (77.3)
Adult pop	131 (84.0)	39 (25.5)	138 (88.5)	46 (29.5)	44 (28.4)	77 (49.4)
DJ-based	47 (73.4)	11 (17.5)	53 (82.8)	23 (35.9)	12 (18.7)	57 (89.1)
Other pop	61 (78.2)	15 (19.2)	63 (80.8)	19 (24.4)	14 (18.2)	48 (61.5)
Other	40 (63.5)	18 (28.6)	43 (68.3)	20 (31.7)	13 (21.0)	32 (50.8)
	$\chi^2 (18) =$ 64.89, $p < .001$	$\chi^2 (18) =$ 31.52, $p < .05$	$\chi^2 (18) =$ 69.83, $p < .001$	$\chi^2 (18) =$ 50.52, $p < .001$	$\chi^2 (18) =$ 67.08, $p < .001$	$\chi^2 (18) =$ 339.32, $p < .001$

continued

TABLE 12 *continued*

	Theatre	Pub	Bandstand	Home	Carnival	Restaurant
Opera	41 (68.3)	28 (46.7)	19 (31.7)	50 (83.3)	15 (25.0)	32 (53.3)
Country and western	34 (47.9)	36 (50.7)	10 (14.3)	62 (87.3)	17 (23.9)	27 (38.6)
Jazz	42 (58.3)	40 (55.6)	20 (28.2)	59 (83.1)	20 (28.2)	33 (45.8)
Rock	96 (50.0)	146 (75.3)	28 (14.4)	167 (86.1)	49 (25.3)	88 (45.6)
Current chart pop	64 (48.9)	101 (77.1)	10 (7.6)	112 (85.5)	31 (23.7)	63 (48.1)
R&B	43 (33.6)	96 (75.0)	11 (8.6)	110 (85.9)	40 (31.2)	63 (49.2)
Soul	65 (64.4)	82 (80.4)	13 (12.6)	92 (91.1)	41 (40.2)	60 (58.8)
Classical	98 (66.7)	76 (51.7)	39 (26.7)	127 (86.4)	28 (19.0)	73 (49.7)
Disco	85 (57.0)	111 (75.0)	12 (8.1)	130 (88.4)	38 (25.7)	78 (52.7)
Dance/house	46 (35.4)	107 (82.9)	13 (10.0)	105 (81.4)	43 (33.1)	60 (46.5)
Hip hop/rap	15 (22.7)	48 (72.7)	5 (7.6)	50 (75.8)	19 (28.8)	25 (37.9)
Musicals	88 (74.6)	63 (53.4)	26 (22.2)	104 (88.1)	28 (23.7)	60 (51.3)
Blues	36 (55.4)	47 (72.3)	9 (13.8)	55 (85.9)	20 (30.8)	30 (46.9)
1960s pop	76 (66.1)	77 (66.4)	19 (16.4)	103 (88.8)	37 (31.9)	48 (42.1)
Indie	55 (43.3)	114 (89.1)	12 (9.4)	114 (89.1)	33 (25.8)	60 (46.9)
Adult pop	99 (63.5)	110 (70.5)	26 (16.8)	140 (90.3)	43 (27.7)	80 (51.3)
DJ-based	21 (32.8)	52 (81.2)	8 (12.5)	51 (79.7)	18 (28.1)	22 (34.4)
Other pop	38 (48.7)	55 (70.5)	8 (10.3)	74 (94.9)	13 (16.7)	44 (57.1)
Other	23 (36.5)	43 (68.3)	8 (12.7)	51 (81.0)	16 (25.4)	22 (35.5)
	$\chi^2 (18) =$ 145.06, $p < .001$	$\chi^2 (18) =$ 126.72, $p < .001$	$\chi^2 (18) =$ 71.55, $p < .001$	$\chi^2 (18) =$ 25.42, n.s.	$\chi^2 (18) =$ 26.14, n.s.	$\chi^2 (18) =$ 26.97, n.s.

## Conclusion

The findings described above indicate numerous associations between participants' musical preferences and various aspects of their media usage, leisure time activities and music usage. Specifically, fans of 'high-art' music had many other relatively cerebral media preferences, whereas fans of 'low-art' music had other relatively 'low-culture' media preferences. Specifically, this pattern of findings was found in considering participants' choice of newspaper, choice of radio station, choice of TV station and type of TV programming enjoyed, magazine subscription levels and type of magazine enjoyed, number of hours per week spent reading and type of book enjoyed, and choice of leisure activities. As such these findings support the existence of taste publics within modern-day British culture. Many researchers have considered the extent to which taste publics are grounded in socioeconomic variables, and the role of the latter in differentiating musical preference groups is considered more in the final article in this series (North and Hargreaves, in press).

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