

# Research on cultural stratification in Poland: results and methodology

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**Value change and Cultural stratification in Czechia and Poland: findings and methodological remarks.**

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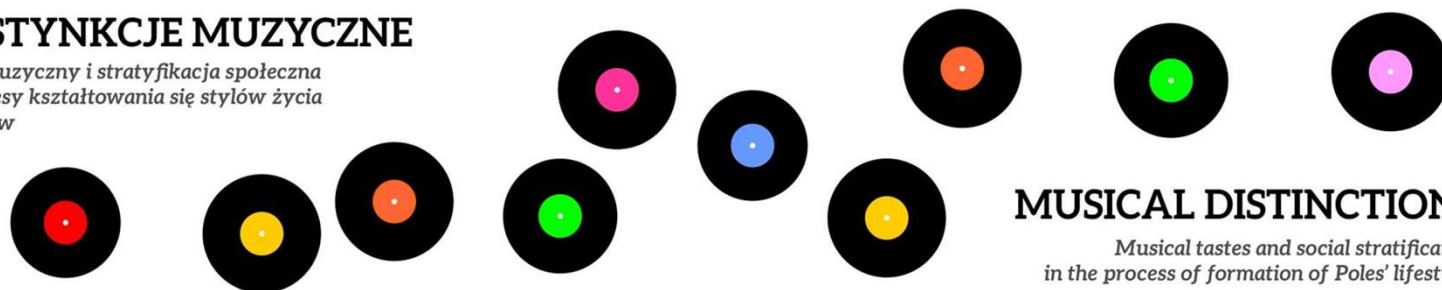
The presentation is based on the results of quantitative research (nationwide random sample) carried out as a part of the research project “***Musical distinctions. Musical tastes and social stratification in the process of formation of Poles’ lifestyles***”.

<http://www.md.ifispan.pl/>

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## DYSTYNKCJE MUZYCZNE

*Gust muzyczny i stratyfikacja społeczna  
a procesy kształtowania się stylów życia  
Polaków*



## MUSICAL DISTINCTIONS

*Musical tastes and social stratification  
in the process of formation of Poles’ lifestyles*

# Methodology

- The research was pursued from February to June 2019 by the consortium of DANAE/REALIZACJA.
- Nation-wide probabilistic sample of population aged 15+
- 2007 interviews were completed.
- Overall response rate: 50.4% (calculated according ESS standards).

# Questionnaire

The topics covered in the questionnaire:

- ❑ leisure activities: going to the cinema, theatre, discos, leisure trips, playing sports, attending religious meetings, meeting family, reading newspapers, watching television, spending time playing computer games and using social media
- ❑ preferred TV programmes, series, films, radio stations listened to and magazines read by the respondent
- ❑ music-related activities: how the respondent listens to music (from records, from music channels, from digital files), circumstances of listening (driving, social gatherings, cleaning, work, relaxation), concert attendance

# Questionnaire

The topics covered in the questionnaire:

- the respondent's musical preferences (open questions, closed questions about music genres and artists, listening to music tracks); musical preferences of the respondent's parents, his/her partner/spouse and friends
- number of books and music recordings were in the family home,
- spending time with the children, including participation in cultural life and school-related matters,
- perceptions of musical genres from the point of view of prestige (whether the respondent believes that there are genres that people appreciate more and genres that they appreciate less)

Now we would like to present you with excerpts from various pieces of music, more or less well-known. After listening to each piece, we will ask you if you know the piece and if you like it. Please tell us, whose piece of music do you think it is? Please indicate one of the following possibilities:

Zaprezentowany fragment utworu:	Lista
Pink Floyd, Time	Metallica,
	Pink Floyd
	T. Love
	Queen
	Iron Maiden
	U2
	R.E.M.
	Coldplay,
	Guns N' Roses
	Myslovitz

Do you like the music?

# Questionnaire

The topics covered in the questionnaire:

- ❑ the respondent's foreign contacts and the amount of money they would be willing to spend on various cultural entertainment (including theatre performances and concerts),
- ❑ socio-demographic characteristics (education, employment situation) of the respondent, his parents and spouse (partner) and household income,
- ❑ indicators of social capital: possibilities for respondents to be helped by family and friends in various life situations.

# The EGP class scheme

**The Erikson–Goldthorpe–Portocarero class scheme that we used includes six categories.**

- big owners, top-level managers, high government officials and specialists, *service class*,
- lower-level white collars such as technicians, nurses, accountants, clerks in routine jobs, and sales and service workers,
- owners and self-employed outside agriculture,
- skilled workers,
- unskilled workers,
- farmers, which includes farm owners and farm workers



# Qualitative study

- A nationwide scope of the research. Primary unit of analysis → family.
- Each family study consisted of In-Depth Interview(IDI) with partners and their children (aged 8+) and a Focus Group Interview (FGI) with all family members.
- Selection of specific families for the study - 4 criteria:
  - Respondents' interest in music;
  - Having a child/children;
  - Socio-professional category (so-called „cultural elites”, middle and lower white-collar workers, owners, manual workers, farmers);
  - Type and size of place of residence.
- 40 families participated in the study, 8 from each profile.
- Study was conducted in September and October 2021 (online).

Stratification of culture: case of the  
homology of musical tastes in Poland

# Introduction

- In studies on cultural stratification the “homology” means that class differences correspond to a system of lifestyle differences (Bourdieu 1984).
- However, empirical studies indicate that the stratification of culture is not limited to a one-dimensional gradation (Bennett et al. 2009; Prieur, Savage 2013; Cebula 2013; Bachórz et al. 2016).
- In sociological terminology, this may mean that cultural practices are not subject to the same regularities, which refer to the existence of similar mechanisms of class stratification. In case of musical tastes there are many music genres and it is unlikely that people evaluate them according to similar criteria.
- Our analyses focus on the homology of musical tastes in Poland. We identified six genres that cover a fairly diverse spectrum of musical preferences. Our hypothesis is that class stratification overlaps cultural distances but it works in a milder version of the Bourdieusian homology framework.

# Research Questions

We identified six genres that cover a fairly diverse spectrum of musical preferences

Classical music	Jazz	“Ambitious” rock
<ul style="list-style-type: none"><li>• Traditionally belongs to a sophisticated and most prestigious culture (highbrow culture), which is legitimized by the school system and the media, at least until recently (Di Maggio 1982; Bourdieu 1984; Bennett et al. 2009).</li></ul>	<ul style="list-style-type: none"><li>• Music for an culturally experienced audience, associated with Western music and the American upper middle class.</li><li>• All this leads to treating jazz as much appreciated as classical music among people of upper-middle class and its lesser popularity in the lower classes.</li></ul>	<ul style="list-style-type: none"><li>• Rock pieces or artists regarded classical in the genre that inspire successive generations of artists (e.g. Led Zeppelin, King Crimson, Deep Purple, Pink Floyd, Hey, Manaam, Republika).</li><li>• Just like jazz, it requires preparation and its recipients are listeners who are musically “prepared.”</li><li>• It seems that its supporters should come from the same categories as classical music and jazz enthusiasts.</li></ul>

# Research Questions

Rap	Pop	Disco polo
<ul style="list-style-type: none"><li>• Popularized in Poland in the 1990s.</li><li>• Unlike classical music and jazz, preference for rap is situated in a different dimension of musical tastes.</li><li>• We may expect that supporters of rap will be mainly young, poorly educated men from cities and blue-collar workers.</li></ul>	<ul style="list-style-type: none"><li>• We focus on “cosmopolitan” pop, i.e. mainly British and American performers such as Rihanna, Adele, or Ed Sheeran.</li><li>• Pop finds listeners in almost all social categories, so it should differ from the mechanisms of class stratification.</li><li>• We expect that its supporters are slightly more often young women, people with secondary education, and owners of small businesses.</li></ul>	<ul style="list-style-type: none"><li>• The “child” of Polish political transformation, initially called “sidewalk music” and associated with a village party in a fire station (Borys 2019), which in recent years has entered the salons thanks to the appreciation of public media.</li><li>• Disco polo is characterized by simple electronic music based on several chords and banal lyrics. Its counterparts are eg. the Portuguese Pimba and Serbian Turbo-folk.</li><li>• Disco polo is dominated by the spirit of fun and entertainment and the assumed listener has no secondary education, this genre should trigger a homological process in the direction opposite to the one engendered by classical or rock music.</li></ul>

# Methodology - musical taste indicators

Liking classical music	Liking disco polo music	Liking rock
<p>Based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Respondent indicates classical music in open-ended question.</li> <li>• Respondent indicates, they like (or like very much) classical music (closed-ended question).</li> <li>• Respondent indicates, they like (or like very much) the music of Bach, Mozart and Wagner.</li> <li>• Respondent indicates, they like (or like very much) the music of Boulez, Bach, Beethoven, Puccini, Tchaikovsky (listening of fragments of selected music pieces).</li> </ul> <p>Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 10.</p> <p>Cronbach's Alpha=0,88.</p>	<p>Based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Respondent indicates disco polo music in open-ended question.</li> <li>• Respondent indicates they like (or like very much) disco polo music (closed-ended question).</li> <li>• Respondent indicates they like (or like very much) the music of Bayer Full and Sławomir.</li> <li>• Respondent indicates they like (or like very much) the piece „Ona tańczy dla mnie” („She dances for me” by Weekend)</li> </ul> <p>Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 5.</p> <p>Cronbach's Alpha=0,75.</p>	<p>Based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Respondent indicates they like (or like very much) the music of Metallica, Led Zeppelin, U2, Nirvana.</li> <li>• Respondent indicates they like (or like very much) the piece of Pink Floyd.</li> </ul> <p>Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 5.</p> <p>Cronbach's Alpha=0,77</p>

Indicators were rescaled to 0-10 scale

# Methodology - musical taste indicators

Liking pop	Liking rap	Liking jazz
<p>Based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Respondent indicates they like (or like very much) the music of Rihanna, Adele, and Ed Sheeran.</li> <li>• Respondent indicates they like (or like very much) the piece of Ed Sheeran ("Perfect").</li> </ul>	<p>Based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Respondent indicates rap in open-ended question.</li> <li>• Respondent indicates, they like (or like very much) rap (closed-ended question).</li> <li>• Respondent indicates, they like (or like very much) the music of Eminem and Peja.</li> <li>• Respondent indicates, they like (or like very much) the piece of Paktofonika's "Jestem Bogiem" ("I Am God").</li> </ul>	<p>Based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Respondent indicates jazz in open-ended question.</li> <li>• Respondent indicates, they like (or like very much) jazz (closed-ended question).</li> <li>• Respondent indicates, they like (or like very much) the music of Louis Armstrong.</li> <li>• Respondent indicates, they like (or like very much) the piece of Miles Davis (of "Kind of Blue").</li> </ul>
<p>Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 4.</p>	<p>Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 5.</p>	<p>Next we sum up how many of the criteria the respondent fulfills. Index may take the values from 0 to 4.</p>
<p>Cronbach's Alpha=0,74</p>	<p>Cronbach's Alpha=0,77.</p>	<p>Cronbach's Alpha=0,61.</p>

**Indicators were rescaled to 0-10 scale**

## Music genre most frequently listened by respondents (open-ended question) - by level of education (%)

Music genre	Primary education	Incomplete secondary or basic vocational education	Secondary education	Incomplete higher education / bachelor degree	Higher education	All respondents	Eta-squar
Classical music	11,8	15,3	24,4	38,5	48,7	<b>26,6</b>	0,095
Jazz	6,9	8,9	12,6	24,8	30,9	<b>16,0</b>	0,064
Blues	10,8	13,4	21,1	21,8	32,7	<b>20,7</b>	0,037
Rock	13,8	27,9	42,5	54,2	57,0	<b>40,6</b>	0,084
Country	20,1	22,5	28,0	23,0	28,8	<b>24,9</b>	0,006
Popular music, Pop	49,5	68,0	80,8	76,6	76,4	<b>72,6</b>	0,046
Hard rock	9,3	7,2	16,3	25,8	23,9	<b>16,5</b>	0,036
Heavy metal	6,5	6,0	10,7	17,2	15,3	<b>11,3</b>	0,017
Rap, hip-hop	13,4	11,1	19,5	27,3	20,0	<b>20,3</b>	0,015
Techno, Dance	12,1	14,0	20,4	21,5	21,0	<b>19,9</b>	0,009
Eletronic music	8,8	14,3	25,3	30,6	29,4	<b>22,9</b>	0,034
Reggae	12,9	12,3	25,9	23,3	32,7	<b>23,0</b>	0,040
Rhythm and Blues, Soul	7,2	10,3	23,6	28,2	34,4	<b>21,2</b>	0,062
Disco polo	68,7	68,4	52,3	39,3	31,4	<b>51,5</b>	0,087
Traditional music, Folk	67,5	53,2	39,1	37,1	36,7	<b>43,5</b>	0,043



# Preference for music genre according to social class

(arithmetic mean)

Social Class	The Type of Music Respondent Likes:					
	Classical Music	Jazz	Rock	Disco Polo	Rap	Pop
Managers and specialists	4.59	3.12	4.03	2.21	1.59	4.75
Office workers	3.08	2.03	3.12	3.83	1.95	5.26
Owners	3.50	2.70	4.33	4.28	2.06	4.87
Skilled workers	2.25	1.62	2.93	4.81	2.03	3.92
Non-skilled workers	1.81	1.07	2.32	5.15	1.75	3.51
Farmers	1.63	1.07	1.45	5.36	1.05	2.90
Eta-squared	9.1%	6.5%	5.8%	6.9%	1.4%	5.8%

## Preference for music genre according to respondents level of education

Respondent's level of education	Classical music	Rock	Disco polo	Jazz	Rap	Pop
Primary education	1,4	1,0	5,1	0,9	1,1	2,3
Incomplete secondary or basic vocational education	1,9	1,8	5,7	1,2	1,4	3,3
Secondary education	2,6	3,2	4,5	1,7	2,0	4,9
Incomplete higher education / bachelor degree	3,6	4,0	3,2	2,3	2,3	4,9
Higher education	4,2	4,3	2,4	3,1	2,1	5,6
<b>Eta-square</b>	<b>11,9%</b>	<b>12,8%</b>	<b>11,8%</b>	<b>9,1%</b>	<b>2,0%</b>	<b>9,9%</b>

## The strength of relationships between musical preferences and selected variables (coefficients of partial determination)

	Classical music	Jazz	Rock	Pop	Rap	Disco polo
<b>R<sup>2</sup> (all variables)</b>	35.9%	23.3 %	30.6%	28.5%	24.0%	25.0%
<b>Partial R<sup>2</sup></b>						
<b>Sex</b>	0.3%	0.0%	2.0%	2.9%	0.5%	0.7%
<b>Age</b>	4.6%	2.0%	7.6%	13.5%	14.9%	2.8%
<b>Place of residence</b>	0.8%	0.6%	0.6%	0.3%	0.5%	0.8%
<b>Parent's social-occupational categories</b>	0.5%	0.5%	0.6%	0.0%	0.1%	1.6%
<b>Father</b>	0.3%	0.5%	0.0%	0.0%	0.0%	0.0%
<b>Mother</b>	0.2%	0.3%	0.7%	0.0%	0.0%	1.4%
<b>Parent's musical preferences</b>	13.8%	6.8%	2.4%	2.1%	2.2%	6.1%
<b>Father</b>	2.9%	2.9%	1.3%	1.2%	0.5%	1.6%
<b>Mother</b>	5.6%	0.6%	0.1%	0.0%	0.5%	0.7%
<b>The number of recordings at respondent's family home</b>	0.5%	0.1%	1.3%	0.0%	0.0%	0.3%
<b>Did the respondent learn to play an instrument</b>	4.3%	3.0%	0.7%	0.0%	0.0%	0.1%
<b>Respondent's level of education</b>	4.2%	2.3%	2.1%	0.8%	0.3%	3.7%
<b>Respondent's social-occupational categories</b>	0.5%	0.6%	1.0%	0.0%	0.5%	0.1%

# Conclusions

- The results of our analysis confirm earlier work focusing on various domains of cultural activity according to which **the stratification of musical tastes cannot be reduced to a single dimension**. The class effect appears almost negligent in preference for pop and rap which lead us to general conclusion that cultural stratification does not cover all forms of activity. According to our predictions, about **40% of the adult Poles may be located outside of these relationship**, given the percentage of respondents who declared preference for pop and rap.
- Musical preferences turn out to be **strongly connected with social background**. Cultural patterns seem to be particularly susceptible to processes of parental inheritance, despite the replacement of old class patterns with new ones.

# **TV Series and Class Distinctions in Poland**

# Introduction

We will show the relationship between an everyday cultural choice – watching TV series, and positions in the social structure.

- TV series is a genre with a relatively short history related to the rise and development of television. Existing research on TV series, which takes into account the aspect of class hierarchy, is mostly qualitative (Halawa 2006, Friedman 2011, Łuczaj 2012).
  - Rare productions in Poland before 1989.
  - The rise of foreign soap operas after 1989 (e.g. „Dynasty”, „Bold and Beautiful”), the production of Polish counterparts.
  - At the beginning of the 21st century, the development of more complex series, reinforced by the emergence of paid VOD services available via streaming media, such as Netflix or HBO.

# Research questions

- Cultural choices and position in the social structure - is there a relationship between the choice of specific types of series (or the intensity of using this form of spending free time) and the EGP category or education;
- Cultural processes and the weakening of social distances - are series, as a genre intended for the widest possible audience, entertainment common to various EGP categories;
- Omnivorism of tastes in relation to series - diversity versus consistency of choices (e.g. the respondent likes watching ambitious productions and sitcoms at the same time);
- The omnivorism of tastes in relation to various aspects of free time (e.g. is there a relationship between the choice of TV series that are more difficult to perceive and liking more demanding music genres or reading the popular science press).

# Methodology

- The respondent was asked how often he/she watches series – taking into account various devices, such as TV, computer, laptop, tablet, smartphone (1. Never, 2. Less than once a month, 3. Once a month, 4. Several times a month, 5. Once a week, 6. Several times a week, 7. Every day);
- The respondent was asked to give the titles of his/her favourite series (not more than 5).



# Methodology

- In total, respondents mentioned more than 300 different series' titles.
- Each series was classified according to three criteria:
  - Polish/foreign;
  - Genre (drama, soap opera, etc.);
  - The assessment of the quality/complexity of the series (high, medium, low).

For the second and third criteria, information found on the Internet was used, including Wikipedia and websites such as Filmweb, trailers, and excerpts from series mentioned by respondents.

The ratings of critics and users of three websites were also used for the quality/complexity assessment of the series: Filmweb, Rotten Tomatoes, and Metacritic.

## Watching different genres of series by gender (%)

Genres of series	Women	Men	Total	Eta-square
Polish telenovelas	64,0	22,8	44,0	0,173
medical telenovelas	32,5	11,7	22,4	0,062
crime TV series	22,6	19,3	21,0	0,002
comedy series	16,3	16,5	16,4	0,000
Polish daily life series	19,7	10,4	15,2	0,017
historical	8,7	12,0	10,3	0,003
drama series	7,6	8,1	7,9	0,000
sci-fi/fantasy	7,4	8,2	7,8	0,000
Polish classic TV series	3,4	6,8	5,1	0,006
foreign daily life series	5,6	3,1	4,4	0,004
fictionalized paradocumentaries	4,1	4,4	4,2	0,000

## Watching different genres of series by gender (%)

Genres of series	Women	Men	Total	Eta-squarekwadrat
foreign telenovelas	4,2	1,1	2,7	0,009
teen telenovelas	2,6	1,7	2,1	0,001
political drama series	1,9	1,7	1,8	0,000
paradocumentaries	1,6	1,5	1,6	0,000
action series	1,3	1,4	1,3	0,000
horror series	1,4	1,1	1,3	0,000
thriller series	0,6	1,3	1,0	0,001
legal drama series	1,1	0,6	0,8	0,001
animated TV series	0,1	1,4	0,7	0,006
nature documentary series	0,1	0,6	0,3	0,002
adventure series	0,0	0,3	0,2	0,002
other	0,0	0,3	0,1	0,002

## Watching different genres of series by gender (%)

Genres of series	Women	Men	Total	Eta-square
<b>Polish/Foreign</b>				
Polish	72,6	41,1	57,3	0,101
Foreign	21,7	22,0	21,9	0,000
<b>Assessment of the series' complexity</b>				
High	15,2	22,2	18,1	0,008
Medium	89,1	71,3	81,9	0,052
Low	20,8	27,9	23,7	0,007
R. does not watch series	15,5	39,0	26,9	0,070
Don't know	4,2	9,4	6,7	0,011
Refusal	0,7	1,1	0,9	0,000

## Watching different genres of series by EGP (%)

TV Series:	Professionals and managers	Routine non-manual	Owners	Skilled workers	Non-skilled workers	Farmers	Eta-kwadrat
Polish telenovelas	25,5	52,0	37,0	40,7	41,2	56,1	0,034
medical telenovelas	18,7	28,3	15,6	20,2	21,2	23,0	0,010
sci-fi/fantasy	9,8	10,7	5,1	4,7	6,2	2,5	0,014
drama series	9,2	10,2	7,8	6,2	6,1	2,5	0,009
Polish	42,9	65,0	49,9	57,0	58,9	62,7	0,020
Foreign	23,3	25,5	19,0	21,0	19,9	15,0	0,007
High complexity	26,3	21,9	21,6	13,8	13,8	7,3	0,024
Medium complexity	72,9	87,3	77,8	83,5	83,5	81,1	0,013
Low complexity	14,2	20,1	24,0	30,6	31,8	28,0	0,018
R. does not watch series	38,7	21,7	34,2	29,8	28,6	20,8	0,018

## Watching different types of series by age (%)

Genres of series	15-25	26-35	36-45	46-55	56-65	66-75	75 or older	Eta-square
Polish telenovelas	29,1	32,6	37,9	47,1	46,7	62,8	58,2	0,050
Polish drama series	8,2	13,4	10,7	18,0	15,0	21,6	23,1	0,018
drama	18,2	17,0	9,3	5,4	1,9	1,0	0,0	0,063
sci-fi/fantasy	19,8	15,7	8,3	5,8	2,1	1,1	0,0	0,063
Polish classic TV series	0,3	1,5	3,5	7,7	9,9	6,1	6,2	0,022
foreign drama series	11,0	6,1	3,9	3,1	2,1	3,0	1,2	0,02
foreign telenovelas	0,9	1,4	1,2	1,8	3,4	7,8	2,3	0,019
teen telenovelas	10,8	2,8	0,0	0,4	1,4	0,4	0,0	0,057
political drama series	2,4	4,6	3,1	0,7	0,0	0,8	0,0	0,015

## Watching different types of series by age (%)

TV Series:	15-25	26-35	36-45	46-55	56-65	66-75	75 or older	Eta-square
Polish	41,8	47,6	54,0	60,3	63,2	72,0	64,4	0,036
Foreign	33,6	31,5	22,8	20,4	14,5	17,1	9,5	0,034
High complexity	37,8	31,4	26,0	13,9	7,6	4,9	2,4	0,104
Medium complexity	78,6	76,6	83,2	81,6	84,4	85,5	82,8	0,006
Low complexity	14,4	15,5	18,9	23,4	31,6	34,3	26,8	0,030
R. does not watch series	31,7	25,3	32,9	26,8	27,4	18,6	23,2	0,010

## Multiple regression analyses

- Dependent variable: average rating of series watched by respondent
- Independent variables: gender, age, social origin, education, respondent's social-occupational categories, household income per capita
- Age: negative relationship i.e. older people are more likely to like low-rated series (also controlling for other variables)
- Social origin: positive relationship, i.e. people whose parents had a higher education are more likely to like highly rated series
- Educational level of the respondent: positive relationship, i.e. those with higher education are more likely to like highly rated series
- Household income per capita: positive relationship
- Respondent's social-occupational categories: parameters insignificant controlling education, background and income



Watching series of different quality/complexity type (%)

Does the respondent like series of...			Total
high complexity	high complexity	low complexity	
no	no	no	34,6
no	no	yes	2,5
no	yes	yes	13,3
no	yes	no	36,3
yes	yes	yes	1,1
yes	no	yes	0,4
yes	yes	no	9,1
yes	no	no	2,6

### Watching series of different quality/complexity type (%)

Does the respondent like series of...			Professionals and managers	Routine non-manual	Owners	Skilled workers	Non-skilled workers	Farmers
high complexity	high complexity	low complexity						
no	no	no	48,4	25,9	44,7	36,3	34,3	32,9
no	no	yes	1,1	2,2	1,8	3,7	3,9	2,3
no	yes	yes	5,3	12,2	12,3	16,5	17,5	18,5
no	yes	no	28,9	42,4	27,2	33,8	34,6	40,7
yes	yes	yes	0,0	1,2	1,8	1,2	1,1	1,4
yes	no	yes	2,6	0,2	0,0	0,3	0,0	0,0
yes	yes	no	10,5	12,4	9,6	7,0	6,4	3,7
yes	no	no	3,2	3,4	2,6	1,2	2,1	0,5

## Relationship between watching TV series and musical tastes/cultural activities (tau-bKendall rank correlation coefficient )

Musical tastes and cultural activities	How often does the respondent watch TV series (7-point scale)	Does the respondent like series with... <sup>a</sup>			Average rating of series watched <sup>b</sup>
		high complexity	medium complexity	low complexity	
<b>Index of liking:</b>					
classical music	-,037*	,010	,010	-,067**	,037
jazz	-,050**	,025	-,011	-,069**	,065**
rock	-,108**	,236**	-,052*	-,106**	,241**
pop	,034	,198**	,041	-,107**	,171**
rap	-,100**	,193**	-,024	-,077**	,138**
disco polo	,150**	-,222**	,112**	,097**	-,225**
<b>How often do you...</b>					
...use the library??	-,055**	,131**	,016	-,127**	,098**
...go to the cinema	-,129**	,235**	-,053*	-,193**	,233**
... go to the theatre?	-,084**	,161**	-,053*	-,152**	,161**

<sup>a</sup> Excluding respondents who do not watch series,

<sup>b</sup> based on Metacritic, Rotten Tomatoes, Filmweb ratings \*p<0,05, \*\*p<0,01

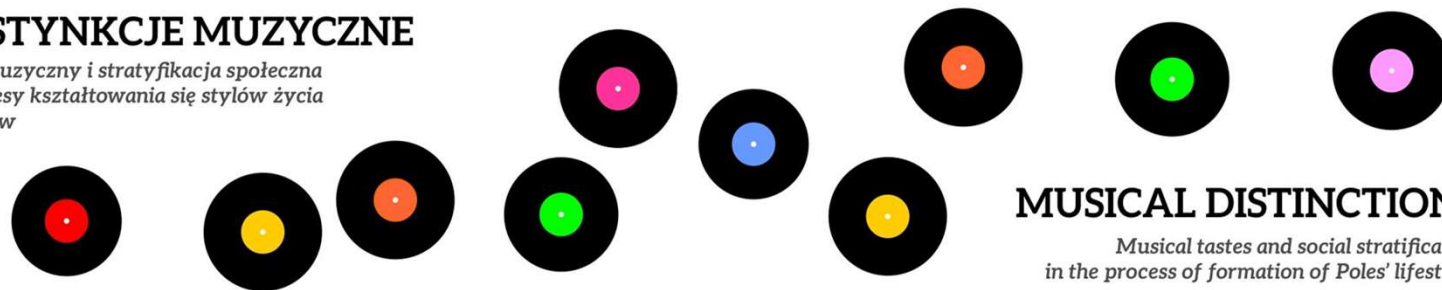
## Conclusions

- Gender differentiates: women more commonly watch telenovelas and series of medium and low complexity,
- Age and income also differentiate: inequality in access may result from financial factors and the level of Internet use,
- The omnivorism combining watching series with high and low complexity is rare, the most numerous category are viewers preferring only series of medium-complexity (36.3%), followed by those who do not watch series at all (34.6%),
- In the case of the group of viewers of medium-complexity series, the differences between EGP categories are not very strong, what suggests weakening of class divisions in this segment of culture.

# Thank you!

## DYSTYNKCJE MUZYCZNE

*Gust muzyczny i stratyfikacja społeczna  
a procesy kształtowania się stylów życia  
Polaków*



## MUSICAL DISTINCTIONS

*Musical tastes and social stratification  
in the process of formation of Poles' lifestyles*

<http://www.md.ifispan.pl/>