

STRAIGHT AND GAY MUSIC

BLACK AND WHITE DIFFERENCES?

On the role of sexual orientation in musical preferences

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PREFACE

This Master's Thesis is the end to what appeared to be one of my best decisions of the past twenty-four years – the decision to stay in Rotterdam and not to study linguistics, but the discipline that had been central throughout my childhood: that of what's fine and what's not. Of most influence on this decision however was not my family, not my friends, not even the ACW-student that persuaded me to attend an open day. (Frankly, I was hit by a car cycling to Woudestein and never made it to any introduction at all until the first work group of the first semester.) It was the widely reviled but just as obligatory course called CKV in the penultimate year of my pre-university education (VWO) that revealed a latently existent interest in arts and culture in what was a reluctant student who wanted to enrol in Business Administration or German Language and Culture. Hopefully, I was not the first and neither the last one to be accidentally inspired by arts education.

Intellectually my primary thanks go out to Meneer van Eijck and Meneer Berkers, the latter for allowing me to write my Bachelor's thesis on the role of sexual orientation on musical preferences, and the former for allowing me to continue investigating the subject despite of potential overlap on the already existent knowledge that the subject is poorly theorised. Last but not least I have to thank Statistics Man, also known as Fabian Wolters, MSc, who has assisted me at times where my statistical skills deserted me and who did not scruple to criticise my sometimes bombastic IB British.

Personally, my primary gratitude goes out to my parents for facilitating a bilingual secondary education and a five-year stay at university. I also thank Het Rotterdamsch Studenten Gezelschap and Theater Lantaren/Venster for giving me the opportunity to combine theoretical education with substantial organisational development at a relatively young age.

Practically and finally, my thanks go out to my respondents and specifically to the gay community who have greatly contributed to the more or less proportional division of gay and straight respondents. I have come across many positive responses of people who realised that they conceptualise 'gay music', but had never really thought why, which was motivating as the subject really seems to appeal to people's imaginations. I have also learned that people are adamant on their personal tastes, judging from the critical responses on my formulation of genres. This was at times slightly demotivating, especially because some gay people were offended once the true nature of this research was revealed. They felt that the subject is stigmatising.

Nevertheless I remain convinced that it is highly important to have evidence for assumptions that are made in popular culture, which is certainly true for the assumption of gay music, and I hope to have made a useful contribution in this blind spot of cultural sociology.

Rotterdam, August 26th 2012,

Avril Hensen

This thesis is dedicated to Jannie Kanters and Johannes Hof.

ABSTRACT

This questionnaire-based study investigates the role of sexual orientation on musical preferences using proportional samples of Dutch homosexual and heterosexual men and women. It is theorised that dynamics of taste are related to social factors and that minorities in general tend to prefer cultural products that are in any way related to or representative of their socio-cultural background. It is expected but not theorised that like other minorities, this also applies to the homosexual minority. In order to explore genre preference, a combinatorial logic of taste patterns is presupposed and a factor model is developed. The results indicate organising principles of sex, gender role conceptualisations and sexual orientation on the differences between the genre preferences of gay men, gay women, straight men and straight women. The results also designate differences in how the four groups attribute associations of femininity and gayness with genre patterns. It is found that there are differences in genre preference not only between men and women but also when these groups are divided into gay and straight men and women. It is argued that audiences conceptualise genres in terms of gender and sexual orientation, but one of the foremost and emancipatorily thought-provoking conclusion is that this barely influences the appreciation for these genres.

KEYWORDS: *androgyny, artist preference, discriminatory content, feminine music, femininity, gay music, Gay Top 100, gender, gender role conceptualisations, genre classification, heterosexuality, homology of taste, homosexuality, influential gay artists, masculine music, masculinity, minorities, music tastes, musical affiliation, popular music, sex differences, sex role inventory, sexual orientation, straight music*

§ 1.1 INTRODUCTION

Shortly after it was announced that Madonna would perform during half time of the 2012 Super Bowl final, an anonymous backup dancer disclosed that “Madonna was bringing gay” to the Super Bowl. This quote is remarkable for many reasons, but makes sense nonetheless. Madonna’s status as a gay icon is indisputable – there is even an entire Wikipedia page devoted to this – and she dominates many gay-related ‘Best Of...’-list. Her place among the gay community is greatly based on her activism for gay rights as a prominent public figure, but considering her primary occupation it is unequivocally true that many gay people like Madonna’s music. The reason why the quote is remarkable nonetheless is that Madonna is heterosexual herself and although she is female, she seems to appeal mainly to gay men. She is considered the exponent of gay music, but what exactly is gay music?

A quick glance on Google using key words and ‘gay+music’ suggests that a relationship between the adjective and the noun is beyond probable. No less than ten pages of hits, among others displaying ‘My gay music Top 100’ and ‘Top gay and lesbian songs and music’ presuppose a common sense that sexual orientation is a relevant concept in classifying particular types of music and those who listen to these types of music. Google’s related topics in addition identify another clearly widespread assumption: in between ‘gay radio’ and ‘gay songs’ we find ‘gay artists’, another keyword that suggests that sexual orientation is relevant in terms of music. Not only in terms that listeners attribute to the type of music, but also in terms that audiences attribute to performers. It also appears that not only gay artists produce gay music, according to the following search result: ‘gay songs written by heterosexual artists’. Surprisingly however, the term ‘straight music’ does not come up with anything substantial except ‘heterosexual radio’ on LastFM.

Apparently, the sexual orientation of approximately ten per cent of the world’s population refers not only to with whom one sleeps, but accounts for differences in musical tastes. The sexual orientation of the majority of people however does not. This calls to mind many questions. Does the term ‘gay’ in gay music refer to lesbians as much as it does to homosexual men? How come gay men are so strongly attracted to a heterosexual woman? Does this rule out any sexual motive in musical preference? Wow come there are no gay male artists with the same status as Madonna has got and exactly how does one bring ‘gay’ to the Super Bowl by performing music?

Cultural sociology offers little exemplification on the matter. Elaborate research on the determinants for musical taste patterns have not come up with any evidence to back up claims on the question whether, and if so, why sexual orientation plays a role in personal music tastes. Nonetheless, as argued above, popular culture makes many assumptions on the existence of gay music. A term moreover that is not exactly exhaustive - 'gay' generally refers to homosexuality in both men and women, but female homosexuality is different from male homosexuality for many reasons. This calls not only for reconsideration of lingo, but also for the differences within and between the sexes and the gender-related factors at stake.

Using quantitative data sampled from 334 Dutch men and women, this master's thesis will explore the receptive and productive explanations for the significance of sexual identity in the production and reception of music. The overall premises in this study is how sexual orientation and gender role perceptions account for the courses of socio-cultural consecration in musical preferences. First, insight will be given in the differences, if any, between heterosexual men and women versus homosexual men and women in how and why they specify their preferred music genres. Secondly, factors inherent to artists and genres will be taken into account and related to the appreciation that these artists and genres receive from heterosexuals and homosexuals. Third, gender factors will be taken into account by means of the assessment of gender role perceptions, thereby not only exploring the potential differences if any and seeking explanation for them, but also evaluating the usefulness of sexual orientation in predicting and explaining music taste patterns.

§ 1.2. RESEARCH QUESTION

Are there any differences in musical preferences between homosexual and heterosexual men and women and if so, what factors in the production and the reception of music account for these differences?

§ 1.3 SUB QUESTIONS

1. Do homosexual men and women differ from heterosexual men and women in the degree to which they regard music as being an important aspect of their personal lives?

2. To what degree does the difference between men and women in musical preferences hold up, when a division into 'gay' and 'straight' is made within each sex?
3. What is the influence of individual self-reflective gender-stereotypical thinking on musical preferences and how does this differ for the four target groups?
4. Is there a relationship between the sexual orientation and sex of the consumer and that of the artists they dislike?
5. How do 'masculine' and 'feminine' aspects in artists and genres account for the reception of this type of music by the four target groups?
6. How does the appreciation of artists with demonstrable affiliation with gay lifestyles differ between the four target groups?

This thesis will employ quantitative analysis. By means of an internet survey amongst a purposive sample consisting of 70 homosexual women, 83 heterosexual women, 100 homosexual men and 81 heterosexual men (N=334) the six sub questions will be answered in order to assess if, why, and how musical preferences are different for homosexual and heterosexual men and women.

2. THEORETICAL FRAMEWORK

§ 2.1 Taste, cultural participation and social stratification

Cultural sociology has elaborately theorised the significance of cultural classification as indicators of the differences and similarities between social groups in terms of cultural consumption and taste. In exploring the question how different audiences have different music preferences and why, one explores within not only the field of production but also in the field of reception. Contemporary research on cultural taste distinction has focused mainly on social class, economic status, race or age. Gender is a variable that is included in practically every study of cultural consumption patterns, but is generally ill-theorised. Sexual preference as a predictive variable has been included only in a handful of studies and also for this concept it is true that it is poorly theorised. Nevertheless there is reason to believe that deviant sexual orientation makes one different, in terms of for instance social and legal status. It is not expected that this will be of influence on one's tastes, but it serves to

exemplify that the ostensibly futile characteristic of whom one sleeps with can deny rights varying from health care and tax benefits to the right of existence in countries where homosexuality carries a death sentence. Homosexuals undeniably have a social position different from the sexual majority and it can be expected that this very minority membership and emancipatory challenges influence the cultural consumption and taste patterns of gay people.

Cultural sociology has a long tradition of ascertaining phenomena in the experience and consumption of cultural genres, individual artworks and their individual artists, specifically the ways in which they are set apart from one another. The most influential work on the relationship between taste and social position is Bourdieu's (1984) theory on cultural capital forms and cultural class distinction. Bourdieu suggests that differences in socio-economic positions or rather economic capital of particular groups are transferrable to group-specific cultural capital and vice versa. Bourdieu's *La Distinction* (1979) proposes a structural homology between the space of consumption and activity, and that of social position. Social groups, Bourdieu (1984) argues, seek not only distinction from other groups but also representation and recognition within their own social group by means of a shared set of tastes and a common pattern of cultural participation. People become familiar with and get to develop appreciation of specific types of music through these exact social environments. By that, Bourdieu proposes a hierarchy in taste that ranges from highbrow art to lowbrow art. Taste in Bourdieu's theory of homology between social position and cultural taste does not only address what individuals like, but also what they dislike, so called distastes (Bourdieu, 1979:64-65).

Bourdieu's analogy of the parallel between social class and taste has been criticised over the years (Van Eijck, 2001). This study keynotes that the availability of cultural products has gone through a substantial process of democratisation, meaning that consumers have broad and almost unlimited access to all types of cultural products. Cultural consumption is therefore no longer strictly tied to socio-cultural factors, meaning that social background no longer accounts for familiarity with specific genres. It can therefore no longer be concluded that musical tastes are a direct exponent of the desire to seek recognition within and representation of a specific social group.

Shifting from the social processes in aesthetic evaluation that reside mainly in the demand side of cultural industries, Bourdieu (1984) addresses phenomena on the supply side of cultural industries that explain aesthetic preference and aesthetic rejection by audiences. Bourdieu (1984) states that art markets produce artistic offerings that range from one artwork being considered sacred to other arts works that are deemed profane. His theory refers to this process as cultural consecration: the adoption of a select number of cultural creations or creators that receive specific admiration and the assertion of a large quantity of creations and creators that do not. A noteworthy characteristic of cultural consecration is that it often occurs post facto, the explanation for which resides within Becker's (1982) theory of the art worlds. According to Becker (1982), art worlds seek to emphasise their artistic highlights and subdue the artistic premises they would rather forget, thereby not only constructing their own history but also assembling their own legitimacy (Becker, 1982:341).

In addition to Bourdieu's premises of culture and class hierarchy, dominant topics in the discourse on cultural consumption and taste in social perspective are highbrow versus lowbrow culture, classical versus modern art, educated versus non-educated consumers, black versus white, old versus young and so on. Horizontal and vertical classifications blend together into the meta-categories that audiences evaluate – a “loose agreement between listeners, musicians, and cultural mediators” (Frith, 1996:79). The following paragraphs will explore a substantial amount of evidence that suggests that the dynamics of social membership play an important role in aesthetic preferences and cultural consumption, which will result in the proposition to add sexual orientation to this list of potentially influential variables.

Inclusion through exclusion: minority consecration?

Frith (1978) and Hebdige (1979) relate the difference in musical preferences across specific social groups, specifically minorities, to the desire to create socio-cultural boundaries. They shift from the focus on social class and employ the term boundary as a collective noun for people, objects, rituals, practises and social codes that are adopted by a specific social group. The adoption of such boundaries serve to include the desirable and exclude the undesirable, accordingly creating distinction from other groups whose boundaries are differently constructed. Taste as an indicator of gender boundaries however has not at all been studied to the extent that social class has been.

Donze (2010) calls for caution in defining boundaries, for she states that these are mainly induced by researchers to serve the purpose of analysis rather than reflecting the degree to which social groups themselves experience these boundaries. Donze (2010) states that there is no reason to assume that aesthetic boundaries are well-defined across social groups, let alone equally transcendable.

An elaborately theorised example of the appropriation of music in service of a social movement is that of ethnicity. For instance, DiMaggio and Ostrower (1990) demonstrate that black people prefer genres that have been traditionally dominated by African-American artists. This suggests that minorities tend to prefer artists that are part of or traditionally representative of the minority that they belong to. DiMaggio and Ostrower (1990) suggest that this reflects the desire of upwardly mobile minorities to maintain credible membership in both the dominant and the minority culture, so called bicultural competence. Nevertheless their research on taste differences between Caucasian Americans and African-Americans concludes that African-American tastes are remarkably similar to Caucasian tastes, taking into account the oppression and social inequality that whites have imposed on blacks in the United States of the twentieth century. The effects of the factor that determines minority membership, in this case race, have proven to be less strong than the influences of for instance sex and income.

Peterson and Simkus (1992) continue from this starting point with their study on the tastes of men and women within the same professional occupations. Their main finding was that there were no significant differences in how men and women rated certain genres as long as they had similar jobs. As soon as the professional category changed though, so did the musical preferences. A more solid and even slightly generic finding is that older respondents were more likely to choose genres such as classical music and hymns, whereas young people were more likely to prefer rock music. It also appeared that soul and funk, two genres historically dominantly created by black artists, were significantly more strongly preferred by African-American respondents.

In general, DiMaggio and Ostrower (1990) conclude that the relationship between race and taste features differentiation but not as a result of or as an instrument for social isolation or affirmation of subcultures. In earlier work, DiMaggio (1987) already remarks that "artistic tastes are neutral; their uses are social, they can be used as fences or bridges" (DiMaggio 1987: 443). From an emancipatory point of view it is astute to take into account the stigmatising effect that relating genres to minorities

might have. Taste differences by gender might for instance lead to gendered distinctions that could make 'feminine' genres submissive to 'masculine' genres. A similar effect might just as well occur when genres are categorised in terms of sexual orientation.

Cultural conduct: musical preferences from an instrumental point of view

The prior paragraph addresses the notion that specific social groups implement music in service of their social position. This calls for brief elaboration on how exactly 'implements' music.

De Nora (2000) addresses music as an instrument that influences behaviour and awareness, in an economic sense and a social sense. In her study on the role of music in people's she characterises music as having an influence on thought and opinion, but also as a touchstone for people to interrelate and connect. DeNora (2000) expounds on the ease in use of music and highlights that music as an instrument is more powerful when it comes to the production of meaning than its ease in use may suggest. Music provides a frame along which social awareness can be structured and may represent a state of mind but it may also construct one, e.g. the desire to consume, which is discussed in the analysis of music as a device in stimulating consumption. Music can enable individuals to gain access to certain emotions (DeNora, 2000:113) and it can therefore be said to be a symbol for particular conduct. The function of music as an instrument to facilitate social awareness may very well be applicable to the question whether homosexuals adopt other musical tastes than heterosexuals do for the reason that they, as a minority, are part of a different social group. DeNora's (2000) theory does not provide evidence to presume that musical taste differences are parallel to social group differences but there is sufficient reason to assume that homosexuals are differently constructed socially and are therefore likely to accordingly adopt different musical preferences.

Christenson and Peterson (1988) concentrate on the ways in which audiences categorise genres. They do not only discuss the factors by which genres are rated but also the factors that determine how audiences relate specific genres to other genres. According to this study, music genres can be aggregated into 'metagenres' that can be regarded as clusters consisting of different genres that have in common how audiences rate them. From Christenson's and Peterson's (1988) factor analysis among 239 students it appears that men and women cluster genres in a comparable fashion; when the analysis was run separately for males and females, the number of factors remained

the same. The scores on these factors however differ and Christenson and Peterson (1988) conclude that the way in which their respondents appreciate clusters of genres is influenced by a multitude of factors. One of the most influential organising principles in this is audience sex. They argue that genres are organised from the listener's point of view according to the listeners' internal values and depend on the instrumental significance that audiences grant popular music. As these internal values and instrumental importance evidently differ between men and women this study offers insight in how men and women contrast in classifying the ways in which they actively use music.

§ 2.2 Sex and gender role perception

Establishing the difference between men and women is a seemingly simple task for one only needs to pay attention to biological traits that reveal whether someone is male or female – establishing someone's sex. Nevertheless the contrast between men and women is not just a one-dimensional biological matter as there are also social-cultural factors that influence one's perception of masculinity and femininity or rather one's gender role. The degrees to which these two traits are culturally determined can differ strongly cross-culturally and are referred to as gender, the social variance of the biological term 'sex'. One is born male or female but it is society that commends the expectations and role patterns that are adherent to either one of the sexes (Spence 1984, Gurin 1986).

The most influential theorist in gender role perceptions is Sandra Lipsitz-Bem. The most prominent point she makes is that masculinity and femininity are not two extremes of the same scale, but two independent dimensions (Bem, 1974). This led her to develop a scale that measured masculinity and femininity. People with high scores on both masculinity and femininity were referred to as androgynous, whereas people with high scores on either masculine or feminine traits were typified accordingly. People with low scores on both feminine and masculine traits were referred to as undifferentiated. People with high scores on the characteristics typical to their biological sex are referred to as sex-typed and people with high scores on traits of the opposite sex are called cross-sex-typed.

The theory presumes that people have an internalised frame of reference concerning gender. Sex-typed people strongly use their frames of reference and classify incoming information as either masculine or feminine, from which is concluded whether the information suits them personally or not. Androgynous and undifferentiated people do not make this distinction; androgynous people feel that

both masculine and feminine information suit them and undifferentiated people feel none of the two fit them. One of Lipsitz-Bem's main arguments is that traditional gender roles are restrictive and impair individuals as well as society as a whole.

In this study the predictive value of gender role conceptualisations on music preferences are incorporated. It will also determine whether there are differences between heterosexuals and homosexuals in the occurrence of the three gender roles as described above. This might eventually offer insight in which gender roles feature which music taste patterns.

§ 2.3 Music, identity and gender

Radway (1983), in addition to Frith (1978), Hebdige (1979), DiMaggio and Ostrower (1990) and De Nora (2000) clarifies that it is not uncommon for particular groups to seek entertainment within cultural content that lies very near to their own socio-cultural position. She argues that it is often this very position that limits them in their ability to reach fulfilment, be it on a personal level, on an economic level or a social level. Radway (1983) describes this process of seeking cultural content that on the one hand positively represents a particular group and on the other hand flaunts a fictional situation that will never be reality for the audience. She discusses romance reading amongst married, predominantly urban, Central-Midwestern middle-class mothers with at least a high school education and herewith adds gender to the spectrum of decisive factors in aesthetic preferences. Although romance reading is not the same as popular music consumption, the significance of representation, constitution of values and identity is comparable to how certain audiences implement musical content as an instrument to constitute their social-cultural disposition. As Donze (2010) points out, a major part of the valuation of art by audiences resides within the evaluation of categories and especially distinctions between these categories – “value judgments are the common currency of popular culture” (Frith, 1996:46).

Millar (2008) states that one cannot neglect the fact that in exploring music in relation to gender it is not sufficiently informative to specify gender differences in genre preference and that gender differences need to be explored in terms of artist preference. The starting point for Millar's perspective resides in one of Christenson and Peterson's (1988) main findings, namely that men are more likely to prefer male artists whereas women are more likely to prefer female artists (Christenson and Peterson, 1988:282). His questionnaire-based study explores trend patterns in the music

preferences of young adults and establishes not only what men and women listen to, but also to whom they prefer to listen. One of the main results was the establishment of gender bias in music preference, especially among men. The major gender-related finding lies within the sex of the preferred musicians – men and women tend to prefer artists of the own sex over artists of the other sex. Millar (2008) concludingly states that in addition to the focus on the relationship between gender and preferred genre, artist sex is an equally vital variable in establishing the differences between male and female music preferences.

The asserted importance of artist gender as suggested in the previous paragraph calls for more elaborate thought on artist characteristics and their influence on evaluation by audiences in terms of social characteristics. Peterson (1997) poses artist persona as an important classification criterion in popular music. Persona refers to characteristics of an artist that correspond to particular genre typicalities and to the social identification processes that go with them. This identification is not accidental, says Griswold (1987). Artists and their personas are cultural constructions that use certain sets of conventions that enable representation. DiMaggio (1987) states that the effect of social bonding through musical preferences is channelled by the distribution systems of the music industry, such as marketing, peer evaluation and even the selection of behind-the-screens personnel such as producers. This can be regarded as a form of framing, not only by artists or their record companies, but especially by media who seek to communicate cultural critique. Goffman (1974) describes frames as communicative instruments that enable people to discern, categorise and understand events or occurrences. Primary frameworks, as Goffman (1974) calls them, are sets of exterior determinants that mount to a structure of reference in which aspects that are meaningless in isolation can be discharged into an understandable message. Donze (2010) points out examples of artist persona that can be regarded as frames that communicate cultural messages: rap music is performed by African-American gangsters, country music by Caucasian men and women of southern U.S. rural origin and female pop singers are divas.

Artist identities in terms of sex, gender, race et cetera are vital facets of their artistic images. These images, not very different from frames as described by Goffman (1974) also immediately provide clues regarding legitimacy in terms of highbrow and lowbrow music – Sanneh (2004) points out that bearded singer-songwriters and rock heroes can count on significantly more legitimacy than

boy bands and pop divas do. Performer image and the status audiences grant them is a tangible representation of ideas, image and many more issues that make statements on social worlds at large.

A specific aspect of performer image that this study seeks to take into account is that of music classification in terms of femininity and masculinity. As Schmutz (2009) points out, music critics are of major importance in the communication of artist persona, and this communication is highly gendered. For male artists, critics speak in terms of autonomy and historical significance, whereas female artists are generally reviewed in terms of personal and professional ties with peers (often men) and emotional authenticity. These structural gendered differences in music critique as proposed by Schmutz (2009) serve to think that consumers as well as critics frame music and its performers in terms of intrinsic genderedness, adding feminine and masculine music to the already broad scope of social factors upon which musical taste differentiation is based.

§ 2.4 Music and homosexuality

Taking into account the amount of evidence for the decisive role that membership of a certain social minority group, both on the supply and the demand side, plays in the constitution of aesthetic preferences this study proposes to add sexual orientation to this list of potentially influential variables. Brett and Wood (2002) expound on an elaborate historical overview of the role that music has taken up in the emancipation of homosexuality in the twentieth century. They refer not only to the fact that the music industry is characterised by a large representation of homosexual artists and producers (Gill, 1995), but also discuss the contributions that openly homosexual artists in Western music have made to not only the music profession, but also to social movements and vice versa. They state that during the 1970's, homosexual musicians commenced to produce musical manifests of their sexuality, often by means of reinterpretation of already existing genres. Nevertheless not all genres proved to be accessible for homosexual artists that sought to intersect music with homosexuality. Classical music for instance was unapproachable as a result of the strict governance of for instance venues and pressure groups that implemented restrictive conventions. A noteworthy movement in the 1970's was 'lesbian-feminist' or 'women-identified' music, openly addressing lesbian desire and subjects such as patriarchy, misogyny and homophobia, in which it is not so much the existence of feminist artists but the emergence of feminist record labels and production companies that strikes. Brett and Wood (2007) do not literally refer to 'lesbian music', but do state that regardless of the fact that no

radio station ever picked up any women-identified music, the genre became a platform where the lesbian community could form.

North (2007) has conducted research that addresses the relationship between lifestyle choices and musical preferences. Several studies, such as those by Radway (1983) and DeNora (2000) suggest that musical taste is an instrument to discriminate between societal groups and subcultures. North's (2007) study demonstrated that particular genre preferences correlated with clusters of lifestyle traits. North (2007) follows the line of thought as proposed by Brett and Wood (2002) and also states that music preference is an important mechanism in constituting certain identity patterns. North (2007) focuses on factors that he typifies as being lifestyle choices, a category in which he identifies homosexual relationships. Even though one might contest the assumption that homosexuality is a lifestyle choice rather than a biological given that is no different from sex or shoe size, it is true that with possessing certain personality traits come matters of identity and social conduct that go beyond simply having certain characteristics. Being gay is social for it raises ideas and expectations in social situations and the ways in which people answer to these conventions makes being gay much more than a simple biological given (Goffman, 1959).

North (2007) offers informative prior research results on the question whether sexual orientation influences musical preference. In investigating connections between musical taste and personal relationships no significant association was found for the question whether participants were in a relationship with someone of the same or opposite sex. North (2007) highlights the rather remarkable fact that the two genres most preferred by gay respondents are dance/house and hip-hop/rap. Both genres have predominantly female audiences – North's (2007) dance/house fans consist of 61.8% women and the hip-hop/rap fans consist of 56.1% female listeners – which means that lesbians are most likely to like hip-hop/rap and dance/house music.

Even though North (2007) has been unable to identify a significant correlation between specific musical preferences and sexual orientation it is thought-provoking that the most dominantly 'homosexual' genre appears to be hip-hop/rap with a dominantly female audience whereas hip-hop/rap is traditionally known as a masculine genre in which misogyny and slander against gay people is not uncommon. This finding strongly evokes the question whether homosexual women conceptualise their gender identities differently from heterosexual women. It also raises questions on the degree to which women approve of masculinity and discriminatory content in music styles.

§ 2.5 Hypotheses

One cannot neglect the fact that North (2007) has been unable to identify any significant correlation between specific musical preferences and sexual orientation, but neither can one neglect the fact that this was not the study's primary focus. Taking into account the amount of evidence for the decisive role that membership of a certain social minority plays in aesthetic preferences I propose to add sexual orientation to the list of potentially influential variables. There is plenty of theory that suggests that homosexuals are just as likely to feature cultural taste variances as any other minority, be it constructed in structural terms such as race, gender or anything else. The desire to create socio-cultural boundaries is likely to be just as prevalent amongst homosexuals as it is amongst minorities in general (Frith 1978, Hebdige 1979). Music taste differences may not be exactly parallel to social group differences but there is sufficient reason to assume that amongst homosexuals, their social position as a minority makes them likely to adopt different preferences when it comes to music as an instrument in daily life (DeNora's, 2000). This calls for questions on potential differences in musical affinity – are homosexuals likely to employ music differently from heterosexuals?

In addition to the focus on the relationship between audience sex/sexual orientation and preferred genre, artist sex is an equally vital variable in establishing the differences between male and female or gay and lesbian music preferences. Where men are more likely to prefer male artists, it is very well possible that homosexuals like homosexual artists better than heterosexuals do. Moreover North's (2007) finding that for example the most dominantly 'homosexual' genre appears to be hip-hop/rap with a dominantly female audience calls to mind not only questions on gender conceptualisations in homosexuals and heterosexuals, but also on the genderedness with which people regard music in general. It also leads to the expectation that homosexual women will rate hip-hop and electro better than straight women will. Lipsitz-Bem's sex role inventory does not specifically address homosexuality and does not supply any basis from which assumptions about the gender role perceptions of homosexuals can be made, let alone about potential differences compared to heterosexuals. Nevertheless the instrument offers insight in how people regard themselves in terms of gender roles and offers insight in the degree to which homosexuals and heterosexual men and women differ from each other in gender role perceptions.

I expect that the rejection of homosexuality-related associations in music will be greater among heterosexuals than the other way around, for it is to be expected that minorities are better able

to accept the majority than that the majority is able to accept minorities. The analysis will therefore assess the 'gayness' and the 'straightness' that people attribute to genres and compare this to the appreciation for these genres. Respondents will also state their disposition towards discriminatory content in music as it is expected that majority groups will oppose less to discriminatory content than minority groups do for the simple reason that majorities are usually not discriminated against.

A grand lack of theory that specifically addresses the role of sexual orientation in musical preferences forces me to formulate hypotheses that do not concretely draw closely on previous research. In exploring upon the question how sexual orientation accounts for differences in musical preferences among men and women when sex role perceptions are taken into account it is therefore expected, but not previously theorised that homosexual men and women will differ from heterosexual men and women in...

- 1) musical affinity
- 2) gender role perceptions
- 3) the approval of discriminatory lyrics
- 4) genre preference
- 5) artist preference in terms of artist sex and artist sexual orientation
- 6) preference of gay-affiliated artists
- 7) association of specific genres with a homosexual lifestyle

Furthermore I expect to find relationships between the degree to which respondents characterise a genre in terms of 'gayness' and 'straightness':

- 8) when heterosexuals strongly associate a genre with a homosexual lifestyle, this will negatively affect their appreciation for this genre
- 9) when homosexuals strongly associate a genre with a homosexual lifestyle, this will positively affect their appreciation for this genre
- 10) when heterosexuals strongly associate a genre with a heterosexual lifestyle, this will positively affect their appreciation for this genre
- 11) when homosexuals strongly associate a genre with a homosexual lifestyle, this will **not** affect their appreciation for this genre

Similarly, I expect to find relationships between the degree to which respondents characterise a genre in terms of femininity and masculinity:

- 12) when heterosexual men strongly associate a genre with masculinity, this will positively affect their appreciation for this genre
- 13) when homosexual men strongly associate a genre with masculinity, this will positively affect their appreciation for this genre, but not as strongly as among heterosexual men
- 14) when heterosexual women strongly associate a genre with femininity, this will positively affect their appreciation for this genre
- 15) when homosexual women strongly associate a genre with femininity, this will positively affect their appreciation for this genre, but not as strongly as among heterosexual women

In addition I expect to find general differences between men and women, but not specifically between gay and straight men and women, for 16) the association of specific genres with femininity and masculinity.

3. METHODOLOGY

§ 3.1 Research design

This thesis employs a descriptive passive-observing study with a between-subject design. Within a between-subject design the research units are divided into two or more groups and each subject is measured only once. In this case the research units are divided into four equal groups, consisting of homosexual men, homosexual women, heterosexual men and heterosexual women. A passive-observing design leaves the researcher unable to influence the independent variables. The research design attempts to compare the differences between the four groups on specific variables and will be of a quantitative nature. In order to be able to draw any conclusions on the differences between the four investigated groups, a number of issues need to be taken into account.

The most important of these is that the differences in the independent variables need to have taken place prior to the changes in the dependent variables in order to draw causal conclusions based on covariances. Another important issue is ruling out the possibility that other variables that have not been identified in the research design influence the covariances found ('t Hart, Boeije and Hox, 2006). This too is a prerequisite for drawing causal conclusions. Given the fact that this research adopts multiple regression analyses, conclusions on causality can be drawn, as long as these requirements for causality (covariation, temporal order, and the exclusion of alternative explanations) have been met. Third, in order to determine whether a certain statistical result allows for further interpretation, the reliability of the concepts for which scales were designed is computed by means of Cronbach's Alpha. Given the fact that this research adopts multiple regression analyses, conclusions on causality can be drawn, as long as the requirements for causality have been met.

§ 3.2 Research population, data collection and data-entry

In order to investigate the differences and similarities in the musical tastes of homosexuals and heterosexuals and the ways in which these preferences relate to sex role perceptions as well as artist characteristics, this study assessed the personal attitudes towards these issues of 334 people by means of an online survey. 't Hart et al. (2006:224, fig. 7.1) refer to this as computer-assisted self-administered web interviewing. The choice for this method resides in a number of motives.

First of all there is reason to assume that respondents appreciate having the opportunity to remain anonymous once they are being asked to reveal information on the rather personal topics of sexual orientation and taste. Anonymous responding diminishes the risk that respondents might feel uncomfortable with the questions asked and it prevents socially desirable answering. It can be assumed that people tend to feel ashamed of having certain tastes and feel uncomfortable admitting to having those tastes when asked face to face. Online surveys impose less social pressure than forms of data collection in which there is a physical encounter and therefore this type of data collection is more likely to provide valid answers.

Moreover an internet survey is considerably less labour-intensive than personal data collection and it allows respondents to forward the survey to people they know who belong to the target group, without interference of the researcher. This considerably enlarges the scope of the data collection, which is a desirable trait when members of specific target groups are to be recruited.

Finally, an advantage of online surveys is that they enable the researcher to prevent blank answers simply by ticking the box 'require answer', making that respondents either fill out the entire survey or not submit the survey at all. A major disadvantage is that it is hard to motivate people to actually fill out the entire survey. Getting potential respondents to open the survey is one thing, but the number of non-completed surveys clearly underwrites the risk that online respondents are a mouse-click away from quitting. Had it been possible to provide more guidance during the process of filling out the questionnaire, the number of complete responses might have been twice the number with which this thesis was eventually operated.

The survey is created in Kwiksveys, an online survey building programme. In order to be able to filter any flaws in the survey a number of pilot questionnaires were sent to potential respondents who were asked to give feedback. Logically, these data have not been included in the eventual analysis.

The survey contains a number of bogus questions in order to shift attention away from the core matter. Questions such as the highest level of education respondents' mothers have achieved are not relevant but serve two goals. First of all, they serve to distract respondents from getting the idea that they are being asked about gay-straight and gender issues and secondly it provides respondents with the opportunity to become familiar with the questionnaire design and the way in which questions are to be filled out. Ultimately the survey is in Dutch as all of my respondents were recruited in the

Netherlands and Flanders. The choice for limiting the population to The Netherlands and Belgium resides within the fact that genres and much more importantly musician names hold different significance across borders. The mere part of artists listed is based on Dutch charts and as it is impossible to correct for cultural factors, it is safer to limit the response to this convenient linguistic border.

Respondent recruitment

There were no boundaries to respondents characteristics other than that they were either male or female and either homosexual or heterosexual. The acquisition of respondents was executed by means of social media, specifically Facebook which in theory is a pool of potential respondents as one gets to approach people in a semi-personal way and because it is a very convenient network for sharing links and gaining visibility.

I created a so-called event to which I invited a selection of my personal Facebook acquaintances and requested them to invite their acquaintances. In the introduction of the event, invitees were asked to fill out a survey on the background variables that explain musical preference. Respondents were therefore aware that they were being asked about musical preference, but it was nowhere revealed that the study focused on sexual orientation and gender components. As this study does entail an equilibrium in respondents that does not come naturally, the acquisition of homosexual respondents required special attention. Finding 150 straight men and women was not too big of a challenge but finding 150 gay men and women is more complicated for logical statistic reasons – only one in ten people is homosexual. I have therefore been much more adamant in motivating my gay friends to invite their friends, as gay people are more likely to have gay friends than straight people are.

A sufficient amount of heterosexual respondents ($N \geq 70$) was quickly reached but an insufficient amount of homosexual respondents, especially lesbians, remained. A rather inconvenient complication to this already confounded situation is that for reasons of validity, it was not possible to stimulate homosexual respondents by revealing that they were specifically needed for their sexual orientation. Key to the solution have been neutral posts in specific gay-related Facebook groups, but also the help of acquaintances to whom the actual nature of this study could be revealed after they had filled out the survey themselves. After having reached the necessary amount of gay men, special

measures were needed to acquire at least twenty more responses by gay women. A rather extensive mailing to several Dutch and Belgian gay women's groups eventually yielded the necessary amount of responses by lesbians. An important side note is that this mailing in no way revealed the specific nature of the survey, but only stated that the study investigates the many factors that explain differences in musical preferences and that for reliability reasons, the study sought an equal number of heterosexual and homosexual responses. All in all it has been possible to acquire enough respondents without revealing the true nature of the survey in a reasonable amount of time.

This research design therefore features a clear case of convenience sampling for it is simply inevitable when one wishes to recruit equal amounts of heterosexual and homosexual respondents in a short period of time.

Scale reliability

Cronbachs α (alpha) is a coefficient that establishes the internal consistency of sets of items in questionnaires that serve to collect data for scientific research. Alpha indicates the degree to which items in a survey measure the same concept by calculating whether the answers that respondents give on these specific items are in fact consistent. Cronbachs α can feature values ranging from an infinite number below zero up to a positive value of 1.0. Only positive values are useful however and in general, scales representing a concept are only to be used if α is 0.7 or higher. Cronbachs α were calculated in the final stadium of data collection.

This study employs three ordinal scales and Cronbachs Alpha calculations show that the reliability of these scales, that will be described further on in this section, range from 0.70 to 0.81. It can therefore be concluded that the reliability of the scales used in the survey is sufficient. A point of accuracy has been the implementation of Lipsitz-Bem's (1974, 1981, 1984) Sex Role Inventory, as this is a list consisting of sixty adjectives that needed to be adequately translated. Translating Lipsitz-Bem's instrument was executed with great care in order to minimise translation errors and yielded an alpha of 0.81 for the scales used.

§ 3.3 Procedure and dependent variables

The following paragraph lists the dependent variables that were used.

3.3.1 Scores on genres

The survey asked respondents to list their appreciation for each of the genres, some separate, some clustered, listed below on a scale from 1 to 10. Formulating a succinct and all-encompassing list of genres is difficult as several sources such as Wikipedia and Oor.nl report no less than 274 individual genres. However, the list of fifteen genres as presented below should cover genres that most people are familiar with and should suffice to address the tastes of the individual respondents.

1. 60's/70's
2. 80's/90's
3. Classical
4. Electronic (techno/dance/trance/disco)
5. Dutch
6. Hip-hop
7. Indie/alternative
8. Jazz
9. Latin/reggaeton
10. Metal
11. Pop
12. R&B/soul
13. Rock
14. Singer-songwriter
15. World Music/folk/reggae

3.3.2 Respondent genre classification: masculine or feminine, gay or straight?

This section explores how the four groups characterise the genres they have rated in prior questions in terms of femininity and masculinity as well as homosexuality and heterosexuality. This self-

administered classification leaves it up to the respondent to determine to what degree specific genres call to mind associations with femininity and a homosexual lifestyle. The information gathered in this section serves to analyse the connection between these associations and the genre appreciation respondents testify to in prior questions.

In addition to the degrees of femininity and gayness respondents are asked to associate the fifteen genres with education level and ethnicity in terms of black and white. These are superfluous variables for they will not be taken into account in the eventual analysis, but they serve to distract respondents from the idea that they are being asked to make gender statements.

3.3.3 Approval of discriminatory content

Respondents were asked to what degree they take offense of explicit lyrics, misogynous lyrics and slander against sexual minorities. This information serves to assess the degree to which the four groups differ in their (dis)approval of discriminatory musical content in terms of gender and sexual orientation. Cronbachs Alpha calculates a reliability of 0.723 for this scale.

3.3.4 Preference male or female artists vs. preference gay or straight artists

The last but one dependent variable is artist. Respondents are presented a list consisting out of twenty-five artists out of which they are asked to select the ten they are most likely to listen to. The list is built up of an equal amount of male and female artists and a similarly equal amount of gay musicians and lesbian artists and is completed by five gay-affiliated artists:

- 5 male best-selling musicians in The Netherlands in 2011 (Dutchcharts.nl, Jaaroverzichten)
- 5 female best-selling musicians in The Netherlands in 2011 (Dutchcharts.nl, Jaaroverzichten)
- 5 most popular lesbian musicians worldwide (AfterEllen.com)
- 5 most popular gay musicians worldwide (AfterElton.com)
- 5 best-selling artists from BNN's Gay Top 100 (BNN.nl)

The choices for AfterEllen.com and AfterElton.com as sources reside in the notion that these websites count as influential and international news sites on gay and lesbian themes, especially 'Best Of...' lists. The choice for BNN's Gay Top 100 is based on the fact that it is the only Top 100 that is

launched by a recognised Dutch media company, is updated on a yearly basis and is selected by the audience (BNN.nl).

In classifying a band as male/female or gay/straight, the sex or stated sexual preference of the lead singer counts as the sex or sexual orientation for the entire band. In order to prevent respondents from suspecting that they are answering questions related to gender or sexual orientation, this section of the survey is was neutrally titled 'musical preferences'. The artists were listed in alphabetical order in order to prevent any recognisable clusters. The list constitutes as follows, but was presented without the italic descriptions.

- | | |
|---|---|
| 1. ABBA
<i>One of five best-selling artists Gay Top 100</i> | 14. George Michael
<i>One of five most influential homosexual male musicians of all time</i> |
| 2. Adele
<i>One of five best-selling female artists in the Netherlands</i> | 15. Glennis Grace
<i>One of five best-selling artists Gay Top 100</i> |
| 3. Amy Ray
<i>One of five most influential lesbian musicians of all time</i> | 16. Guus Meeuwis
<i>One of five best-selling male artists in the Netherlands</i> |
| 4. Amy Winehouse
<i>One of five best-selling female artists in the Netherlands</i> | 17. k.d. lang
<i>One of five most influential lesbian musicians of all time</i> |
| 5. Anouk
<i>One of five best-selling female artists in the Netherlands</i> | 18. Lady Gaga
<i>One of five best-selling female artists in the Netherlands</i> |
| 6. Aretha Franklin
<i>One of five best-selling artists Gay Top 100</i> | 19. Ma Rainey
<i>One of five most influential lesbian musicians of all time</i> |
| 7. Beyoncé
<i>One of five best-selling artists Gay Top 100</i> | 20. Madonna
<i>One of five best-selling artists Gay Top 100</i> |
| 8. Boy George
<i>One of five most influential homosexual male artists</i> | 21. Melissa Etheridge
<i>One of five most influential lesbian musicians of all time</i> |
| 9. Bruno Mars
<i>One of five best-selling male artists in the Netherlands</i> | 22. Michael Bublé
<i>One of five best-selling male artists in the Netherlands</i> |
| 10. Caro Emerald
<i>One of five best-selling female artists in the Netherlands</i> | 23. Nick & Simon
<i>One of five best-selling male artists in the Netherlands</i> |
| 11. Coldplay
<i>One of five best-selling male artists in the Netherlands</i> | 24. Queen
<i>One of five most influential homosexual male musicians of all time (Freddy Mercury)</i> |
| 12. Dusty Springfield
<i>One of five most influential lesbian musicians of all time</i> | 25. R.E.M.
<i>One of five most influential homosexual male musicians of all time (Michael Stipe)</i> |
| 13. Elton John
<i>One of five most influential homosexual male musicians of all time</i> | |

3.3.5 Musical affiliation

The survey also measured **musical affiliation**. This concept measures to what extent respondents regard music as an important aspect of their lives. The reason why this variable is included is that it addresses *how* people use and experience music in their daily lives. Comparing the results of the minority groups to the majority groups can make statements on the question whether these groups employ music differently.

Musical affiliation is measured as the total of scores on the five statements shown below that will be answered by means of a Likert-scale. The Likert-scale ranges as follows: [strongly disagree] – [disagree] – [neither agree nor disagree] – [agree] – [strongly agree]. Question 2 is posed as a negation but the scores on this variable have been recoded. The total of the ratings from 1 to 5 on these questions is taken as the indicator of musical affiliation. Cronbachs Alpha calculates a reliability of 0.70 for this scale.

1. *Music is an important aspect of my life.*
2. *I rarely listen to music*
3. *My taste in musical defines a part of my identity.*
4. *I couldn't live without listening to music.*
5. *I care about what others think of my musical tastes.*

§ 3.4 Procedure and independent control variables

This study features a number of independent variables that are personal traits of the respondents.

3.4.1 Sex

The first independent variable assesses whether respondents are female or male. The term 'gender' has been deliberately avoided as sex addresses the biological traits that make one male or female. Gender addresses the social and psychological determinants that go beyond biological traits. Gender latter traits were measured separately.

3.4.2 Sexual orientation

The second variable is sexual orientation which refers to the respondent's sexual preference for either the same sex or the opposite sex. Respondents can state to be heterosexual, homosexual or bisexual. Transgenderedness and transsexuality are deliberately excluded from sexual orientation as this concept is too complicated to adequately incorporate in this study. The responses of bisexuals were not taken into account. Bisexuality is a concept that has been theorised even less than homosexuality and takes up a very complicated place within the intersection between gender role conceptualisations and sexual orientation. Apart from the theoretical difficulties, including the concept would also bring along difficulties in finding respondents, as bisexuals are poorly organised and therefore hard to reach. In future and more elaborate research however, bisexuality might be a very thought-provoking variable that would majorly expand the scope of researching tastes related to sexual preference.

3.4.3 Sex role behaviour

The fourth and last independent variable is sex role behaviour. Sex role behaviour addresses the respondents' attitudes towards their own personality traits in terms of gender and the extent to which they typify these characteristics as either feminine or masculine. Lipsitz-Bem (1974, 1981, 1984) developed an instrument called Bem's Sex Role Inventory (BSRI) to measure how individuals regard their own gender role.

The BSRI is distinct from other gender role inventories as it does not solely take into account traits that are either male or female but also addresses the fact that men and women can have a noteworthy amount of traits in common. It operates this supposition by including androgyny and therefore takes into account the possibility that individuals might very well not feature strictly male or female traits (Lipsitz-Bem, 1974, 1981, 1984). Even though this instrument was first developed over 35 years ago, it is still an accepted instrument in – primarily psychological – research and the best instrument currently at hand for assessing gender role conceptualisations.

The information on respondents' self-reported gender identity will therefore be gathered by means of Lipsitz-Bem's Sex Role Inventory (BSRI). One uses the BSRI as a self-administered sixty-item survey that uses seven-star scales. Respondents were asked to rate sixty different traits on a

scale from 1 (never or almost never true) to 7 (almost always true). In order to prevent biased answering respondents are unable to derive from the survey that they are being asked questions about masculinity or femininity; the section of the survey that addresses sex role behaviour is neutrally titled 'personality traits' and respondents are unable to derive which traits are masculine, feminine or androgynous. The validity of this instrument has been testified for in many studies.

3.4.4 Age

Age was initially taken into account as a control variable. As the analyses proved significant effects of age on e.g. musical preference and musical affinity, age is included as a covariate in all analyses.

3.4.5 Education level

Education level was initially included in this study as a control variable, but significant effects were found for the highest education level achieved. Education level has therefore been taken into account as a covariate, the reference group being university of applied sciences graduates as most respondents have this degree.

3.4.6 Ethnicity (control variable)

Another control variable is ethnicity, the only one of the initial superfluous variables that was included in the survey to derive the attention from sexual orientation and gender matters, but which was not included in the eventual analysis.

§ 3.5 Analysis

This study employs four types of analyses: factor analysis, ANOVA, multiple regression analyses (MRA) and a correlation model.

Factor analysis

Factor analysis is a statistical technique for information reduction (or aggregation of related variables) that is able to identify a concise number of underlying dimensions that is more compact than the initial set of variables. These non-observed underlying dimensions are referred to as factors and the main advantage to this type of analysis is that these unobserved factors account for a substantial degree of

the covariance among the observed input variables. The number of factors can vary between one (when all variables load onto a single dimension) to the number of original observed variables (when these are unrelated to one another). In performing variable reduction by means of factor analysis it is expedient that the process yields a third up to a fifth of the original variables (Field, 2009).

This study contained fifteen musical genres. In order to reduce this number and to get a better view of the patterning of musical tastes, factor analysis was used. Factor analysis requires a great deal of interpretation from the researcher, which brings along the risk that two different researchers might draw different conclusions from the same data. In this study, the underlying inter-genre correlations are named after the genre patterns that they represent. Only factor loadings above 0.3 qualify a genre for being included in a factor. In general, the factor analyses on the different scores on genres in this study (appreciation, femininity, homosexual connotations) yield four to six factors, strongly reducing the set of fifteen genres and making further analyses more convenient. In this study, factor analysis has been performed to efficiently address the following concepts:

- Genre appreciation
- Genre ranking
- Degree to which genres are associated with masculinity and femininity
- Degree to which genres are associated with a homosexual lifestyle

Analysis of variance (ANOVA)

Analysis of variance is a testing method that inquires to what degree population averages of two or more groups differ from one another. The term analysis of variance refers to the division of the total variance of a measured entity in two components: the variance within the groups and the variance between the groups. With an increase of the relative size (proportion) of the latter, the likelihood that the groups differ significantly goes up.

The ANOVA's have been performed by means of a general linear model with post-hoc tests. Only Bonferroni-corrected p-values are taken into account. Bonferroni's correction is a method to prevent multiple comparisons or rather probability capitalisation. It is applied to the α -level to control the error rate when multiple significance tests are run. Each researcher should determine a criterion of significance of the α -level which is usually set at 0.05 – as it is in this study. This number needs to be divided by the number of tests conducted. Bonferroni's correction is simple yet effective, but it is

regarded the most stringent instrument for correction. Any results that appear to be significant after implementing this correction can be safely interpreted (Field, 2009).

In this study, ANOVA serves to determine whether the scores on factored genres in terms of appreciation, ranking, masculinity and association with a homosexual lifestyle significantly differ between the four groups of respondents.

Multiple regression analysis (MRA)

Regression analysis is a statistical technique that analyses data that potentially cohere. In multiple regression analysis (MRA) the researcher is able to determine the steps by which variables are entered. It is easy to control for variables as they can be entered as independents.

The choice for MRA's in this study resides within the fact that this analysis is able to test a multitude of effects for each genre step by step. It is exactly the step-by-step method that provides useful information, for it identifies the significance levels for several variables and shows how they changes as soon as new variables are included in the analysis. Multiple regression analysis is only suitable when all variables are of quantitative nature and analyses the directional relationship between a singular dependent variable and multiple independent variables. Note: α has been set at 0.05 which is the probability that the null hypothesis is erroneously renounced (Field, 2009).

In this study MRA will be employed in explaining the group differences between homosexual men and women and heterosexual men and women on the variables appreciation of genres, femininity perception of genres and the degree to which the groups associate genres with being gay. The MRA's will consist out of four steps in order to explore the best predictors for variance phasewise. The MRA's will start with sexual orientation after which sex role behaviour according to the BSRI will be added. In Step 3 education level is added followed by age in Step 4.

4. RESULTS

§ 4.1 Participants

4.1.1 Sexual orientation

The analyses below are based on a sample of 334 individuals who can be divided into four groups: heterosexual men (N=81), heterosexual women (N=83), homosexual men (N=100) and homosexual women (N=70).

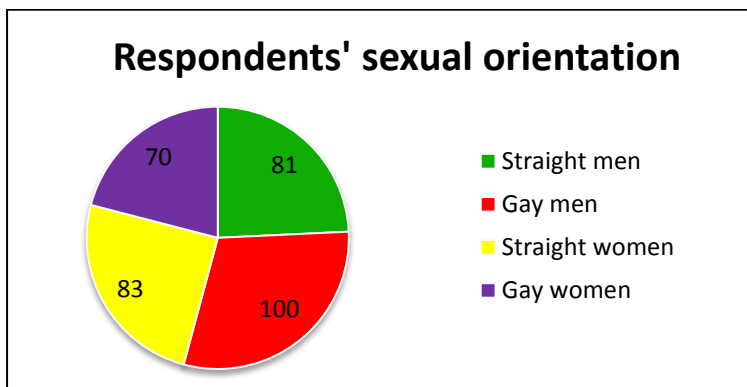
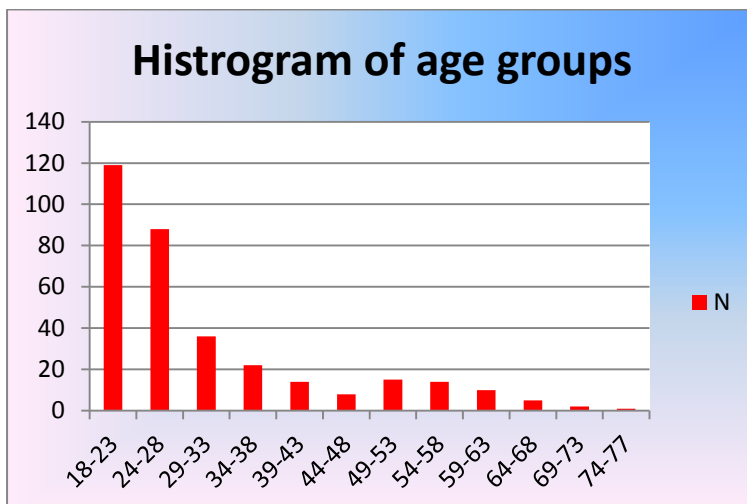


Figure 4.1.1: Respondents' sexual orientation.



Age	N
18-23	119
24-28	88
29-33	36
34-38	22
39-43	14
44-48	8
49-53	15
54-58	14
59-63	10
64-68	5
69-73	2
74-77	1

Figure 4.1.2: Division of respondents' age.

The average age of the total sample is 30.5 years. The male heterosexual respondents are 29.4 years old on average, whereas the male homosexual respondents are 35.64 years old on average. The heterosexual female respondents are aged 24.92 on average and the homosexual female respondents have an average age of 30.0 years. The range in participant age was 54 as the youngest

participant was 18 years old and the oldest participant was 72 years old. All participants are either Dutch or Belgian of origin or have lived in any of these countries long enough to be able to fill out the survey in Dutch.

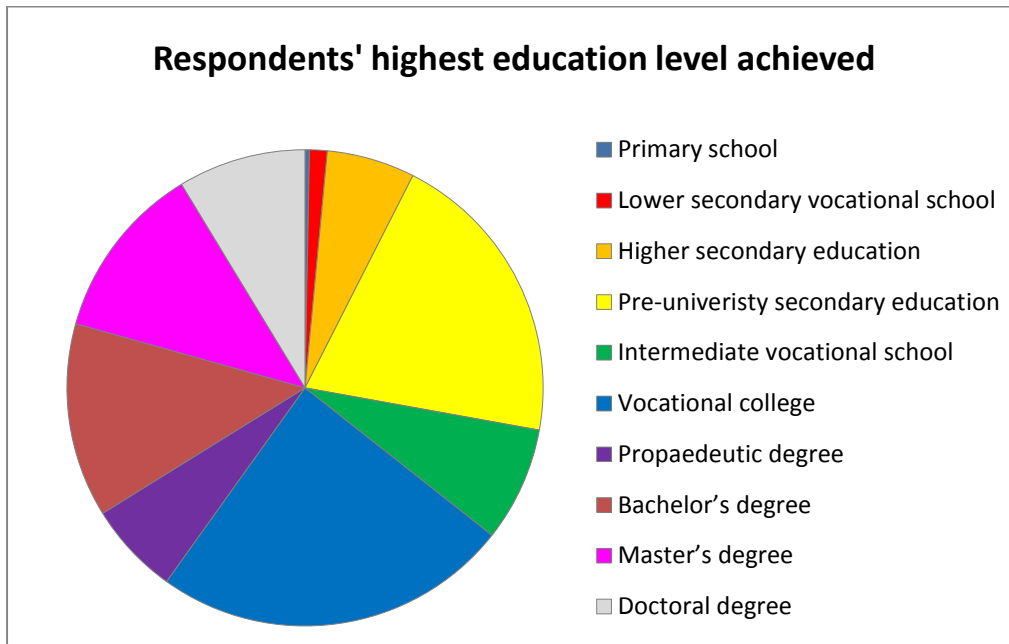


Figure 4.1.3: Respondent's highest education level achieved

4.1.2 Sex role behaviour

A set of variables that is highly important in this study is sex role behaviour measured with Lipsitz-Bem's Sex Role Inventory that assesses masculinity, femininity and androgyny. The scores on these variables will be included in the analyses later on in this section. Below, the average scores per sexual orientation are given.

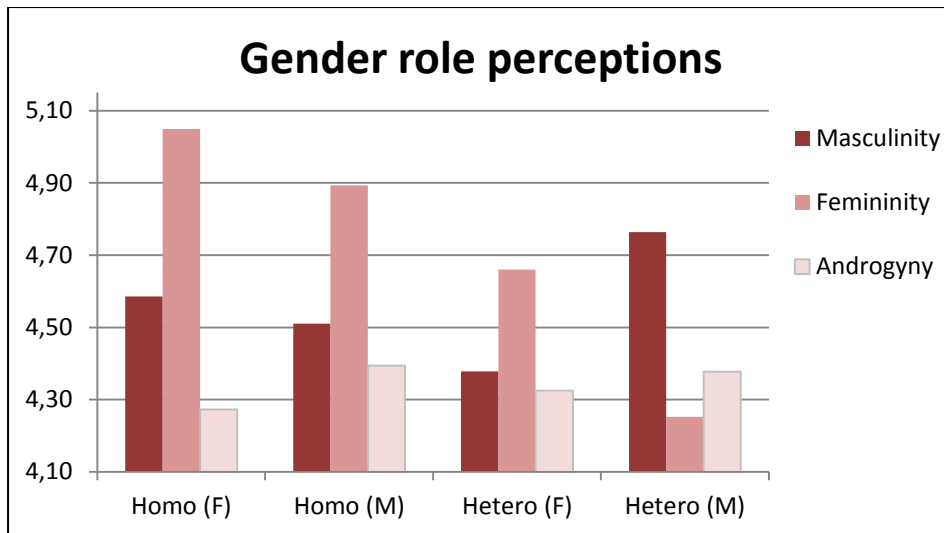


Figure 4.1.2: Group averages for sex role behaviour.

The figure above show the average scores of the four groups on the variables masculinity, femininity and androgyny. Remarkable is the fact that homosexual men regard themselves very differently from heterosexual men. Not only do they score much lower on masculine traits than heterosexual men, but their scores on feminine traits are notably higher than those of straight men: gay men even have a higher average on feminine traits than heterosexual women do. It is also noteworthy that this effect – a higher score on traits of the opposite sex – is not transferrable for homosexual women, who feature the highest score on femininity of all four groups.

An ANOVA revealed an effect of group on masculinity: $F(3,330) = 5.16, p = 0.002$, adjusted $R^2 = 0.04$. Post hoc testing revealed that heterosexual men score significantly higher on the variable masculinity than both homosexual men and heterosexual women do (all p 's < 0.05 after Bonferroni correction).

For femininity, ANOVA revealed a group effect as well: $F(3,330) = 5.67, p = 0.001$, adjusted $R^2 = 0.04$. Heterosexual men score significantly lower on this variable than all three other groups (all p 's < 0.05 after Bonferroni correction). For the variable androgyny, no significant group differences were found.

It appears that especially heterosexual men belong to the sex-typed individual as Lipsitz-Bem (1974) describes, as do heterosexual women and to a smaller degree homosexual women. Gay men are clearly cross-sex-typed for within their group, they score best on feminine traits.

§ 4.2 Influence of sex and sexual orientation on musical affiliation

The following paragraph addresses group differences in musical affinity, or rather the reported importance of music in the personal lives of the respondents. This is measured by questions on personal affinity with music as well as by means of average music listening time.

Table 4.2.1. Group averages for the variables musical interest and listening time.

Group	N	Musical affiliation	Listening time
Male			
Heterosexual	81	18.67	3u36m
Homosexual	100	18.37	2u48m
Female			
Heterosexual	83	17.83	2u42m
Homosexual	70	18.54	3u36m

No main effects of sexual orientation (homosexual men and women vs. heterosexual men and women) on musical affiliation could be assessed. For interpretation purposes it is important to bear in mind that on the variable musical affiliation, 25 was the maximum score.

Table 4.2.1 indicates that homosexual women and heterosexual men have exactly the same average daily music listening time: 3 hours and 36 minutes. Second in line are gay men with an average listening time of 2 hours and 48 minutes. Heterosexual women are last in line with 2 hours and 42 minutes a day on average. An ANOVA was run for the variable listening time and yielded a significant effect: $F(4,329) = 4.648$, $p = 0.001$, adjusted $R^2 = 0.042$. The differences in average music listening time however cannot be attributed so sex nor sexual orientation. Separate univariate ANOVAs on the outcome variables only revealed a significant effect of age on time listening to music: $F(50,283) = 1.671$, $p = 0.005$, adjusted $R^2 = 0.092$. This tells that average music listening time diminishes when age increases.

§ 4.3 Influence of sex and sexual orientation on approval of discriminatory content

Respondents have indicated to what degree they take offense of explicit lyrics, misogynous lyrics and slander against sexual minorities. This information serves to create an image of the degree to which the four groups approve of discriminatory musical content and to determine whether this coincides with gender or sexual orientation related factors.

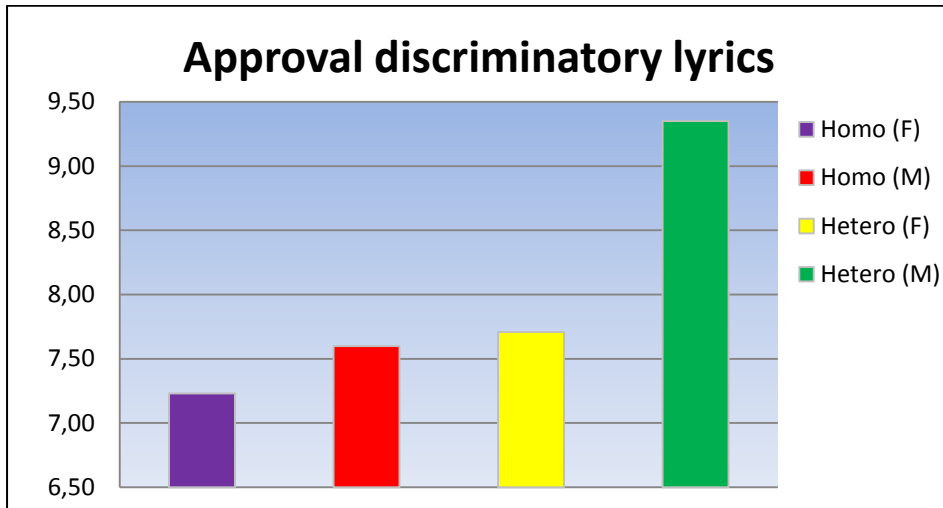


Figure 4.3.1: group averages for the variable approval of discriminatory content.

As can be derived from the figure above, heterosexual men state to oppose the least to discriminatory content. The figure features the total of the scores on three questions regarding approval of discriminatory content, which respondents could testify to by ranking a Likert scale from 1 to 5, where 1 represents strong disapproval of discriminatory content and 5 represents strong approval of discriminatory content. The maximum score on the approval of discriminatory lyrics was 15. Heterosexual men feature a 9.3 average total score on the three Likert scales ($\alpha = 0.723$) and thus differ significantly from the other three groups according to an ANOVA with Bonferroni-corrected p-values: $F(3,330) = 12.618$, adjusted $R^2 = 0.095$.

Table 4.3.1 Age group averages for the variable approval discriminatory content.

Age	Approval	Age	N
18-23	8,35	18-23	119
24-28	8,35	24-28	88
29-33	8,44	29-33	36
34-38	8,09	34-38	22
39-43	7,64	39-43	14
44-48	6,5	44-48	8
49-53	6,07	49-53	15
54-58	6,14	54-58	14
59-63	5,6	59-63	10
64-68	7,4	64-68	5
69-73	8	69-73	2
74-77	7	74-77	1

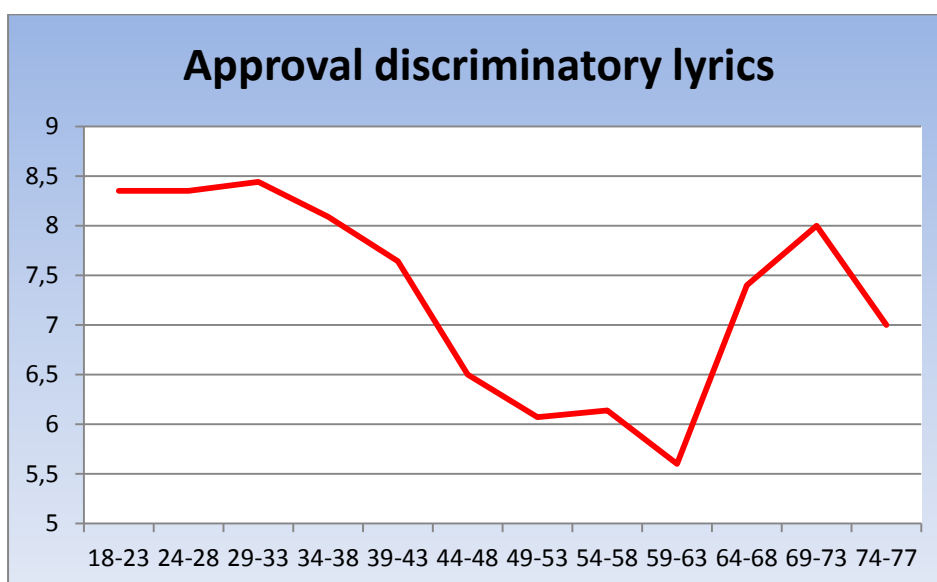


Figure 4.3.2 Age group averages for the variable approval discriminatory content.

There also appeared to be a significant effect for age: approval of discriminatory content generally decreases as age increases: $F(50,283) = 1.943$, adjusted $R^2 = 0.124$. Remarkable is the sudden peak in Figure 4.3.2 taking off at the age of 64 and older. In order to better understand this effect it is important to bear in mind two things. First of all, as Figure 4.3.3 indicates, the amount of participants aged 64 or older is minor ($N=8$). Secondly, all participants aged 64 and over are male. It is peculiar though that six of these participants are homosexual whereas Figure 4.3.1 shows that gay men testify to the least but one approval of discriminatory content. No significant effects can be distinguished for this singularity, but it is noteworthy that the group aged 64 and over, consisting out of six gay men and two straight men feature a 7.7 average on approval of discriminatory lyrics opposed to the 5.6

average that ten respondents aged 59 to 63 feature. The somewhat atypical older gay men aside, approval of discriminatory lyrics is negatively related to age.

§ 4.4 Influence of sex and sexual orientation on musical preferences

This study features quite an elaborate number of investigated genres. In order to reduce the dataset factor analysis has been performed with a Kaiser-normalised Varimax rotation. For the variable genre appreciation this yielded the following factors. Only scores of above 0.3 or below -0.3 have been taken into account.

Table 4.4.1 *Factor structure of genre appreciation.*

Factor	1	2	3	4	5
Genre	Alternative	Multicultural	Highbrow	Oldies	Edgy
60's/70's				0,734	
80's/90's				0,786	
Electronic					0,766
Hip-hop		0,603			0,511
Indie/alternative	0,773				0,320
Jazz		0,490	0,574		
Classical			0,788		
Latin/reggaeton		0,750			
Metal	0,453			0,506	0,334
Dutch					-0,502
Pop		0,377	-0,693		
R&B/Soul		0,821			
Rock	0,717			0,403	
Singer-songwriter	0,773				
World					
Music/folk/reggae	0,619	0,320	0,359		

The factors have been named after the patterns they indicate. Factor 1 features high loading on non-mainstream genres and is therefore called Alternative. Factor 2 consists out of six genres, most of which are famous for their specific ethnic and cultural connotation. Factor 3 is named Highbrow for it shows high loadings for genres that are generally associated with high levels of education and an acquired taste. This notion is supported by the highly negative loading of Pop music. Factor 4 is named Oldies for it loads highly on 60's/70's/80's and 90's music as well as on metal and rock, two genres whose classics and rise to fame were established in the same period of time. The final factor

is named Edgy for it loads highly positively on genres that are generally considered as rough music and loads negatively on a genre that is not famous for its edgy image, namely Dutch music.

Five multiple regression analyses will follow in order to determine which groups prefer which set of genres and what is the best predictor when sex role behaviour is taken into account. Sex role conceptualisation is indicated in terms of the scores on masculinity, femininity and androgyny that the respondents have indicated. This will offer insight in the question whether the degree to which respondents identify themselves as masculine, feminine and androgynous affects their musical tastes. Heterosexual women are the reference group. The choice for this lies in the fact that earlier findings as presented in this study show that heterosexual women feature the lowest musical affinity and the lowest average music listening time.

Table 4.4.3 Regression of preference for alternative music genres on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 1	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
ALTERNATIVE								
Constant	0.073		-1.661		-1,860		-1,442	
Heterosexual men	0.096	0.041	.021	0.09	,013	,006	,060	,026
Homosexual women	0.215	0.088	.197	0.08	,204	,083	,247	,101
Homosexual men	-0.473	-0.217**	-.509	-.233**	-.464	-.213*	-.391	-.179*
Masculinity			.133	0.89	,136	,091	,130	,087
Femininity			-.025	-0.014	-.004	-.002	,023	,013
Androgyny			.292	0.13	,282	,125	,237	,105
Primary school					1,820	,100	1,616	,088
Lower secondary vocational school					-.449	-.049	-.485	-.053
Higher secondary education					,279	,066	,223	,053
Pre-university secondary education					,261	,105	,129	,052
Intermediate vocational school					,110	,030	,156	,042
Propaedeutic degree					,175	,042	,073	,018
Bachelor's degree					,068	,023	-.028	-.010
Master's degree					,274	,089	,242	,079
Doctoral degree					-.020	-.006	,036	,010
Age							-.010	-.128
R ²	7.4%		10.1%		12.7%		13.2%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

From the MRA for the factor Alternative one can conclude that sexual orientation is a better predictor than sex role behaviour is. The analysis shows a significantly negative effect of being a homosexual male on the appreciation of alternative music genres compared to the other three groups. This effect does not become smaller when sex role behaviour is included in the model. The scores on masculinity, femininity and androgyny, are taken into account. The difference between homosexual men and women can therefore not be attributed to differences in sex role behaviour between these groups and Step 3 shows that education level is not of much influence either, but the effect reduces somewhat more when age is taken into account in Step 4. Given the fact that age is a significant predictor for the negative appreciation of Alternative music one may conclude that a part of the negative appreciation among homosexual men is accounted for by the fact that this group is the oldest on average.

Table 4.4.4 *Regression of preference for multicultural music genres on sexual orientation per gender, sex role behaviour, education level and age*

FACTOR 2	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
MULTICULTURAL								
Constant	,208		-2,740		-2,971		-2,818	
Heterosexual men	-,371	-,159*	-,340	-,146*	-,328	-,141*	-,311	-,133*
Homosexual women	-,221	-,090	-,284	-,116	-,253	-,103	-,237	-,096
Homosexual men	-,239	-,109	-,237	-,109	-,136	-,062	-,109	-,050
Masculinity			,240	,161	,232	,156	,230	,154
Femininity			,404	,232**	,441	,253**	,451	,259**
Androgyny			,013	,006*	,014	,006*	-,003	-,001*
Primary school					-,045	-,002	-,120	-,007
Lower secondary vocational school					-,959	-,105	-,973	-,106
Higher secondary education					-,322	-,076	-,342	-,081
Pre-university secondary education					,246	,099	,198	,079
Intermediate vocational school					,032	,009	,049	,013
Propaedeutic degree					,230	,056	,193	,047
Bachelor's degree					-,010	-,003	-,045	-,015
Master's degree					,275	,089	,263	,086
Doctoral degree					-,121	-,034	-,100	-,028
Age							-,004	-,047
R ²		1.8%		9.3%		13%		13.2%

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

Table 4.4.4 features three variables that hold significant effects throughout the four steps of the MRA. Prior to including sex role behaviour in the analyses, the first significant effect resides, which remains throughout step 4, is the negative appreciation of this set of genres by heterosexual men. After including sex role behaviour into the analysis, it appears that there are positive effects for androgyny and femininity. This means that respondents with higher scores on these two variables are more likely to appreciate this cluster of genres. The effect of femininity is stronger than the effect of androgyny. Neither age nor education level are significant predictors of the preference for multicultural music, although there is a non-significant negative effect for VMBO-graduates. A side note to this is that this study only had four respondents in this category, all of which were gay men. The effects of masculinity and femininity remain, which strengthens the finding that sex role behaviour and sexual orientation each have their own independent effect on the appreciation of multicultural music.

Table 4.4.5 *Regression of preference for highbrow music genres on sexual orientation per gender, sex role behaviour, education level and age*

FACTOR 3	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
HIGHBROW								
Constant	,051		2,081		1,970		2,637	
Heterosexual men	-,170	-,073	-,101	-,043	-,096	-,041	-,022	-,009
Homosexual women	-,062	-,025	,001	,001	,000	,000	,070	,029
Homosexual men	,011	,005	,037	,017	,050	,023	,167	,077
Masculinity			-,273	-,183*	-,266	-,179*	-,276	-,185*
Femininity			-,129	-,074	-,118	-,068	-,075	-,043
Androgyny			-,058	-,026	-,063	-,028	-,134	-,060
Primary school					,769	,042	,443	,024
Lower secondary vocational school					-,406	-,044	-,463	-,050
Higher secondary education					,102	,024	,012	,003
Pre-university secondary education					,066	,026	-,145	-,058
Intermediate vocational school					,230	,062	,303	,081
Propaedeutic degree					-,139	-,034	-,301	-,073
Bachelor's degree					,153	,052	-,001	,000
Master's degree					,113	,037	,061	,020
Doctoral degree					-,093	-,026	-,003	-,001
Age							-,016	-,205*
R ²		0.5%		4.6%		5.9%		8.5%

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

The table above addresses the scores of the four groups on the set of genres referred to as highbrow music. MRA revealed a negative effect of masculinity in steps 2 to 4. Age also influences the appreciation for this genre; younger people are significantly less likely to rate this genre positively. Education level and sexual orientation do not significantly account for any differences between the groups.

Table 4.4.6 Regression of preference for oldies on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 4	Step 1		Step 2		Step 3		Step 4	
OLDIES	B	β	B	β	B	β	B	β
Constant	-,043		-,982		-1,109		-,882	
Heterosexual men	,442	,190*	,452	,194*	,409	,175*	,434	,186*
Homosexual women	-,165	-,067	-,163	-,066	-,167	-,068	-,143	-,058
Homosexual men	-,099	-,046	-,104	-,048	-,175	-,080	-,135	-,062
Masculinity			,008	,006	,006	,004	,003	,002
Femininity			,067	,038	,065	,037	,079	,045
Androgyny			,138	,062	,163	,072	,138	,061
Primary school					1,147	,063	1,036	,057
Lower secondary vocational school					-,205	-,022	-,225	-,024
Higher secondary education					-,012	-,003	-,043	-,010
Pre-university secondary education					,003	,001	-,069	-,028
Intermediate vocational school					,051	,014	,076	,020
Propaedeutic degree					-,029	-,007	-,084	-,020
Bachelor's degree					,007	,002	-,045	-,015
Master's degree					,244	,079	,226	,074
Doctoral degree					,452	,128*	,483	,136*
Age							-,006	-,070
R ²	0.54%		6.2%		8.6%		8.9%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

Table 4.4.6 shows the effects for the factor Oldies. This set of genres is clearly preferred by heterosexual men. Effects of sex role behaviour are not significant at all, but the effect of having accomplished a doctoral degree is – respondents who have a doctoral degree (N = 28) as their highest completed education level are most likely to prefer this set of genres.

Table 4.4.7 Regression of preference for edgy music genres on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 5 EDGY	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
Constant	-,028		,572		,343		1,553	
Heterosexual men	,399	,171*	,265	,114	,308	,132	,443	,190*
Homosexual women	-,219	-,089	-,220	-,090	-,159	-,065	-,033	-,013
Homosexual men	-,076	-,035	-,118	-,054	,049	,022	,262	,120
Masculinity			,057	,038	,053	,035	,036	,024
Femininity			-,337	-,194*	-,299	-,171*	-,221	-,127*
Androgyny			,159	,071	,123	,054	-,007	-,003
Primary school					,781	,043	,190	,010
Lower secondary vocational school					,363	,040	,260	,028
Higher secondary education					,027	,006	-,136	-,032
Pre-university secondary education					,519	,208**	,136	,055
Intermediate vocational school					-,100	-,027	,034	,009
Propaedeutic degree					,349	,085	,054	,013
Bachelor's degree					,197	,067	-,082	-,028
Master's degree					,335	,109	,242	,079
Doctoral degree					-,365	-,103	-,203	-,057
Age							-,030	-,372*
R ²	0.5%		7.8%		14.4%		23%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

The table above indicates the effect of sexual orientation, sex role behaviour, education level and age on the set of genres labelled Edgy, which goes hand in hand with a strong disapproval of the genre Dutch music. Significant effects came up for heterosexual men, who like this cluster better than the other three groups. This effect is significant in Steps 1 and 4. The preference for this set of genres among heterosexual men is joined in Step 2 by a negative significant effect for femininity, which lasts in all following models. This means that respondents with a high score on feminine personality traits are less likely to prefer this cluster.

In Step 3 two education levels yield a p-value of < 0.10 . Respondents with a Master's degree are slightly more likely to appreciate this factor, whereas respondents with a doctoral degree are slightly less likely to prefer this genre. The only significant effect for education level is found among respondents with a VWO-degree, but this significant effect disappears in Step 4 when age is included. Age has a significant negative effect which may partly account for the preference of VWO-graduates

(who are more likely to be young than post-VWO school drop-outs), for younger people are more likely to prefer this genre than older people are.

§ 4.5 Influence of sex and sexual orientation on the appreciation of male, female, straight, gay and gay(-affiliated) artists

Respondents have been asked to select 10 out of 25 artists that they are most likely to listen to from a list that consisted of an equal amount of male and female artists and a similarly equal amount of gay musicians and lesbian artists, completed by five gay-affiliated musicians. This question served to establish group differences in these choices. Post hoc testing revealed significant differences of sexual orientation on preferences for specific artists for men and women separately.

Table 4.5.1 *Group averages on artist choice*

	N	Total male	Total female	Total gay	Total lesbian	Total Gay Top 100
Homosexual (F)	70	1,76	3,20	1,80	1,07	2,17
Homosexual (M)	100	1,66	2,88	2,24	0,69	2,52
Heterosexual (F)	83	2,29	3,53	1,72	0,47	1,99
Heterosexual(M)	81	2,16	2,72	2,58	0,65	1,89

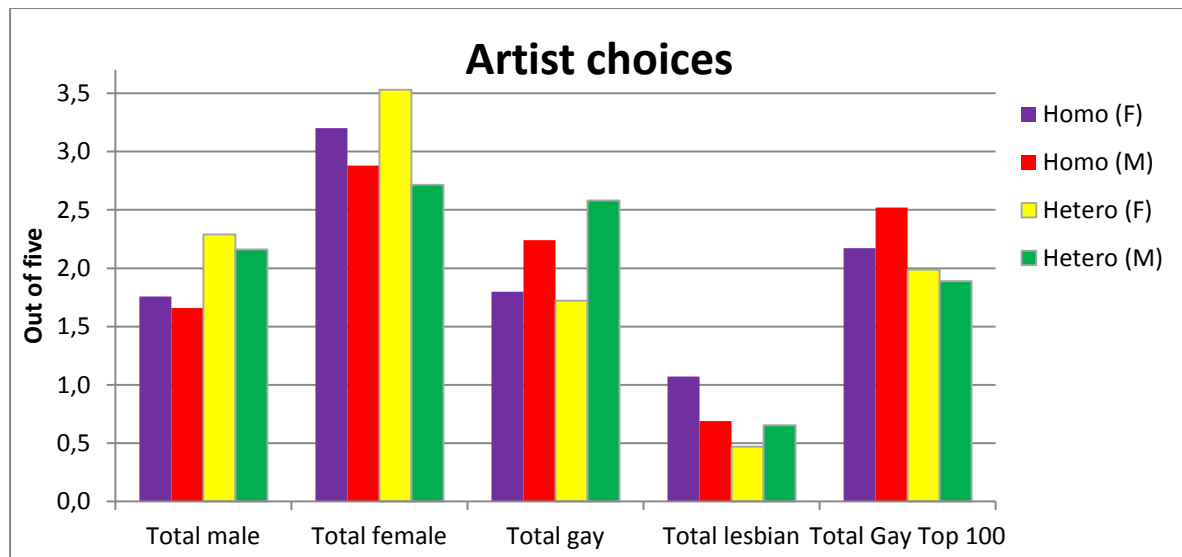


Figure 4.5.1 *Group averages on artist choice*

For each of the five categories on the x-axis, ANOVA's were run. There appeared to be several significant effects with Bonferroni-corrected p-values.

4.5.1 Male artist preference

Separate univariate ANOVAs on the outcome variables revealed a significant effect of sex and sexual orientation on male artist preference: $F(3,330) = 6.007$, $p = 0.001$, adjusted $R^2 = 0.043$. Heterosexual women significantly more often choose male artists as artists they would be most likely to listen to than homosexual men and women (all p -values < 0.03). Heterosexual men significantly more often choose male artists as artists they would listen to than homosexual men do ($p = 0.030$).

4.5.2 Female artist preference

Separate univariate ANOVAs on the outcome variables revealed a significant effect of sex and sexual orientation on female artist preference: $F(3,330) = 9.057$, $p \leq 0.001$, adjusted $R^2 = 0.068$. Heterosexual women significantly more often prefer female artists than heterosexual and homosexual men (all p -values < 0.001). Lesbians significantly more often prefer female artists than heterosexual men do, $p = 0.047$. The difference in preference between lesbians and gay men is not significant.

4.5.3 Male homosexual artist preference

Separate univariate ANOVAs on the outcome variables revealed a significant effect of sex and sexual orientation on male gay artist preference: $F(3,330) = 10.443$, $p < 0.001$, adjusted $R^2 = 0.078$. Straight men significantly more often choose male homosexual artists than lesbians and straight women do: $p < 0.001$. This can directly be explained by the following: from the 81 heterosexual men that filled out the survey, only ten indicate that they would not be likely to listen to Queen¹. As Queen is categorised under 'gay male artist' because of the criterion that bands with gay singers are considered as such, this explains a large part of straight men's gay artist preference. The same goes for Michael Stipe's R.E.M., a band with a gay lead singer that 63 straight men are likely to listen to. The difference between gay men and heterosexual women was also significant; gay men are more likely to listen to a male gay artist than straight women are ($p = 0.013$). It is important, however, to take into account that people might not be acquainted with the specific sexual orientations of artists.

¹Illustrative detail: 17 people indicate Queen as their favourite artist of all times. Only 3 of them are female; among the 14 men there are only 5 gay men.

4.5.4 Female homosexual artist preference

Also for female gay artist preference significant differences of sex and sexual orientation were found: $F(3,330) = 6.435$, $p < 0.001$, adjusted $R^2 = 0.047$. Lesbians significantly more often choose lesbian artists from the list compared to heterosexual women ($p < 0.001$), heterosexual men (0.019) and homosexual men (0.028). The five lesbian artists seem to form a rather specific niche, as Figure 4.5.1 clearly illustrates, which might explain the fact that especially lesbian respondents chose these artists.

4.5.5 Gay Top 100 artist preference

For the fifth category respondents could choose from, the five best selling musicians from the Gay Top 100, univariate ANOVAs yielded significant effects of sex and sexual orientation: $F(3,330) = 6.721$, $p < 0.001$, adjusted $R^2 = 0.049$. Gay men significantly more often select artists from this category than straight men ($p < 0.001$) and straight women ($p = 0.003$) do. The difference with lesbians is not significant. This does not only substantiate the presupposition of a list such as the Gay Top 100, namely that gay men like these specific artists and songs, but also suggests that these preferences polarise with those of straight men and – to a smaller degree – those of straight women. Lesbians do not differ significantly from straight men and women in the appreciation for these artists, but neither do they differ significantly from gay men. This suggests that, although lesbians like these artists a bit better than heterosexuals do, the term ‘gay’ in Gay Top 100 is not transferrable for both sexes.

4.5.6 Summary

Straight men

Within their group, heterosexual men liked female artists the most, better than artists from the other four categories. Their likeliness to choose female artists however is significantly from the probability that lesbians choose female artists. Within their group, straight men liked gay artists second best, but on a group level, heterosexual men significantly more often selected gay artists than straight women and gay women did. Finally, straight men chose straight male artists significantly more often than gay men did.

Gay men

Homosexual men like female artists best within their group, but on a group level they significantly more often chose female artists than straight men did. Artists from the Gay Top 100 come in second for the appreciation within their group and compared to the other groups, gay men significantly more often chose artists from this category than straight men and women did.

Lesbians

Within their group, lesbians also like female artists best and on a group level, they significantly more often selected female artists than straight men did. Within their group, artists from the category 'influential lesbian musicians' were selected the least – as were they by other groups – but lesbians did select these artists significantly more often than the other three groups did.

Straight women

Heterosexual women also like straight female artists better and on a group level, they significantly more often selected female artists than gay and straight men did. They also significantly more often chose straight male artists from the list than gay men and women did.

§ 4.6 Respondent genre classification: masculine or feminine music?

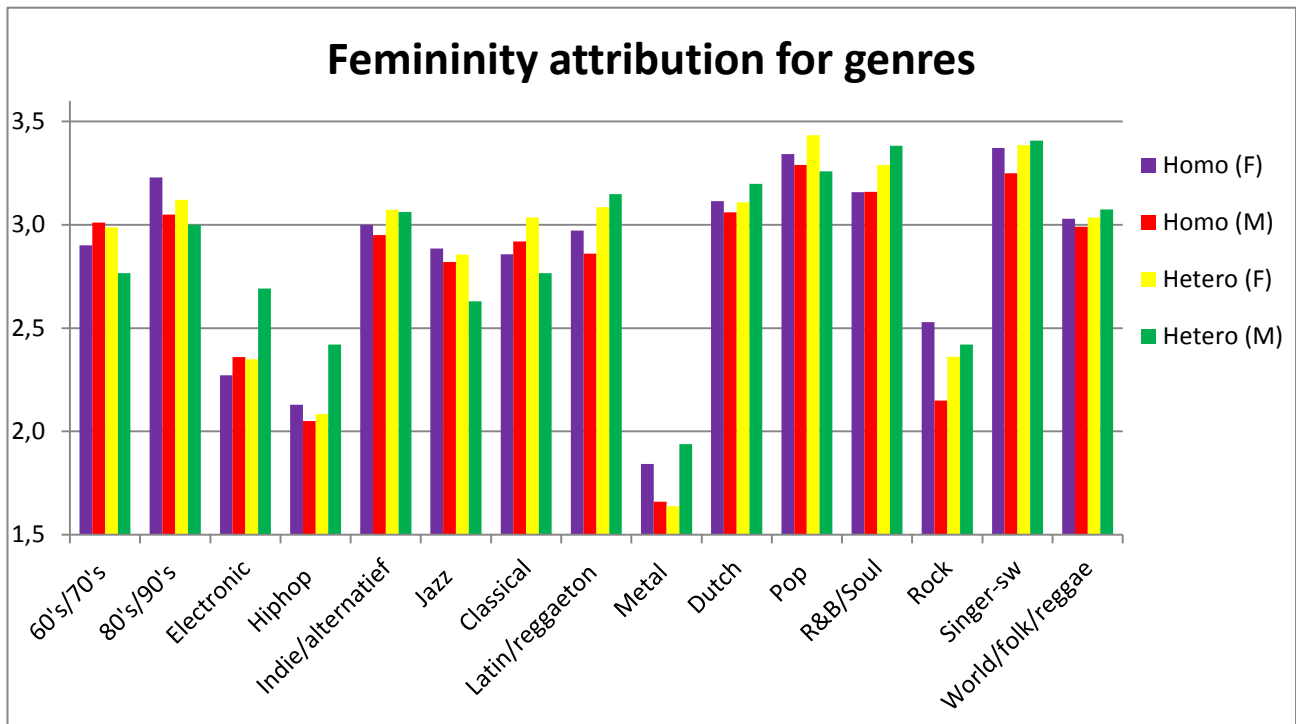


Figure 4.6.1 Group averages on femininity scoring.

Table 4.6.1 Group averages on femininity scoring

FEMININITY RANKING	Homo (F)	Homo (M)	Hetero (F)	Hetero (M)	Total
N	70	100	83	81	334
Age	30	35.64	24.92	29.4	30
Singer-songwriter	3,37	3,25	3,39	3,41	3,35
Pop	3,34	3,29	3,43	3,26	3,33
R&B/Soul	3,16	3,16	3,29	3,38	3,25
Dutch	3,11	3,06	3,11	3,20	3,12
80's/90's	3,23	3,05	3,12	3,00	3,10
World Music/folk/reggae	3,03	2,99	3,04	3,07	3,03
Indie/alternative	3,00	2,95	3,07	3,06	3,02
Latin/reggaeton	2,97	2,86	3,08	3,15	3,02
60's/70's	2,90	3,01	2,99	2,77	2,92
Classical	2,86	2,92	3,04	2,77	2,89
Jazz	2,89	2,82	2,86	2,63	2,80
Electronic	2,27	2,36	2,35	2,69	2,42
Rock	2,53	2,15	2,36	2,42	2,36
Hip-hop	2,13	2,05	2,08	2,42	2,17
Metal	1,84	1,66	1,64	1,94	1,77

This section explores how the four groups characterise the genres they have rated in prior questions in terms of femininity and masculinity. This self-administered classification leaves it up to the respondent to determine to what degree specific genres call to mind associations with femininity. The

information gathered in this section serves to analyse the connection between these associations and the genre appreciation respondents testify to in prior questions.

The table above shows the degrees to which the four groups associate the fifteen genres with gender. They have been asked to rate a genre on a free scale ranging from 1 to 5 where 1 indicated the highest degree of masculinity and where 5 indicated the highest degree of femininity. The table shows a not too revolutionary pattern; mellow and female-dominated genres as Singer/songwriter, Pop and R&B/Soul are rated the most feminine by all groups on average whereas the men-oriented, sturdy and frequently misogynous genres Rock, Hip-hop and Metal are rated most masculine.

In order to reduce the dataset factor analysis has been performed with a Kaiser-normalised Varimax rotation. For the variable femininity scores on genres this yielded the following factors. Only scores of above 0.3 or below -0.3 have been taken into account.

Table 4.6.1 *Factor structure of femininity scoring*

Factor	1	2	3	4	5
Genre	Masculine	Highbrow	Popular-Feminine	Authentic	Oldies
Genres					
60's/70's		0,330			0,653
80's/90's					0,807
Electronic	0,730				
Hip-hop	0,779				
Indie/alternative				0,778	
Jazz		0,744			
Classical		0,794			
Latin/reggaeton			0,658		
Metal	0,831				
Dutch				0,593	
Pop			0,471	0,312	0,337
R&B/Soul			0,745		
Rock	0,753				
Singer-songwriter		0,307		0,597	
World Music/folk/reggae		0,492			

The factors have been named after the patterns that they indicate. Factor 1 is named Masculine for it includes high loadings on genres that are considered rough and in which explicit lyrics are generally salient; a characteristic generally preferred by heterosexual men – the group that also scores high on masculine traits. Factor 2 is referred to as Highbrow represents genres that are generally associated

with an acquired and educated taste. Factor 3, Popular-Feminine, embodies three genres that are famous for their danceability, mellow rhythms and generally female lead singers and also for their prevalence in charts. Factor 4 shows coherence between genres that emphasise use of instruments and are usually performed by bands that play their own instruments and are therefore able to perform authentically. The last factor, Oldies, shows high loadings on the self-explanatory genres 60's/70's/80's/90's and a lower loading of Pop.

Five multiple regression analyses will follow in order to determine the pattern with which the four groups rate the genres in terms of masculinity and femininity. These MRA's will also determine what the best predictor for variance is when sex role behaviour is considered. Heterosexual women are the reference group.

Table 4.6.3 Regression of femininity ranking of edgy genres on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 1	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
MASCULINE								
Constant	-,107		-1,004		-,903		-1,360	
Heterosexual men	,413	,177*	,433	,186*	,422	,181*	,371	,159*
Homosexual women	,129	,053	,122	,050	,112	,046	,065	,026
Homosexual men	-,067	-,031	-,065	-,030	-,079	-,036	-,159	-,073
Masculinity			,031	,021	,024	,016	,030	,020
Femininity			,115	,066	,102	,059	,073	,042
Androgyny			,055	,024	,059	,026	,108	,048
Primary school					-,002	,000	,221	,012
Lower secondary vocational school					,130	,014	,169	,018
Higher secondary education					,155	,037	,216	,051
Pre-university secondary education					-,015	-,006	,130	,052
Intermediate vocational school					-,150	-,040	-,200	-,054
Propaedeutic degree					,093	,023	,204	,050
Bachelor's degree					-,114	-,039	-,009	-,003
Master's degree					-,149	-,049	-,114	-,037
Doctoral degree					,109	,031	,048	,013
Age							,011	,140*
R ²	3.5%		4.2%		5.1%		6.3%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

The table above indicates two significant effects for the femininity of factor Masculine. Throughout all steps of the MRA it appears that heterosexual men think less masculine of this set of genres compared to the reference group. This is seemingly paradoxical effect, considering the factor name Masculine and the fact that heterosexual men, the group with the highest scores on masculine traits in Bem's Sex Role Inventory, attribute the highest scores on femininity for this set of genres. It might be concluded that one does not notice the masculine traits of this genre when one is masculine of nature. Secondly, it appears that regarding this set of genres as feminine increases as age increases given the significant effect for age in Step 4.

Table 4.6.4 Regression of femininity ranking of highbrow genres on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 2	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
HIGHBROW								
Constant	,142		-1,514		-1,380		-1,197	
Heterosexual men	-,348	-,149*	-,276	-,119	-,211	-,091	-,190	-,082
Homosexual women	-,145	-,059	-,176	-,072	-,147	-,060	-,128	-,052
Homosexual men	-,090	-,041	-,072	-,033	,041	,019	,073	,033
Masculinity			,093	,062	,083	,056	,080	,054
Femininity			,336	,193*	,354	,203*	,366	,210*
Androgyny			-,065	-,029	-,100	-,045	-,120	-,053
Primary school					,186	,010	,097	,005
Lower secondary vocational school					-,794	-,086	-,810	-,088
Higher secondary education					-,104	-,025	-,129	-,031
Pre-university secondary education					-,100	-,040	-,158	-,063
Intermediate vocational school					-,177	-,048	-,157	-,042
Propaedeutic degree					-,130	-,032	-,175	-,043
Bachelor's degree					,136	,046	,094	,032
Master's degree					,008	,002	-,007	-,002
Doctoral degree					-,394	-,111	-,369	-,104
Age							-,004	-,056
R ²	1.6%		4.8%		7.1%		7.3%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

As can be derived from the table above, there was a significant effect for heterosexual men when the analysis was run for sex and sexual orientation only. In Step 1, heterosexual men significantly differ from the reference group in the degree to which they find this factor feminine. The other two groups,

homosexual men and homosexual women, also rate this factor lower in terms of femininity than heterosexual women, albeit not significantly. The explanation for this resides in the following. In the second step of the MRA the score on heterosexual men loses its significance as it appears that femininity is the actual predictor. The effect in step 1 can therefore be attributed to the fact that heterosexual men feature low scores on the variable femininity. The effect of femininity remains significant in steps 3 and 4, while respondents with doctoral degree are slightly less likely to associate the highbrow genres with femininity ($p \leq 0.10$).

Table 4.6.5 *Regression of femininity ranking of popular-mellow genres on sexual orientation per gender, sex role behaviour, education level and age*

FACTOR 3	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
POPULAR-FEMININE								
Constant	,082		,074		,091		,531	
Heterosexual men	,173	,074	,120	,052	,110	,047	,159	,068
Homosexual women	-,175	-,071	-,163	-,066	-,160	-,065	-,114	-,046
Homosexual men	-,290	-,133*	-,311	-,143*	-,281	-,129	-,204	-,094
Masculinity			-,008	-,005	-,012	-,008	-,019	-,012
Femininity			-,150	-,086	-,145	-,083	-,117	-,067
Androgyny			,169	,075	,153	,068	,106	,047
Primary school					1,214	,066	,999	,055
Lower secondary vocational school					,265	,029	,228	,025
Higher secondary education					,268	,064	,209	,050
Pre-university secondary education					,182	,073	,043	,017
Intermediate vocational school					-,227	-,061	-,179	-,048
Propaedeutic degree					,119	,029	,012	,003
Bachelor's degree					-,109	-,037	-,211	-,071
Master's degree					,019	,006	-,015	-,005
Doctoral degree					,004	,001	,063	,018
Age							-,011	-,135*
R ²		3.2%		3.7%		5.8%		7.0%

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

Table 4.6.5 points out a clear significant effect for homosexual men in the first two phases of the MRA. This group rates this cluster significantly lower in terms of femininity than other groups do. Especially the difference between gay men and straight men is large. The effect loses its significance

in steps 3 and 4 though. In Step 3, the effect for homosexual men is still noteworthy ($p \leq 0.10$), but totally loses its significance when age is taken into account, which yields a significant effect. The apparent effect among homosexual men can therefore be attributed to the fact that this is on average the oldest group of respondents.

Table 4.6.6 *Regression of femininity ranking of authentic genres on sexual orientation per gender, sex role behaviour, education level and age*

FACTOR 4	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
AUTHENTIC								
Constant	,031		-,595		-,556		-,913	
Heterosexual men	,102	,044	,135	,058	,131	,056	,092	,039
Homosexual women	-,005	-,002	-,007	-,003	-,011	-,004	-,048	-,020
Homosexual men	-,181	-,083	-,174	-,080	-,163	-,075	-,226	-,104
Masculinity			,001	,001	,009	,006	,014	,009
Femininity			,114	,065	,128	,073	,105	,060
Androgyny			,024	,011	,010	,005	,049	,022
Primary school					-,197	-,011	-,022	-,001
Lower secondary vocational school					,432	,047	,463	,050
Higher secondary education					-,189	-,045	-,141	-,033
Pre-university secondary education					,076	,030	,189	,076
Intermediate vocational school					-,100	-,027	-,139	-,037
Propaedeutic degree					-,278	-,067	-,191	-,046
Bachelor's degree					-,172	-,058	-,090	-,030
Master's degree					-,161	-,052	-,134	-,043
Doctoral degree					-,239	-,067	-,286	-,081
Age							,009	,110
R ²	1.1%		1.6%		3.3%		4.1%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

Table 4.6.6 points out that there are no differences in the degrees to which the four groups rate authentic genres in terms of femininity.

Table 4.6.7 Regression of femininity ranking of oldies on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 5	Step 1		Step 2		Step 3		Step 4	
OLDIES	B	β	B	β	B	β	B	β
Constant	0,074		-0,302		0,074		0,647	
Heterosexual men	-0,332	-,142*	-0,395	-,170*	-0,334	-,143*	-0,27	-0,116
Homosexual women	0,075	0,031	0,054	0,022	0,1	0,041	0,16	0,065
Homosexual men	-0,03	-0,014	-0,051	-0,023	0,067	0,031	0,168	0,077
Masculinity			0,105	0,071	0,07	0,047	0,062	0,042
Femininity			-0,066	-0,038	-0,055	-0,032	-0,018	-0,011
Androgyny			0,051	0,023	0,021	0,009	-0,04	-0,018
Primary school					-0,609	-0,033	-0,889	-0,049
Lower secondary vocational school					-0,445	-0,048	-0,494	-0,054
Higher secondary education					-0,384	-0,091	-0,462	-0,11
Pre-university secondary education					-0,145	-0,058	-0,327	-0,131
Intermediate vocational school					-0,675	-,181*	-0,612	-,164*
Propaedeutic degree					-0,524	-,127*	-0,664	-,161*
Bachelor's degree					-0,016	-0,005	-0,148	-0,05
Master's degree					-0,279	-0,091	-0,323	-0,105
Doctoral degree					-0,231	-0,065	-0,154	-0,043
Age							-0,014	-,176*
R ²	2.3%		2.9%		7.0%		8.9%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

For the set of genres referred to as Oldies it is clear that heterosexual men think this factor is less feminine than heterosexual women do. In Step 4 however, this difference loses its significance although a p-value of ≤ 0.10 remains. In Steps 3 and 4 significant effects for education level occur. Respondents with MBO and a propaedeutic degree are less likely to regard this set of genres as a feminine type of music. The same goes for respondents with a Master's degree, although this effect is not significant ($p \leq 0.10$). In Step 4 age yields the final significant effect, meaning that younger people are less likely to think of Oldies as a feminine set of genres than older people are.

4.6.1 Correlation of femininity ranking and appreciation ranking of genres

Correlations were calculated between independent genre rankings and femininity rankings. The correlations were run separately for each of the four groups. Among heterosexual men, only one significant correlation was found. For this group there is a strong negative correlation between the appreciation of Latin and the attribution of femininity to this genre. Furthermore, for straight men, genre femininity holds little relation to their appreciation of this particular genre. Heterosexual women feature one significant effect for 60's/70's, meaning that the more feminine they find this genre, the less they appreciate it. Furthermore three correlations of 0.3 and larger were found, meaning that for heterosexual women, genderedness is more strongly connected to their tastes than for heterosexual men. This is not the case for lesbians; no significant correlations between femininity and appreciation were found for this group. For gay men, only one positive significant effect occurred for 60's/70's, meaning that they attribute high scores on femininity for this genre as well as high scores for appreciation.

§ 4.7 Respondent genre classification: gay or straight music?

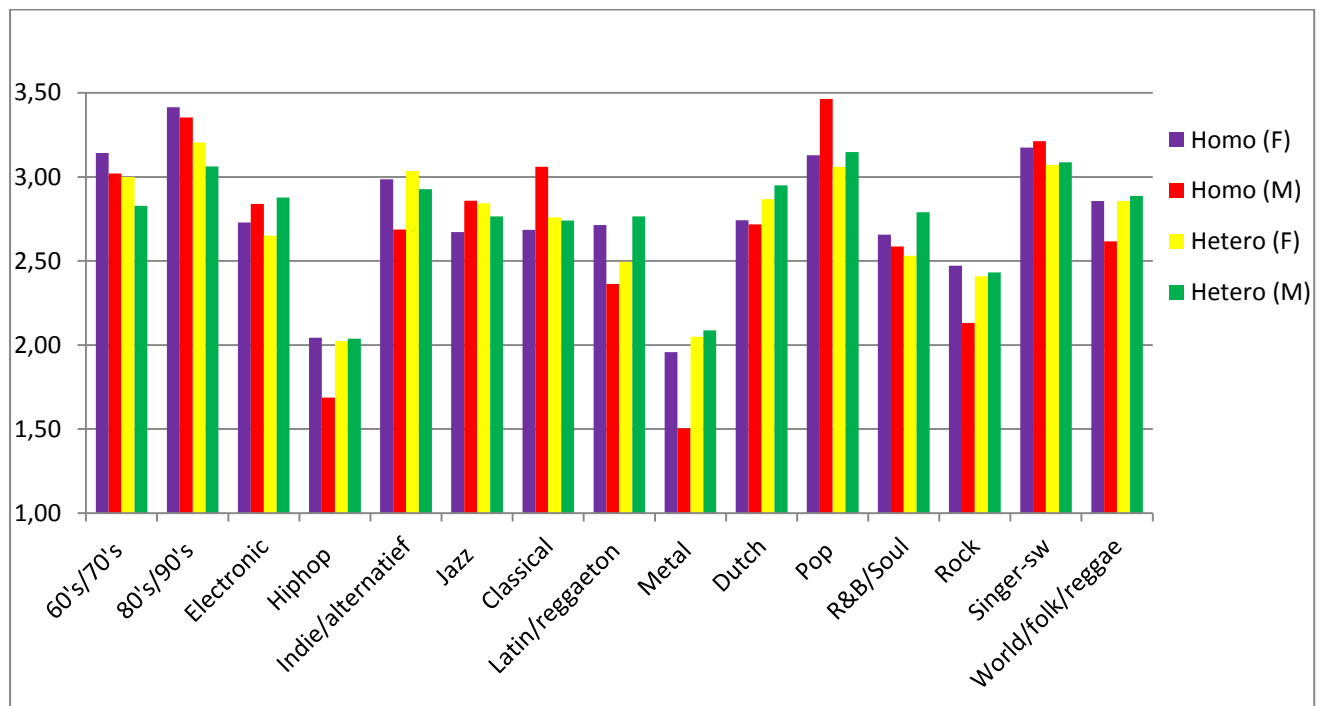


Figure 4.7.1 Group averages on association genres with gay lifestyle

Table 4.7.1 Group averages on association genres with gay lifestyle

GAYNESS RANKING	Homo (F)	Homo (M)	Hetero (F)	Hetero (M)	Total
N	70	100	83	81	334
Age	30	35.64	24.92	29.4	30
80's/90's	3,41	3,35	3,20	3,06	3,26
Pop	3,13	3,46	3,06	3,15	3,20
Singer-songwriter	3,17	3,21	3,07	3,09	3,14
60's/70's	3,14	3,02	3,00	2,83	3,00
Indie/alternative	2,99	2,69	3,04	2,93	2,91
Dutch	2,74	2,72	2,87	2,95	2,82
Classical	2,69	3,06	2,76	2,74	2,81
World Music/folk/reggae	2,86	2,62	2,86	2,89	2,80
Jazz	2,67	2,86	2,84	2,77	2,78
Electronic	2,73	2,84	2,65	2,88	2,77
Total	2,76	2,67	2,72	2,76	2,73
R&B/Soul	2,66	2,59	2,53	2,79	2,64
Latin/reggaeton	2,71	2,36	2,49	2,77	2,58
Rock	2,47	2,13	2,41	2,43	2,36
Hip-hop	2,04	1,69	2,02	2,04	1,95
Metal	1,96	1,51	2,05	2,09	1,90

Table 4.7.1 shows the group averages for association of certain genres with a homosexual lifestyle. The genres that are the associated the least with being gay are the same genres that were associated the least with femininity.

Table 4.7.2 Factor structure of gayness scoring

Factor	1	2	3	4
Cluster	Edgy omnivore	Highbrow	Mellow omnivore	Danceable
Genres				
60's/70's			0,694	
80's/90's				0,761
Electronic	0,390			0,592
Hip-hop	0,807			
Indie/alternative		0,611		
Jazz		0,713		
Classical		0,712		
Latin/reggaeton	0,593		0,354	
Metal	0,790			
Dutch			0,545	
Pop				0,655
R&B/Soul	0,591		0,299	
Rock	0,742			
Singer-songwriter		0,523	0,494	
World Music/folk/reggae	0,297	0,375	0,582	

The factors have been named after the patterns that they indicate. Factor 1, Edgy Omnivore, shows high loadings on a few rough and masculine genres, but also – to a smaller degree – high loadings on multicultural music. The most remarkable feature of Factor 1 is the broadness of the genre pattern. The second factor, Highbrow, suggests that genres that characteristically belong to an acquired taste do not only cohere in terms of appreciation and in terms of femininity/masculinity, but also in terms of gay/straight. The third factor is referred to as Mellow Omnivore for this set of genres also suggests a broad genre pattern, but in more feminine and mellow genres. The final factor is not only concise but also shows a clear coherence of danceable music with a strong suggestion of Disco.

Four MRA's will follow in order to determine the pattern with which the four groups rate the genres in terms of association of an either heterosexual or homosexual lifestyle. These MRA's will also determine what the best predictor for variance is when sex role behaviour is taken into account. Heterosexual women are again the reference group.

Table 4.7.3 Regression of gayness ranking of edgy omnivore genres on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 1	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
EDGY OMNIVORE								
Constant	,064		-,060		-,222		-,675	
Heterosexual men	,190	,081	,173	,074	,124	,053	,073	,032
Homosexual women	,054	,022	,051	,021	,012	,005	-,035	-,014
Homosexual men	-,405	-,186*	-,411	-,189*	-,477	-,219*	-,557	-,256**
Masculinity			,023	,015	,037	,025	,044	,029
Femininity			-,021	-,012	-,034	-,019	-,063	-,036
Androgyny			,028	,012	,057	,025	,105	,047
Primary school					-,681	-,037	-,460	-,025
Lower secondary vocational school					,314	,034	,352	,038
Higher secondary education					,207	,049	,268	,064
Pre-university secondary education					,153	,061	,296	,119
Intermediate vocational school					,348	,093	,298	,080
Propaedeutic degree					,262	,064	,372	,090
Bachelor's degree					-,145	-,049	-,041	-,014
Master's degree					-,118	-,038	-,083	-,027
Doctoral degree					,122	,034	,061	,017
Age							,011	,139*
R ²	5.5%		5.5%		7.9%		9.1%	

* p ≤ 0.05, ** p ≤ 0.01, bold p ≤ 0.10

Reference groups: heterosexual women and vocational college graduates.

Table 4.7.3 shows that homosexual men strongly differ from the reference group in their association of the Edgy Omnivore taste with a homosexual lifestyle. The effect remains throughout all four steps of the MRA. Gay men are less likely to associate this cluster of genres with being gay than the other three groups are. It is remarkable that homosexual women seem to agree with heterosexual men throughout steps 1 to 3. Once again, lesbians seem to attribute the term gay differently than homosexual men. In Step 4, when age is taken into account, it appears that older people are more likely to associate this set of genres with being gay. As a result, the effect for homosexual men increases somewhat due to the overrepresentation of older respondents in this group.

Table 4.7.4 *Regression of gayness ranking of highbrow genres on sexual orientation per gender, sex role behaviour, education level and age*

FACTOR 2	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
HIGHBROW								
Constant	,050		-,280		-,117		,224	
Heterosexual men	-,066	-,028	-,033	-,014	-,019	-,008	,019	,008
Homosexual women	-,244	-,099	-,277	-,113	-,305	-,124	-,270	-,110
Homosexual men	,059	,027	,076	,035	,085	,039	,145	,067
Masculinity			,089	,060	,106	,071	,101	,068
Femininity			,183	,105	,197	,113	,219	,126
Androgyny			-,207	-,092	-,246	-,109	-,283	-,126
Primary school					,437	,024	,271	,015
Lower secondary vocational school					-,047	-,005	-,076	-,008
Higher secondary education					,135	,032	,089	,021
Pre-university secondary education					-,189	-,076	-,296	-,119
Intermediate vocational school					-,109	-,029	-,071	-,019
Propaedeutic degree					-,247	-,060	-,330	-,080
Bachelor's degree					-,224	-,076	-,302	-,102
Master's degree					-,101	-,033	-,128	-,042
Doctoral degree					-,449	-,127*	-,403	-,114
Age							-,008	-,105
R ²		1.2%		2.1%		4.2%		4.8%

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

As can be derived from table 4.7.4, homosexual women are slightly less likely to associate the cluster consisting out of jazz, classical music, indie/alternative, singer/songwriter and world music/folk/reggae with being gay than the reference group. Nevertheless this effect is not significant ($p \leq 0.10$). The

same goes for people with a high score on androgyny. Respondents with a high score on femininity however are more likely to associate these genres with a homosexual lifestyle, but this effect is not significant either ($p \leq 0.10$). The only significant effect was found for education level in Step 3, where it appears that people with a doctoral degree are less likely to think of these music styles as gay. The significance of the effect reduces in Step 4 ($p \leq 0.10$).

Table 4.7.5 *Regression of gayness ranking of mellow omnivore genres on sexual orientation per gender, sex role behaviour, education level and age*

FACTOR 3	Step 1		Step 2		Step 3		Step 4	
	B	β	B	β	B	β	B	β
MELLOW-OMNIVORE								
Constant	-,024		-,819		-,563		-,830	
Heterosexual men	-,036	-,016	-,004	-,002	,042	,018	,012	,005
Homosexual women	,198	,081	,206	,084	,219	,089	,191	,078
Homosexual men	-,029	-,013	-,026	-,012	,001	,001	-,046	-,021
Masculinity			-,024	-,016	-,019	-,012	-,015	-,010
Femininity			,094	,054	,081	,047	,064	,037
Androgyny			,109	,048	,082	,037	,111	,049
Primary school					,941	,051	1,072	,059
Lower secondary vocational school					,295	,032	,318	,035
Higher secondary education					-,285	-,068	-,249	-,059
Pre-university secondary education					-,086	-,034	-,001	,000
Intermediate vocational school					-,148	-,040	-,177	-,048
Propaedeutic degree					-,223	-,054	-,158	-,038
Bachelor's degree					,060	,020	,121	,041
Master's degree					-,461	-,150*	-,440	-,143*
Doctoral degree					-,323	-,091	-,359	-,101
Age							,007	,082
R ²	0.8%		1.6%		4.9%		5.3%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

Sexual orientation and sex role behaviour do not have any significant effect on the degree to which respondents think of this set of genres as a gay type of music. The only significant effect for the mellow-omnivore taste was found among people with a Master's degree. This group of respondents is less likely to associate mellow omnivore music with being gay than respondents from the reference group do.

Table 4.7.6 Regression of gayness ranking of danceable genres on sexual orientation per gender, sex role behaviour, education level and age

FACTOR 4	Step 1		Step 2		Step 3		Step 4	
DANCEABLE	B	β	B	β	B	β	B	β
Constant	-,238		-,771		-,631		,116	
Heterosexual men	,051	,022	,040	,017	,122	,052	,205	,088
Homosexual women	,286	,117	,247	,101	,302	,123	,380	,155*
Homosexual men	,552	,253**	,553	,254**	,704	,323**	,836	,383**
Masculinity			,135	,091	,115	,077	,104	,070
Femininity			,111	,064	,129	,074	,177	,102
Androgyny			-,131	-,058	-,164	-,073	-,244	-,109
Primary school					-,909	-,050	-,1,274	-,070
Lower secondary vocational school					-,203	-,022	-,267	-,029
Higher secondary education					-,220	-,052	-,320	-,076
Pre-university secondary education					,055	,022	-,181	-,073
Intermediate vocational school					-,252	-,068	-,170	-,046
Propaedeutic degree					-,266	-,065	-,447	-,109*
Bachelor's degree					,258	,088	,087	,029
Master's degree					-,090	-,029	-,147	-,048
Doctoral degree					-,440	-,124*	-,340	-,096
Age							-,018	-,229*
R ²	5.3%		6.1%		9.7%		12.9%	

* $p \leq 0.05$, ** $p \leq 0.01$, bold $p \leq 0.10$

Reference groups: heterosexual women and vocational college graduates.

Table 4.5.1.4 shows a significant positive effect for the ratings of homosexual men on the association of Factor 4 with a homosexual lifestyle throughout all four steps. They most strongly differ from the reference group in associating these genres with being gay. Homosexual women seemingly agree with the homosexual men for the effect of being a lesbian is near significant in steps 1 and 3 ($p \leq 0.10$) and becomes significant in Step 4. The obvious assertion made by gay men – that this set of genres is gay music – seems transferrable to lesbians, who associate this type of music with a homosexual lifestyle too. This may partly be explained by the fact that this type of music is often played in gay-oriented cafes and clubs, but is not exactly in line with the effect that was found earlier in the appreciation of artists from the Gay Top 100. In this case, the term ‘gay’ seems to be better transferrable.

The effect of having a doctoral degree is also significant as becomes clear from Step 3 – these respondents are less likely to think of these genres as gay music. In Step 4 the MRA points out that the respondents with a propaedeutic degree are less likely to associate these genres with being gay. The same goes for the variable age: the younger one is, the less one will denominate the factor ‘danceable’ as a typically gay genre.

4.7.1 Correlation of gayness ranking and appreciation ranking of genres

Correlations were calculated between independent genre rankings and gayness rankings. The correlations were run for each of the four groups. For heterosexual men no significant correlations were found, but there were two effects larger than 0.2. For 80’s/90’s a negative effect occurred, meaning that they gayer they find this genre, the less they appreciate it. For Indie/alternative however, the correlation proves that straight men find this genre rather gay and appreciate it. Among heterosexual women no significant effects were found, although they attribute high scores on gayness to Latin as well as high scores in terms of appreciation of the genre. For gay women, no noteworthy correlations were found, but for gay men, three strong correlations occurred, all of which are positive. Homosexual men grant high scores on gayness and on appreciation to Electronic, R&B/Soul and Pop. From this one may conclude that to homosexual men, it matters to what degree a certain genre corresponds to their sexual orientation. This is not true for lesbians though and for heterosexuals, the degree to which they attribute gayness to certain genres hardly affects their appreciation for these genres.

5. DISCUSSION AND CONCLUSION

The results of the analyses call for many individual conclusions, but there is one foremost conclusion to be drawn. The facets that constitute musical tastes as proposed in this thesis, feature small but consistent differences between homosexual men, heterosexual men, homosexual women and heterosexual women. From the fourteen multiple regression analyses that were run there was only one factor that did not yield any significant group differences and the mere part of the effects found can be explained well. The differences that were found, however, do not follow a clear pattern and the coefficient of determination (R^2) is usually below 15% with an exception of 23% in one MRA. The models are therefore not too likely to predict future outcomes.

The analyses did not only presuppose effects of sexual orientation but have also taken into account gender factors by measuring sex role behaviour. In addition, age and education level were considered although these factors were not the primary focus of this study. More informative is the question which of the variables accounted the most for which group differences in what categories.

§ 5.1 Sex role behaviour: gender role conceptualisations

This study draws partially on the explanatory value of gender factors and these have been measured by means of Lipsitz-Bem's Sex Role Inventory. There appeared to be some noteworthy differences in the degrees to which heterosexual men, heterosexual women, homosexual men and homosexual women differ in terms of their self-perceived gender identities. Heterosexual men regard themselves significantly more masculine than homosexual men do. They also identify significantly less feminine than both groups of women and gay men. Straight men are clearly sex-typed whereas gay men are cross-sex-typed. The latter effect is not transferrable for gay women, as both groups of women are sex-typed, although they have slightly higher scores on masculinity.

Especially femininity follows a remarkable pattern, as the two most feminine groups are the gay men and women – straight women come in third. The term 'femininity' or rather 'typically female characteristics' does not apply as strongly to the most common type of woman in terms of sexual orientation as it does to the two minorities in this study. Not only does this imply that gay people think differently of gender identities than straight people do, but it also proves that lesbians may in no case be equalised with straight men. This serves to conclude that the sex in which one is interested as such makes few statements on one's identity. Otherwise, gay women and straight men would have

had more characteristics in common. The data on respondents' sex role perceptions prove that gay and straight men and women think of gender differently, leaving little room to assume that this would be any different for the discernment of genderedness in music.

Gender role conceptualisations were included in fourteen MRA's and masculinity, femininity and androgyny yielded significant effects in five of these MRA's. The conclusions on the role of the BSRI in these MRA's will be discussed from § 5.4 onward.

§ 5.2 Musical affiliation and music listening time

Christenson and Peterson (1988) identify a difference between men and women in how they employ music in their daily lives. They state that men employ music in a personal and central fashion, whereas women implement music in what they call an instrumental and social fashion. This lead to the expectation that the men in this study would display greater personal affiliation with music than women would. Although there is no evidence to presume group differences when sexual orientation is taken into account, it was expected that homosexuals would employ music differently. They were expected to have substantial musical affiliation and ditto daily music listening time for the reason that they belong to a social minority who, according to, e.g., DiMaggio (1987), seek topics such as social recognition by means of music.

None of the expectations regarding musical affiliation and listening time are substantiated by the results. All four groups of respondents testify to quite substantial musical affiliation, scoring 18.35 out of 25 on average. Heterosexual men and homosexual women have the greatest musical affinities and listen to music the most, but this is not significantly different from gay men and straight women. There are no differences in *how* gay and straight people consume music. This refutes the assumption that gay people, like other social minorities, employ music differently from the majority. Patterns in music *use* – not to be confused with music appreciation – cannot be attributed to sex or sexual orientation.

§ 5.3 Approval of discriminatory content

The analysis approval of discriminatory content revealed two significant effects. The older one is, the less likely one is to approve of discriminatory content in music. The second finding identified a group that deviates from the other three groups in terms of emancipation: heterosexual men. This group is significantly less likely to disapprove of music with lyrical slander against women, sexual minorities and other forms of explicit language than homosexuals and women are. From this one can conclude that straight men have a position of hegemony - indeed it is true that straight men seldomly are the subject of discriminatory and aggressive lyrics whereas women and gay people are more likely to be discriminated against. Secondly it proves that people are more likely to oppose to the merriment of discrimination in pop music when they are member of a social group that endures emancipatory arrears. The reason that emancipatorily challenged minorities oppose to discriminatory content is in line with De Nora's (2000) analogy of music as an instrument for behaviour and awareness. She states that music is of tremendous influence on the construction of social thought, which might explain why minorities are aware that their social position does not benefit from popular culture that celebrates slander against them.

§ 5.4 Musical taste differences between homosexual and heterosexual men and women

For the average appreciation of the initial fifteen individual genres, not a single genre was rated exactly the same by any of the four groups. From the multiple regression analyses it appears that although non-sexual orientation related variables affect genre appreciation, sexual orientation as a significant predictor recurs the most. Second is gender role conceptualisation that significantly accounts for parts of the variance in three cases. It needs to be taken into account though that most of the respondents are young and highly educated. This diminished the variance in those variables and therefore they are generally non-effective. The detailed separation of education levels in the MRA's also accounts for the few significant effects found for the groups per level were small and therefore less likely to feature significant effects.

I have found one factor that appeals strongly to heterosexual men, a factor that represents a preference for masculine and sturdy genres (Electronic, Hip-hop, Indie/alternative, Metal and a strong

negative loading for Dutch). Heterosexual men appreciate this set of genres significantly more than all three other groups and there is a strong negative effect of femininity. The assumption made on North's (2007) finding, namely that lesbians would feature strong appreciation of Electronic music and Hip-hop, is not confirmed. Homosexual women grant generally low appreciations to these genres refuting this study's sole theoretically funded hypothesis.

The same effect occurs in a reversed fashion for the Multicultural genres, which are significantly better-liked by respondents with high scores on femininity and androgyny. Multicultural is liked significantly less by heterosexual men. Gay men furthermore stand out in their low approval of Alternative styles, and respondents with high scores on masculinity stand out in having the lowest appreciation scores for Highbrow genres. Highbrow music is also less appreciated by younger people, but furthermore no consistent effects on genre appreciation of either sexual orientation or gender role conceptualisations were found.

§ 5.5 Artist preference

The variable artist preference served to establish whether respondents' sex, gender role conceptualisations and sexual orientation affect respondents' preferences for artists that are male or female, homosexual or heterosexual, or particularly popular among gay men or lesbians. The findings demonstrate that people take into account musicians' gender and sexual orientation in artist choice. A main difficulty here was the interference of gender factors and sexual orientation factors. Christenson and Peterson (1988) and Millar (2008) state that men prefer male artists whereas women prefer female artists. This is true for the heterosexuals in this sample, but not for the homosexuals.

It appears that straight men and women are more likely to choose straight male artists than homosexual men and women are. Women, straight and gay, are most likely to choose straight female artists. It is therefore probable that the reason for these differences resides in the degree to which one can identify with a certain artist. The women in this sample prefer female artists, and in addition, straight women also prefer straight male artists.

The lesbian niche is an entirely different matter. Artists in this category are not too famous and have earned most of their status as lesbian cult-figures rather than as popular musicians. In addition, they are described as influential artists for their contribution to the emancipation of lesbians,

whereas the two most-chosen gay male artists, Queen (Freddy Mercury) and R.E.M. (Michael Stipe), are not. It is therefore not surprising that lesbians are at all familiar with these lesbian artists, but it is also much more likely that they prefer these artists for social and cultural identification reasons.

Gay men are also more likely to be attracted to artists that are gay or gay-affiliated and even here, they only stand out in the latter. The patterns of preference for artists in the category Gay Top 100 are clear-cut: gay men significantly more often choose artists from this list. Lesbians come in second, but do not differ significantly from straight respondents. The term 'gay' in Gay Top 100 therefore is not transferrable for both sexes, but the artists as selected in the Gay Top 100 are obviously spot on. It is impossible, however, to determine what came first: are these artists present in the Gay Top 100 because gay men like them, or do gay men like these artists because they are represented in a chart such as the Gay Top 100? In both cases it can be concluded that this is a niche just like the lesbian artist choice is, but the explanatory characteristics reside within the reception side whereas in case of the lesbian niche, most of the explanatory value occurs on the production side.

Straight men are a special case. They seem to relate more to the criterion that artists are male rather than heterosexual, drawing on their significantly stronger tendency to choose male gay artists. This could call for withdrawal of the prior statement that respondents choose artists with whom they can identify themselves, as this is not likely for straight men and gay musicians. Nonetheless the mere part of this effect is constituted by the appreciation of Queen and R.E.M., who are included in the data as a gay band. It needs no further explanation that Freddy Mercury is a world-famous singer who is not primarily evaluated upon his sexual orientation but on his legendary status as a macho classic rock artist. The same goes for R.E.M. - although their status is different and Michael Stipe has never flamboyantly acted upon his sexuality in public, it is a well-respected band that operates in the Rock genre as well – the genre that straight men like best by far. It is very well possible that these artists have evolved beyond the label of being gay, or may even never have had this label as it has never been a relevant criterion. This is comparable to for instance ethnic authors who are no longer seen as emissaries of their social group but receive judgment bases on their personal merit.

Straight men's affiliation with gay male artists corresponds to Christenson and Peterson's (1988) finding that men use music in a personal and central fashion, whereas women implement music in an instrumental and social fashion. To men, tastes are more personal, making that it does

not matter what kind of social connotation a certain artist or genre brings along. Women see music more as a social entity, making that they see their musical preferences in a larger spectrum than men do and are therefore more likely to ascertain the social and emancipatory value of music. For lesbians, this might account for their clear appreciation for the lesbian niche – an effect that is not transferrable for homosexual men.

Addressing solely the differences in music employment between men and women is not sufficient, for in the dimension of sexual orientation, there is reason to believe that lesbians differ from gay men. This may partially be explained by the different social statuses of the two groups. For gay men, a widely accepted and celebrated stereotype is at hand – that of the camp, flamboyant gay man that primarily makes people laugh – whereas for lesbians, it is more difficult to adopt a stereotypical pattern of conduct. The fact that lesbians do not associate music that strongly with their own sexuality, whereas gay men do the opposite, suggests that adopting tastes that they themselves find gay, is a way of gay men to fit in a certain recognisable pattern. The stereotype as mentioned earlier draws strongly on festivity and celebration: matters that are almost impossible to detach from music. It is therefore very likely that ‘gayness’ is not an intrinsic measure implemented by gay men, but much more an exponent of their stereotype – a stereotype that does not apply to lesbians.

Artist preference is best explained through the identification purposes that people seek with these artists and it shows a close link to gender role conceptualisations, as the clearly sex-typed heterosexual men and women (Bem, 1974) groups are the only groups who prefer artists of their own sex, be this a conscious process or not. This is in line with Frith’s (1978) and Hebdige’s (1979) analogy of the desire to create socio-cultural boundaries. This makes it questionable, drawing on straight women’s preference of straight male artists, that artist preference has a sexual motive.

§ 5.6 Masculine and feminine music

From the ranges with which respondents attribute masculinity and femininity scores to certain genres, one thing can be concluded: people very much conceptualise music in terms of gender. This is not surprising, for gender patterns in popular music are elaborately theorised, but there are some differences between homosexual and heterosexual men and women in how these gender patterns are distinguished.

I have found one factor that heterosexual men find exceptionally feminine, which is called Masculine. This paradoxical effect is well-explainable for straight men, who are strongly sex-typed (Lipsitz-Bem, 1974), feature high scores on masculine traits and are therefore less likely discern masculine traits, for it is their standard. The cluster Popular-Feminine, that is rated exceptionally masculine by gay men, generates the same effect. Gay men think these styles are more masculine than other respondents do, which is inherent to gay men's high scores on feminine traits in the BSRI from which can be concluded that femininity is their standard. A final singularity is the fact that heterosexual men do not think of Oldies as feminine genres whereas other respondents do. It is no coincidence that straight men testify to the largest appreciation of 60's/70's/80's and 90's music in the genre ranking section.

Nonetheless, there is little evidence to back up any interaction between the appreciation of genres and the conceptualisation of genderedness in genres. There are hardly any noteworthy correlations between the two, which leads to two suppositions. First, respondents do seem to conceptualise 'female' and 'male' music as a legitimate entity, but not to a degree where it affects their personal appreciation of these genres. The identification of genderedness in music is a mere objective qualification and not a measure of subjective appreciation, which is in line with DiMaggio and Ostrower's (1990) conclusion that race and taste are connected, but that this remains on an objective level and does not seem to serve inclusion through exclusion. Secondly this information suggests an emancipatory development in taste patterns, where gendered boundaries are existent, but impotent for aesthetic evaluations.

§ 5.7 Gay and straight music...

In defining sets of genres in terms of association with a gay or a straight lifestyle, three of the four factors seem to call to mind conceptualisations in these terms, but much more than the conclusion that people more or less conceptualise gayness in music cannot be drawn. The only considerable effect occurs in the taste pattern Danceable, which includes 80's/90's music, electronic music and pop. All respondents think this genre is related to a homosexual lifestyle, but lesbians and especially gay men stand out.

There is also little reason to assume interaction between the appreciation of genres and the conceptualisation of gayness in these genres. A few significant effects were found, in which it

appeared that only gay men seem to be concerned with whether certain styles correspond to their identities. In three cases, they grant high scores on gayness as well as on appreciation. It is remarkable that not only heterosexual are not concerned with whether music is gay, but that this effect is also true for homosexual women.

It is informative that the group that can be said to know what they are talking about, associate gayness with music genres differently than heterosexual respondents do. This proves that there is no exhaustive general definition of what is gay, but it does prove that being gay goes beyond the matter of sexual attraction. The fact that associations with being gay prime for this factor specifically, namely that of styles eminently overrepresented in occasions that attract gay people, leads to a generic but probable conclusion. Places such as gay bars and clubs, and for instance the Eurovision Songfestival, where these styles of music are overrepresented are likely to be of much greater explanatory value than the assumption that people intrinsically associate music with being gay or straight – the development of taste by social environment as proposed by Bourdieu's (1979) homology of social class and taste development. It is also notable that straight men are least likely to regard the music they prefer as 'theirs' whereas gay men very strongly adopt 'their' genres. This is probably because straight men are part of the dominant, heteronormative culture and therefore underestimate their own socio-cultural boundaries for they are rarely forced to stand up as a group.

Gay men are much more aware of the fact that they are a minority and that this minority membership does not only yield, but also adopt and reaffirm certain tastes. Ironically though, the analysis that best addresses the primary objective of this study – to discover whether there is such a thing as 'gay music' – proves to be of the least explanatory value.

§ 5.8 ... black and white differences?

In conclusion I want to argue that it is not only possible but also informative to detect specific musical taste patterns that reflect social identity patterns. The term 'musical taste pattern' remains a complicated phenomenon that is up for further interpretation. Nevertheless this study definitely adds a new organising principle to the chart, although the entanglement of music and sexual orientation features many shades of grey.

Straight men find masculine genres less masculine, which is attributed to the fact that masculinity is their standard and does therefore not stand out. Remarkably though, gay men find genres that all respondents associate with being gay, the gayest of all. For homosexual men apparently, if the characteristics of certain genres correspond to their standard, this does not mean that they do not notice these characteristics. Indeed they belong to a standard situation that they are not only well-aware of, but which they also care to emphasise for the exact reason that it is deviant. This makes a statement of hegemony as well. Heterosexual men do not strongly disapprove of discriminatory content and indicate that they find strongly masculine genres not that masculine at all. The reason for this is that they are used to being masculine and to the privilege of rarely being discriminated against.

Gay men clearly discern gay typicalities and emphasise them, although one would expect that being gay and more feminine is just as much their standard as being heterosexual and more masculine is to straight men. Minorities are more aware of what is typical of the majority and of what makes the minority different from the majority, than the other way around. Gay men are also appealed by artist persona as described by Becker (1982), Peterson (1997) and Donze (2010). Artists such as Madonna effectively emphasise a certain image that yields great legitimacy amongst gay audiences. Artists with similarly strong persona contribute to frames that easily communicate cultural messages, as referred to by Goffman (1974) and Donze (2010), not only to insiders but also to outsiders who primarily use this to classify 'the other'. Gay men are clearly willing to maintain and display these frames, which is consistent with the premises made by DiMaggio and Ostrower (2010). Affiliating with gay-related music reflects the desire of an upwardly mobile minority to maintain credible recognition and membership in both the dominant and the minority culture.

The differences as a result of education level and age have not been discussed elaborately although they take up a lot of space in the MRA's. Although present, the differences do not call to mind elaborate patterns. Nevertheless they do indicate that there might just as well be other, non-included factors that might explain a part of the variances found. It is clear that there is substantial variance between the sexes and their orientations, but from this study one cannot conclude that sexual orientation is a major predictor. As Brett and Wood (2002) state, there definitely is such a thing as gay-affiliated music, and this study underwrites that finding. The appreciation for this type of music however resides mainly within the social and political connotation. The association between sexual

orientation and gender role conceptualisations is beyond probable, and as the differences appear to exist on the level of the social group, the idea of a homology as described by Bourdieu (1979) is still at work.

I therefore argue for continuation of multivariate analyses in future research for the dimensions of musical taste determinants are complicated. Concentrating on only one dimension provides incomplete information and could lead to the acceptance of for instance the starting point for this thesis: the widespread acknowledgement of the one-dimensional and poorly theorised term 'gay music'. This study shows that sexual orientation indisputably needs to remain on the chart of organising principles in music taste patterns. It also shows that some caution is advisable though, when music is attributed to a minority that has not even reached reciprocal agreement on what is gay and what is not, let alone that the rest of society is able to make exhaustive statements. Nevertheless, an enlightened conclusion to this study is that there is reason to believe that society as a whole has not emancipated beyond noticing, but has evolved beyond caring about what is gay.

Madonna did not bring gay to the Super Bowl – she brought what people like to *believe* is gay.

§ 5.9 Suggestions for future research

One needs to take into account a number of shortcomings to this thesis. First of all, the population of this research is narrow and the sample has not been randomised. It is also hard to determine causality. One needs to conclude that a multitude of factors has been neglected for the parameters of a master's thesis simply do not permit large quantities of potential analysis. In this thesis, genres have not been defined optimally. For this reason a collective could be set up in which the four groups of respondents perform self-administered genre clustering. This way respondents first construct metagenres (Christenson and Peterson 1988) and value them afterwards. This increases the construct validity of the research.

An instrument to elaborately map patterns in taste differences between homosexuals and heterosexuals could be multidimensional scaling analysis. Multidimensional scaling analysis is often implemented in marketing science and psychology and is convenient for extracting patterns from large data sets. It enables visualisation of preferences and perceptions on for instance products. Respondents compare pairs of products and state their perceived degree of similarity entirely of their

own accord. This analysis therefore yields results that are fully based on the respondent's judgment and could therefore be implemented in the development of independent genre clustering and consequent genre appreciation.

Another informative method would be to examine the differences in the tastes of gay people who are familiar with 'they gay scene' (bars, discos, events such as the Gay Pride and Pink Monday) and people who do not participate in gay-related activities. This measures two personal strong expectations, namely that gay tastes are merely learned and nurtured rather than intrinsically conceived and that there is a significant amount of gay people that does not feel any affiliation for the gay community, let alone the gay cause. In this study, respondents have not been differentiated on this variable and this might bias the outcomes for these groups. A general point of improvement is to enlarge the number of respondents. A number of 334 respondents is sufficient for the purposes of a master's thesis but there is enough room to widen the scope in terms of education level, age, origin etcetera. Randomisation is difficult given the statistical challenge of finding an equal amount of gay and straight people but with the right resources, it is not impossible.

Ultimately I propose a longitudinal study that inquires the development of genre preferences in both homosexuals and heterosexuals. A longitudinal study would inquire whether genre preferences develop differently for homosexuals and heterosexuals as their sexual identities shape.

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7. APPENDIXES

**Table 8.1 Correlations femininity ranking and appreciation ranking of genres
Heterosexual men (N=81)**

Correlation	Feminity ranking and genre ranking
60's/70's	-,098 ,382
80's/90's	,024 ,829
Electronic	,044 ,695
Hiphop	,005 ,965
Indie/alternative	,000 ,999
Jazz	,091 ,421
Classical	,041 ,718
Latin	-,233 ,036
Metal	-,138 ,219
Dutch	,034 ,764
Pop	-,060 ,596
R&B/soul	-,153 ,171
Rock	,078 ,490
Singer-songwriter	-,184 ,099
World Music/folk/reggae	-,054 ,635

**Table 8.2 Correlations femininity ranking and appreciation ranking of genres
Heterosexual women (N=83)**

Correlation	Feminity ranking and genre ranking
60's/70's	-,358** ,001
80's/90's	,021 ,848
Electronic	,247* ,024
Hiphop	,056 ,617
Indie/alternative	-,146 ,189
Jazz	,112 ,316
Classical	-,029 ,229
Latin	,304** ,005
Metal	,222 ,044
Dutch	,309** ,005
Pop	-,105 ,343
R&B/soul	,021 ,850
Rock	,315** ,004
Singer-songwriter	-,019 ,861
World Music/folk/reggae	,145 ,192

**Table 8.3 Correlations femininity ranking and appreciation ranking of genres
Homosexual women (N=70)**

Correlation	Feminity ranking and genre ranking
60's/70's	-,019 ,877
80's/90's	-,187 ,122
Electronic	,015 ,904
Hiphop	-,074 ,545
Indie/alternative	,120 ,323
Jazz	-,120 ,321
Classical	-,083 ,494
Latin	-,243 ,043
Metal	,005 ,967
Dutch	-,130 ,283
Pop	-,043 ,725
R&B/soul	-,054 ,655
Rock	,100 ,409
Singer-songwriter	,093 ,446
World Music/folk/reggae	-,062 ,609

Table 8.4 Correlations femininity ranking and appreciation ranking of genres Homosexual men (N=100)

Correlation	Femininity ranking and genre ranking
60's/70's	,204 ,042
80's/90's	,021 ,832
Electronic	-,089 ,376
Hiphop	-,007 ,949
Indie/alternative	-,038 ,708
Jazz	,150 ,135
Classical	,119 ,238
Latin	,221 ,027
Metal	,005 ,961
Dutch	-,053 ,599
Pop	,007 ,943
R&B/soul	,209 ,037
Rock	-,078 ,443
Singer-songwriter	,180 ,073
World Music/folk/reggae	-,021 ,836

**Table 8.5 Correlations gayness ranking and appreciation ranking of genres
Heterosexual men (N=81)**

Correlation	Gayness ranking and genre ranking
60's/70's	-,174 ,149
80's/90's	-,223 ,064
Electronic	,015 ,904
Hiphop	,059 ,630
Indie/alternative	,235 ,050
Jazz	,054 ,656
Classical	-,082 ,502
Latin	-,038 ,753
Metal	-,040 ,743
Dutch	,029 ,813
Pop	,061 ,615
R&B/soul	-,016 ,897
Rock	,182 ,132
Singer-songwriter	-,063 ,604
World Music/folk/reggae	,065 ,593

**Table 8.6 Correlations gayness ranking and appreciation ranking of genres
Heterosexual women (N=83)**

Correlation	Gayness ranking and genre ranking
60's/70's	-,063 ,574
80's/90's	-,022 ,841
Electronic	,136 ,220
Hiphop	,050 ,657
Indie/alternative	,037 ,743
Jazz	,117 ,290
Classical	,166 ,134
Latin	,257 ,019
Metal	,162 ,143
Dutch	,122 ,273
Pop	-,155 ,162
R&B/soul	,069 ,538
Rock	,133 ,232
Singer-songwriter	,187 ,091
World Music/folk/reggae	,154 ,163

**Table 8.7 Correlations gayness ranking and appreciation ranking of genres
Homosexual women (N=70)**

Correlation	Gayness ranking and genre ranking
60's/70's	-,174 ,149
80's/90's	-,223 ,064
Electronic	,015 ,904
Hiphop	,059 ,630
Indie/alternative	,235 ,050
Jazz	,054 ,656
Classical	-,082 ,502
Latin	-,038 ,753
Metal	-,040 ,743
Dutch	,029 ,813
Pop	,061 ,615
R&B/soul	-,016 ,897
Rock	,182 ,132
Singer-songwriter	-,063 ,604
World Music/folk/reggae	,065 ,593

Table 8.8 Correlations gayness ranking and appreciation ranking of genres Homosexual men (N=100)

Correlation	Gayness ranking and genre ranking
60's/70's	,191 ,056
80's/90's	,185 ,065
Electronic	,394** ,000
Hiphop	,037 ,717
Indie/alternative	,247 ,013
Jazz	,123 ,224
Classical	,228 ,022
Latin	,084 ,407
Metal	,073 ,469
Dutch	,128 ,205
Pop	,267** ,007
R&B/soul	,376** ,000
Rock	,118 ,242
Singer-songwriter	,174 ,083
World Music/folk/reggae	,006 ,950

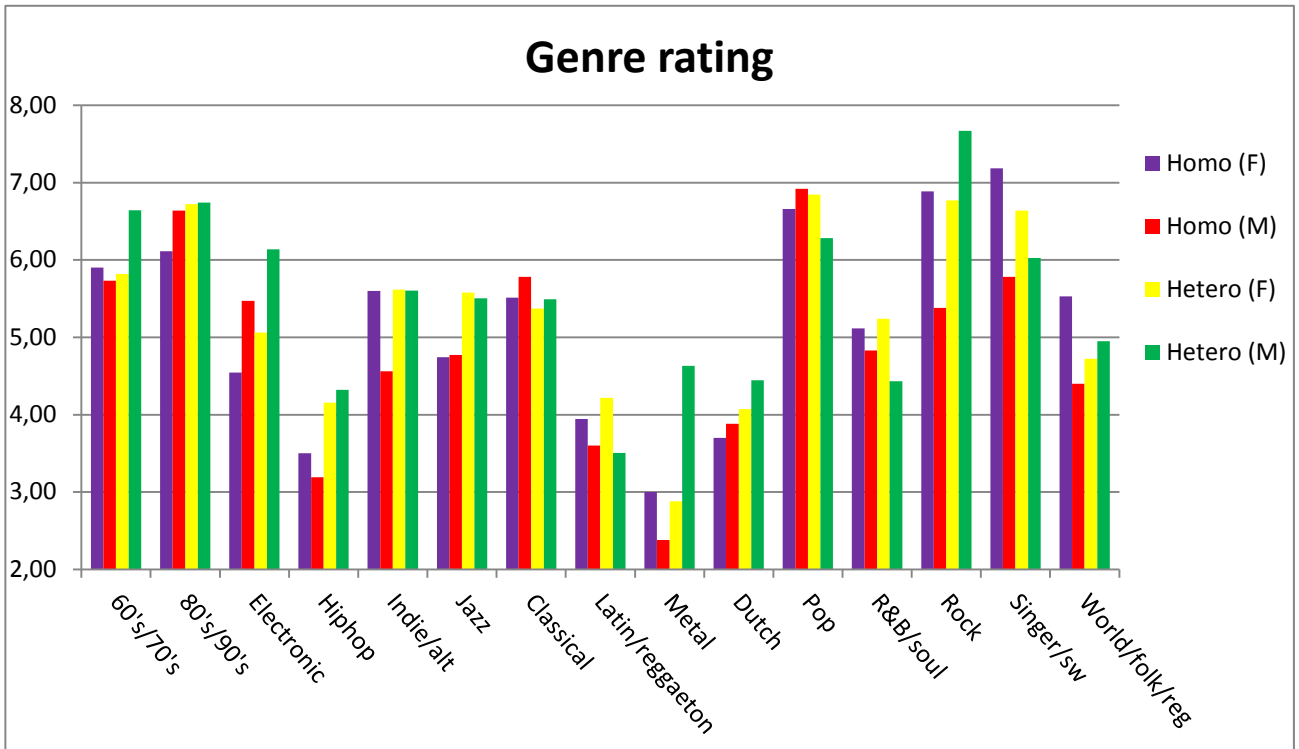


Figure 8.1 Average rating of genres by homosexual and heterosexual men and women.

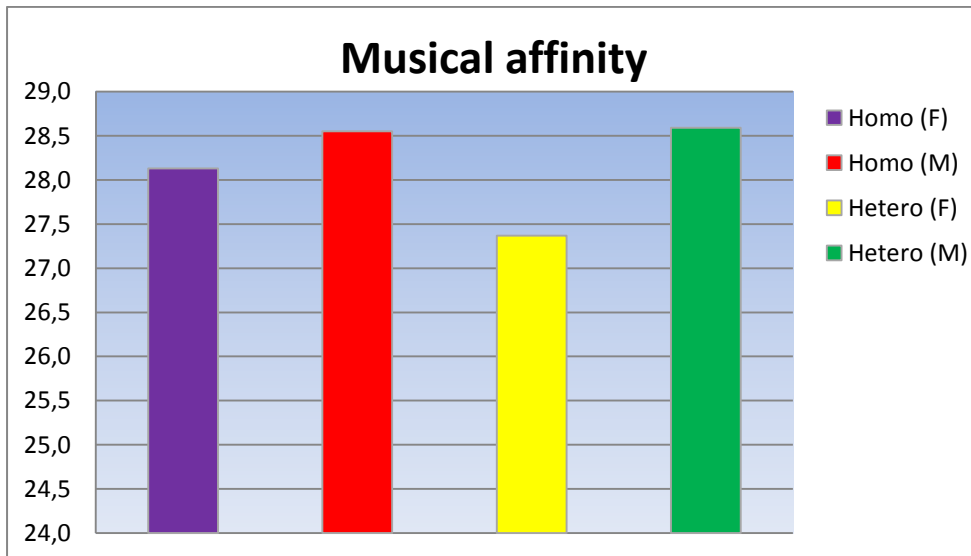


Figure 8.2. Group averages for the variable musical affiliation.

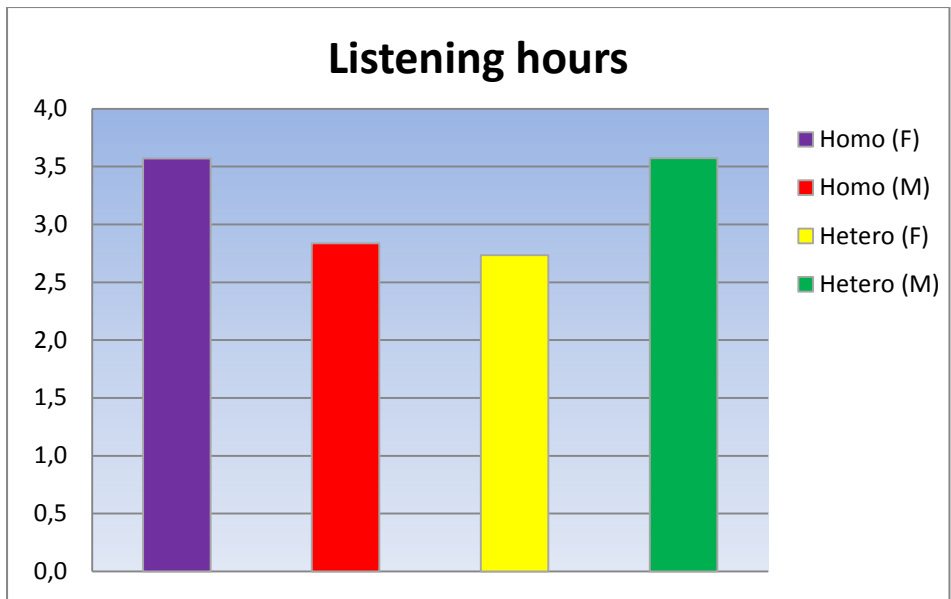


Figure 8.3. Group averages for the variable music listening time.

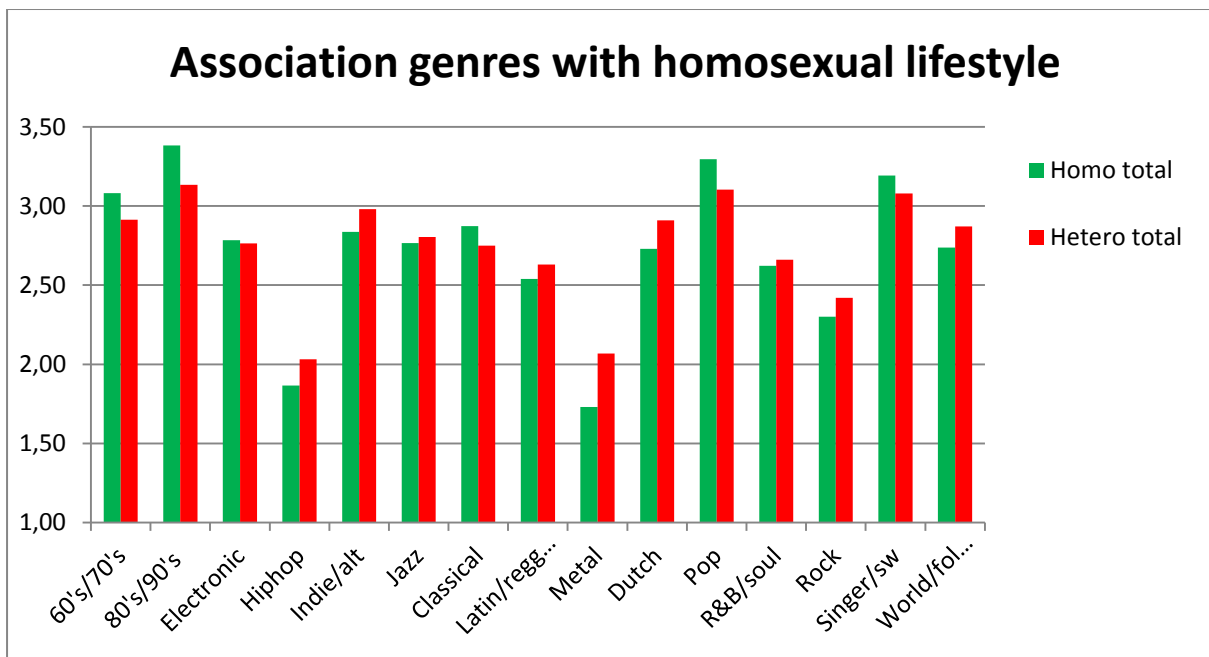


Figure 8.4. Group averages for the association of genres with being gay.