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Abstract

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Keywords— one, two, three, four

1 Introduction

2 Theoretical Framework

3 Research Design

3.1 3.1 Data and variables

The data for our study came from a Spanish survey on habits and cultural practices for 2006-2007 (see Ministry of Culture (2007) for technical details). Surveyed were 14 822 Spanish and non-Spanish individuals of both sexes, aged 15 years and older, and resident in Spain at the time of interview. The survey was conducted in four waves (1 per quarter) between March 2006 and February 2007; each quarterly survey was based on a representative random sample of about 25% of the sampled individuals (all four quarterly surveys were used for our analysis), stratified by autonomous communities and municipalities according to size. Stratification by autonomous community was necessary to produce a representative sample with a 95% confidence level, not only at an aggregate level (age and gender) but also at the autonomous community level (Ministry of Culture, 2007:11). In the interest of brevity, background data referring to the research described below are provided in supplementary form in Tables A1-A6.

3.1.1 3.1.1 Cultural space: musical listening indicators

Individuals interviewed were asked about the kind of music he/she normally listen to. Individuals were given a list of musical genres and they just had to choose the ones they usually listen to. The following multiple answers (21 in total) were possible: songs for children (chl), songwriters (swr), ballads (bls), flamenco (flk), new flamenco (nfl), other spanish folk songs (flk), international pop rock (ipp), Spanish poprock (spp), latino poprock (lpp), blues (bls), jazz (jzz), world music (wrl), reggae (rgg), rap (rap), electronic music and techno (tcn), hardrock (hrk), house (hus), classical music (cls), Lyrical music (lyr), opera (opr), operetta (opt). Descriptors are provided in Table~1.

3.1.2 3.1.2. Social space: indicators of individual position

According to Bourdieu's theoretical framework, the properties of individuals are indicators of their social position, such that variations in individual properties level and structure of capital, age, gender, etc. are variations in the individual's social position that are visible in a social map. The Ministry of Culture survey on which we based our research elicited information on education as an indicator of cultural capital, and on occupational status as an indicator of economic capital, but provided no occupational breakdown, and collected no information on incomes. As a proxy for economic capital in our study, therefore, we used occupational status, namely, the following five categories: employed persons; entrepreneurs and self-employed workers (freelancers); unemployed persons; people receiving old-age or disability pensions and individuals performing unpaid domestic tasks (homemakers); and students. Educational attainment was recorded in three categories, as follows: third-level post-graduate

education, third-level graduate education, and upper secondary education or below. Age, interpreted here as an indicator of an individual's life stage, was assigned to five categories. In order to complete the description of the social space, four additional variables were included, as follows: personal situation (five categories); number of individuals aged 15 and over in the household (three categories); habitat where the household was located (five categories); and sex (Table~2).

3.2 3.2 Analysis

3.2.1 3.2.1 Uncovering the music schemes

Correlation Classification Analysis

3.2.2 3.2.2 Interpreting the music schemes

4 Findings

5 Discussions

6 Conclusions

7 References

8 Tables

| | Genre Name | Description | Abb. | Percentage of Yes |
|----|----------------------|--------------------------|------|-------------------|
| 1 | Children | Children's songs | chl | 3.4% |
| 2 | Songwriter | Songwriter | swr | 28.2% |
| 3 | Ballad | Melodic songs | bld | 32.8% |
| 4 | Flamenco | Flamenco | flm | 18.4% |
| 5 | NewFlamenco | NewFlamenco | nfl | 13.1% |
| 6 | Folk | Other Spanish folk music | flk | 13.3% |
| 7 | SpanishPopRock | SpanishPopRock | spp | 48.8% |
| 8 | LatinPopRock | LatinPopRock | lpp | 30.8% |
| 9 | InternationalPopRock | InternationalPopRock | ipp | 28.9% |
| 10 | Blues | Blues | bls | 8.6% |
| 11 | Jazz | Jazz | jzz | 7.8% |
| 12 | World | World Music | wrl | 6% |
| 13 | Reggae | Reggae | rgg | 7.3% |
| 14 | Rap | Rap | rap | 8% |
| 15 | Tecno | Electronic, tecno | tcn | 6.7% |
| 16 | Hardrock | Hardrock | hrk | 5% |
| 17 | House | House | hus | 8.1% |
| 18 | Classic | Classic | cls | 19.2% |
| 19 | Lyrical | Lyrical music | lyr | 3.3% |
| 20 | Opera | Opera | opr | 4.6% |
| 21 | Operetta | Operetta | opt | 5.1% |

Table 1: Descriptive statistics of music genres

| Clusters | Sample |
|-------------------------------------|--------|
| Gender | |
| Female | 52 % |
| Male | 48 % |
| Age | |
| <25 | 14 % |
| 25-34 | 17 % |
| 35-44 | 19 % |
| 45-54 | 16 % |
| >54 | 34 % |
| Occupational status | |
| Self-employed | 9 % |
| Employed | 41 % |
| Unemployed | 6 % |
| Retired | 19 % |
| Students | 9 % |
| Homemaker, with disability (Others) | 16 % |
| Education | |
| Upper secondary or below | 85 % |
| Graduate | 7 % |
| Post graduate | 8 % |
| Habitat | |
| Provincial capital | 43 % |
| >100K | 8 % |
| 50K-100K | 7 % |
| 10K-50K | 23 % |
| <10K | 19 % |
| Household size (persons >15 years) | |
| 2 members or fewer | 34 % |
| 3-4 members | 53 % |
| >4 members | 14 % |

Table 2: Descriptive statistics of social position indicators

9 Figures