What are the temporal dynamics of taste?

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Introduction

> True music must reflect the thought and aspirations of the people and time. — George Gershwin.

All social facts are located in space and time (Abbott 1997). This is no less true when it comes to matters of taste. While the location of cultural taste within large socially-relevant fields of influence has been a sustained subject of inquiry in the sociology of culture, the temporal dynamics of tastes have not been the subject of similar treatment. In this paper, we draw on a life-course perspective to show how temporal dynamics manifest in cultural tastes and preferences. Using data from the Survey of Public Participation in the Arts (1982-2012) and a novel estimation strategy that treats cohort effects as age-by-period interaction effects (Luo & Hodges 2020), we detail how three types of temporal dynamics, age-graded trajectories, historic fluctuations, and generational acculturation affect omnivorousness in music genre preferences. We find the following. Omnivorousness accumulates over the life-course in predictable age-graded trajectories. Although taste acquisition occurs the most rapidly in early adulthood, they continue to accumulate thereafter and only begin plateauing in the late stages of adulthood. Omnivorousness are also subject to historic fluctuations that are unpredictable, with rapidly spikes in omnivorousness occurring the 1990s, before dipping down and stabilizing in the two decades to follow. Finally, we find that generational acculturation affects omnivorousness. Members of the Baby Boom generation experience higher than expected levels of omnivorousness. We also find some evidence for a ratchet effect, where cohorts preceding and succeeding the Baby Boom generation experience instead lower than expected levels of omnivorousness. There is also preliminary reason to suspect that the effects of generational acculturation manifest most strongly in the early and late stages of adulthood.

Literature Review

The case of omnivorousness in music preferences

If there's a fundamental axiom in the sociology of culture, it is that taste is socially patterned. The tangled relations between taste and social structure are impossible to unravel. Tastes are at once impositions by (Horkheimer & Adorno 1944; Galbraith 1958), expressions therewith (Veblen 1912; Leibenstein 1950; Simmel 1903, 1957), and arch-reproducers of social structure (Bourdieu 1984, 1996). In this paper, we will be examining the phenomenon of *cultural omnivorousness*. Cultural omnivorousness refers broadly to a pattern of cultural consumption where an individual consumes a wide diversity of cultural products, and in doing so frequently disregarding symbolic boundaries that might otherwise deter said consumption. The soi-disant omnivore devours high-, middle- and low-brow culture with similar vigor. While omnivorousness is unlikely to be a phenomenon peculiar to any particular time and place, its salience within the sociology of culture can be most proximately traced back to a series of articles by Richard Peterson in the late 80s and through to the 90s (e.g. Peterson & Kern 1996). Peterson had observed changes in the cultural tastes among elites in the United States. Rather than being snobbish consumers who limited themselves exclusively to legitimate culture, elites in the US were increasingly becoming omnivorous in their tastes, participating just as vigorously in culture considered demotic. In the decades to follow, studies of cultural omnivorousness have been extended to other time and national contexts (e.g. Purhonen et al. 2010; van Hek & Kraaykamp 2013).

The meaningfulness of this omnivorousness is contested. The most obvious observation is that omnivorousness appears to obviates the high- to low-brow cultural hierarchy that had characterized much of American cultural life in the late 19th through to most of the 20th century now that the status boundaries up and down the hierarchy are much more porous than before (Levine 1988). The dissolution of the erstwhile cultural hierarchy has written about ad nauseam in both popular and scholarly literature, often in not-so-glowing terms. Jeremiads against mass culture pabulum are a genre onto themselves (e.g. Horkheimer & Adorno 1944; McGurl 2009; MacDonald 2011). Less certain is what omnivorousness portends for the relations between taste and social-structure. The more optimistic argue that omnivorousness represents a severance of relations. They see omnivorousness the product of a wider cultural shift towards postmaterialist values that emphasize openness and tolerance (Inglehart 2018; Chan 2019). Individuals are emancipated from the constraints of snobbery, and better able to indulge in tastes that satisfy them (McCoy & Scarborough 2014). Others are in adamant disagreement. Cultural omnivores may sing the cants of democratic tolerance, but they're participants nonetheless in society's endless games of invidious distinctions.The higher-status will always have a need to draw status distinctions against the lower-status, and also within the same status-strata, and will find ways of doing so (Simmel 1903, 1957; Lamont & Molnar 2002; Nippert-Eng 2008). It may only be the case that such acts of snobbery are now enacted along finer lines than before (Johnston & Baumann 2007; Atkinson 2011); it may be the case that omnivorousness itself constitutes a form of status distinction (Halle 1996; Seabrook 2000; Lizardo & Skiles 2012; Friedman et al. 2015).

Omnivorousness has been most often examined within the specific case of music preferences. This paper will follow in doing the same. While this approach can be tendentious, there are substantive and pragmatic reasons for doing so. While it would be reductive to pretend that music tastes are cultural tastes writ large, there may be some reason to follow Bourdieu (1984) in privileging music as a cultural domain where social-structural factors are particularly salient. Music is also a cultural domain where persistent social statistics are relatively commonplace for analysis and comparisons across time and space.

Taking a life course perspective to culture tastes.

In this paper, we will be taking a life-course perspective to the study of cultural tastes. We make the case that a person's level of cultural omnivorousness is subject to aged-graded trajectories, historic fluctuations, and generational acculturation. The life-course perspective is foundational to demography and its neighboring subfields, but it stops short of the door at the sociology of culture (Elder 1994; Mortimer & Shanahan 2003; Glenn 2005; Carmichael 2015). It stakes the claim that there are temporal patterns to social phenomena that are embedded in social institutions and history, and further that these temporal patterns may be decomposed into age-graded patterns, period-specific patterns imposed by historic changes, and cohort-patterns that variegate when history move successive generations in uneven ways (Elder et al. 2003). We argue that these temporal dynamics are crucial to the formation and development of cultural tastes, but have been neglected in studies of cultural consumption.

Age-graded trajectories in taste

We first consider age-graded trajectories in taste that occur across the life-course. It is well-known that the life-stages of adolescence and early-adulthood are crucial to taste formation. Tastes and preferences developed during this period are durable and persistent across the life-course (Bourdieu 1984; Holbrook & Schindler 1989; North 2010; Lonsdale & North 2011). However, they are not the sum total of the story. At the risk of stating the obvious, the development of cultural tastes does not end at the age of 18. Adults can and do experience biophysical and social psychological changes that have developmentally meaningful impacts on their tastes and preferences in cultural consumption (Harrison & Ryan 2010). Tastes continue to accumulate and decay over the remainder of a person's life-course (Aschaffenburg and Maas 1997; Zukin & Maguire 2004; Brito & Barres 2005; Alderson et al. 2007). We know that there are biophysical changes in the life-course that affect sensory perception (e.g. Baltes 1987; Brant & Fozard 1990), but the manifest impact of these on objectified matters of taste is unclear. On the psychological front, we know that age-graded differences in personality and motivation affect taste acquisition at the individual level (Holbrook & Schindler 1989; Lonsdale & North 2011; North 2010). Finally, age-graded developments also thrust individuals into different social roles, relations and networks that alter tastes and preferences (Harrison & Ryan 2010). The process of family formation provides one example of how age-graded trajectories through the life-course produces changes in cultural tastes. Individuals in the early phases of adulthood are more active participants in cultural consumption in part because it mediates courtship processes in contemporary Anglo-American societies (e.g. DeNora 1997; Grazian 2007). The processes of child-care and parenting quickly supersede in the succeeding life-stage, however, raise the search and shadow costs of cultural consumption, reducing opportunities to consume widely (Nelson 1970; Throsby 1994; Manski 2000; Hutter 2015). The meanings and purposes of cultural consumption also change when individuals enter the later phases of their life-course (Bennet & Taylor 2012; Bonneville-Roussy et al. 2013; Lembo 2017). The practice of age-targeted advertising is likely to induce further differential demands across age demographics (Galbraith 1958). All of this is to say there are strong reasons to expect age-graded trajectories in cultural taste.

Historic fluctuations to taste

The second type of temporal dynamics to consider are historic fluctuations to taste. These are temporal changes in cultural taste particular to specific time periods that have a more-or-less uniform effect on the consumer population. They tend to occur on the supra-individual level. Again, we take it as a truism that cultural tastes writ large are subject to history (Lena & Peterson 2008; Van Haak & Kraaykamp 2013; Lena 2019). It is the most helpful to think of these historic fluctuations as constituted by two distinct classes of changes, changes endogenous to cultural tastes and changes exogenous to cultural tastes. Cultural tastes are subject to endogenous changes (Lieberson 2000; Rimmer 2012). Individuals in every period react to the tastes and preferences in the periods before, often in ways that are unpredictable but nonetheless intelligible (Elster 1989), in so doing produce fashions (Aspers & Godart 2013). Examples of such fashions are expansions of cultural genres from common taste stems, incremental replacement of tastes, and ratchet movements in taste, where long-run changes in taste are produced via persistent vacillations in the short-run (Lieberson 2000). Cultural tastes also experience internally generated episodic changes that are often not only discontinuous from past trends, but perhaps even utterly random — fads rule in music, in case this needs reminding (Seabrook 2015). Cultural tastes are equally subject to exogenous drivers of change. Individuals are marketed to by cultural producers who adroit to the need to always catch the crest of the next trend (Galbraith 1958; Blumer 1967).

Technological changes over the past half century have also profoundly transformed how music is distributed and consumed. Music provides a case in point. Our age of mechanical production has digitized and miniaturized music consumption, with consumers marching from the record player, cassette tape, minidisc, mp3 player and now to the cloud streaming of music (Rimmer 2012; Seabrook 2015). These technological paradigm shifts have changed the contours of taste (Peterson & Anand 2004; Rossman 2012; Bull 2015). Exactly how is an open question. While the dominant logic of music superstars remains with us (Rosen 1981; Seabrook 2015), some speculate that tastes have become more diversified (Howard & Jones 2004). Other important sources of exogenous change include changes in public access to the arts (Blau 1992) and migration dynamics (DiMaggio & Fernandez-Kelly 2010).

Generational acculturation

The third type of temporal dynamics we are concerned with is generational acculturation. The historical fluctuations during a person's formative years of childhood acculturation can produce durable changes in their tastes and preferences, in so doing producing generation-wide effects that persist through the life course. We argue that cultural tastes are emic and acquire meanings local to generations. Tastes are the product of generational acculturation. Pierre Bourdieu makes perhaps the most influential claims for the social construction of cultural tastes (1984). He argues in *Distinction* and elsewhere that childhood socialization, particularly through formal education, produces in individuals a durable habitual disposition that shapes their lifetime preferences in all cultural forms. Empirical scholarship generally agree with Bourdieu on this point (2012; Daenekindt & Roose 2013; Dumais 2019). Bourdieu had class-specific differences in socialization in his theory of practice, but his line of thinking extends to generational differences in childhood socialization in tastes, which we refer to here as generational acculturation. That differences in music tastes across generations is a truism in itself, and seems indeed to be an obvious empirical fact (Smith 1994). Generation-specific acculturation owes most to the fact that the periods of adolescence and early adulthood are exceptionally important to the formation of tastes, such that any historic fluctuations can be expected to affect the youth in a magnified way. Childhood access to cultural types can have lasting consequences on a person's taste. The opportunity for public access to a libretto might not have been available to someone in a mid-sized US city in the 1920s, but this would no longer be so by the 1980s (Blau 1992). Children born in the post-1950 era experienced higher odds of having at least some exposure to the arts when they were young than members of the immediately preceding cohorts and also significantly higher levels of childhood exposure to the classical arts than those born before (Lena 2019). Generation-specific acculturation also affects each person's meaning-making. The relational schemas, status hierarchies, and boundaries of worthiness through which we process, understand, and use culture are constructed during our formative years and they persist through our life-course. Cultural artifacts hold different meanings across periods: this is part of the life-and-death of cultural objects (Lena & Peterson 2008). The "cultural appropriation" of music from African-American communities provides a case in point (Jackson 2019; Lena 2019). Blues holds a set of Manichaen meanings, depending on a person's generation-specific acculturation. For a non-Hispanic white person from the 1920-1929 birth cohort, the blues might be strongly identified with its roots in the African-American folk tradition, and acquiring stigmatized associations as a consequence. For a non-Hispanic white person from the 1960-1969 birth cohorts, the blues might have been thoroughly commodified and denuded of its former symbolic meaning while acquiring others in their stead — as a currency for cool, authenticity, and chic (Cruz 1999; Grazien 2005; Cheyne & Binder 2010). A non-Hispanic white person person from the 2000-2009 cohort conversely might struggle to make symbolic meaning of the blues, owing to its decreasing relevance in the contemporary cultural space.

Age-graded trajectories, historic fluctuations and generational acculturation impose temporal patterns on a person's cultural tastes. But what exactly do these patterns look like?

The three types of temporal dynamics can be thought of as age, period, and cohort-specific effects. Studies of cultural taste rarely focus on their temporal dynamics. Where they do, the attention tends to be on age effects (e.g. Smith 1994; Garcia-Alvarez, et al. 2007; Harrison & Ryan 2010; Lonsdale & North 2011; Bennet & Taylor 2012). Period and cohort effects are less well-understood, and rarely the main subject of quantitative studies of individual taste (Rossman & Peterson 2015). To our knowledge, there are no studies that try to estimate jointly the age, period and cohort effects on cultural taste. This is due, in part, due to the standing intractability of age-period-cohort estimation. But the strong suspicion that all three of age, period, and cohort effects are at work demands that we do a joint analysis — to do otherwise would mean mis-identifying the temporal effects. In this paper, we do so by using a novel technique of age-period-cohort estimation that treats cohorts effects as age-by-period interaction terms (Luo & Hodges 2020).

Data & Methods

This paper draws on repeated cross-sectional data from the Survey of Public Participation in the Arts (SPPA). The SPPA is the United States' largest recurring cross-sectional survey of adult participation in arts and cultural activity. The SPPA asks a nationally representative sample of Americans about their participation and attendance rates in the 'arts,' broadly defined, as well as their early-socialization, habits, and preferences in different cultural domains. Four waves of the SPPA (1982, 1992, 2002, and 2012) are included in the present analysis. The 1982 and 1992 waves of the SPPA were conducted as supplements to the National Crime Victimization survey, while the 2002 and 2012 waves included as supplements to the Current Population Survey. In either case, the sampling frame of the SPPA comprises all persons in the civilian non-institutional population of the United States living in households. In all four waves, the samples were compiled using a stratified, multi-stage, cluster design from Census Bureau population counts. We selected all respondents aged 20-69 years old (n = 20,957) from the four waves of SPPA who had complete information for music tastes, age, gender, race, ethnicity, education attainment, income, and urban residency.

Variables of Interest

Omnivorousness as genres liked

A person's omnivorousness in music preferences is instantiated by the total number of 'likes' they express when asked about their music genre preferences. This is sometimes referred to in the literature as first-order omnivorousness (Lizardo 2018). Respondents are asked to provide binary yes/no response to the question, "'Do you like to listen to [music genre]?" Ten genres for music are admitted into consideration: (1) classical/chamber music, (2) opera, (3) musicals/show-tunes, (4) jazz, (5) soul/blues/rhythm-and-blues, (6) country-western, (7) bluegrass, (8) rock/classic-rock, (9) folk, and (10) hymns/gospel. These 10 genres of music are chosen because they form the set of genres that are ever-present through the four waves of the SPPA (Peterson & Kern 1996; Rossman & Peterson 2015). Let X_{ij} refer to a binary preference in music genres j by person i, where 1 indicates a preference for and 0 indicates a non-preference. Person i's first-order omnivorousness, Y_i, is then simply

$$Y_i = \sum_{j}^{10} X_{ij}.$$

While there are alternative measures of omnivorousness that are better able to capture the relationality of taste (e.g. Goldberg 2011; Lizardo 2014, 2018), we persist with first-order omnivorousness for two main reasons. First, we want to be consistent with the literature that tends to rely on aggregation of likes (Rossman & Peterson 2015). Second, many of the alternative measures are themselves highly correlated with first-order omnivorousness (Lizardo 2018).

Age, Period and Cohort.

Following standard practices in the life course literature, we divide time into discrete 10 year intervals. This gives us a total of five age groups (spanning the age ranges of 20-29, 30-39, 40-49, 50-59, and 60-69) and four time periods (1982, 1992, 2002, and 2012). This correspondingly leaves us with eight cohort groups, beginning from the 1913-1992 cohort and ending with the 1983-1992 cohort. All of the age, period, and cohort categorical variable are then subject to effect/deviation coding to facilitate the interpretation of interaction effects (Jaccard & Turrisi 2003).

Table 1: Summary statistics of variables of interest

Variable	N	Mean	S.D.	Min	Max
Omnivorousness	20957	2.97	2.52	0	10
Age	20957	42.58	13.28	20	69
Survey year	20957	<NA>	<NA>	1982	2012
Birth cohort	20957	<NA>	<NA>	1913	1992
Gender (male)	20957	0.45	0.5	0	1
Race/ethnicity (non-hispanic white)	20957	0.78	0.42	0	1
Years of Education	20957	13.47	2.8	0	22
Annual Income (in 1983 US$)	20 957	38 209	33177	655	225 000
Urban residency	20957	0.25	0.43	0	1

Note:

Analysis includes all respondents who participated in the 1982–2012 SPPA surveys from whom music taste and relevant sociodemographic data were available.

Sociodemographic Covariates

We control for the follow demographic covariates: gender (dummy coded so that male = 1), race/ethnicity (dummy coded so that non-Hispanic white = 1), education attainment (in no. of years), annual household income (deflated to their US$ value in 1983 using the CPI deflator), and urban residency (dummy coded so that residence in a Census Bureau designated "central" city = 1).Summary statistics of all the variables mentioned above can be found in Table 1.

Cohort analysis using the APC-I model

In this paper, we estimate age-graded trajectories, historic fluctuations and generational acculturation by treating them as instances of age, period and cohort effects respectively. We depart from the the classical age-period-cohort accounting models and instead uses an age-period-cohort-interaction model (APCI-I) model that treats cohort effects as the differential effects of historic fluctuations that are dependent on one's age-grade (Luo & Hodges 2020). The intractability of numerical identification of age, period and cohort effects in the accounting models is well-established. [1] While the theoretical thrust behind the APC-I model is not itself novel (Clogg 1982; Holford 1983), a complete technical framework that is (a) fully identified and estimable without strong statistical assumptions, (b) flexible enough to include sociodemographic covariates, and (c) allows for examination of age and period effects within cohorts is (Luo & Hodges 2020).

Let r be a respondent in our sample. Let $A\_\{i\},: i \in \{[20,30),: \dots,: [60,70)\}$, be r's membership in the i-th age group, $P_j,\ j \in \{1982,\ \dots,\ 2012\}$, be r's membership in the j-th period group, and $A_{ir}P_{jr}$ be the interaction of memberships in the i-th age group and the j-th period group. In the base model, omnivorousness in music tastes, Y_r, is specified as follows:

$$Y_r = \mu + \sum_{i=1}^{5} \alpha_i A_{ir} + \sum_{j=1}^{4} \pi_j P_{jr} + \sum_{k=1}^{8} \gamma_k A_{ir} P_{jr} + \epsilon_r.$$

The full model appends onto the base model five of r's sociodemographic attributes, X_{lr}, $l \in \{1,\ \dots\ ,5\}$: (a) gender, (b) race/ethnicity, (c) education attainment, (d) annual household income, and (e) urban residency . It is specified as thus:

$$Y_r = \mu + \sum_{i=1}^{5} \alpha_i A_{ir} + \sum_{j=1}^{4} \pi_j P_{jr} + \sum_{k=1}^{8} \gamma_{ij(k)} A_{ir} P_{jr} + \sum_{l=1}^{5} \beta_l X_{lr} + \epsilon_r.$$

μ, α_i, π_j, γ_k and β_l are our estimands and refer respectively to the intercept and coefficient terms for model variables. Both the base and full models are estimated as a linear model using the generalized linear model implementations from the `svyglm` library in R.

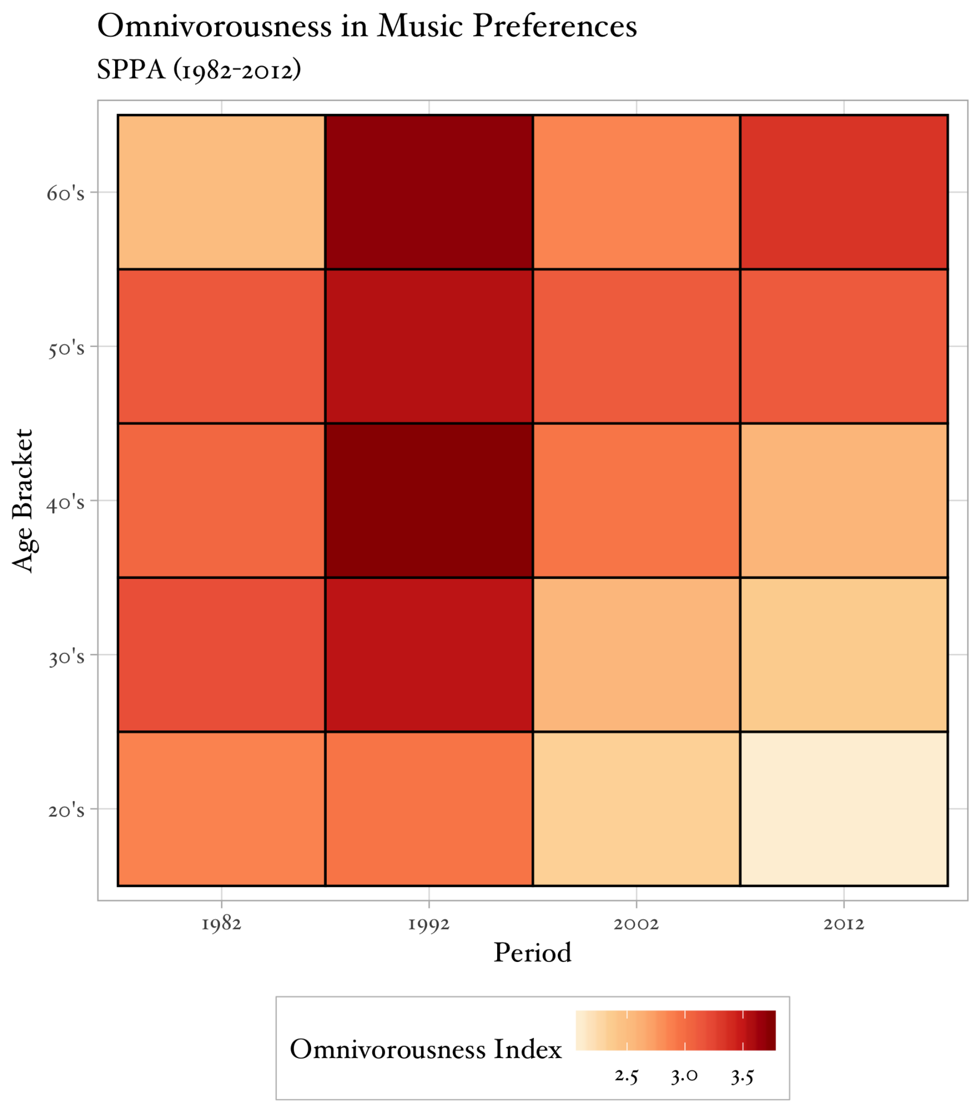
[1]The intractability of numerical identification of age, period and cohort effects under the classic accounting model is well-established. Age, period and cohort are linearly dependent on one another: age = period - cohort. The exact linear dependence between age, period, and cohort means that X is a singular, rank deficient one matrix that does not have a regular inverse. Constrained estimators, such as Moore-Penrose estimators like the intrinsic estimator (Yang et al. 2004), or the orthogonal estimator (Fosse & Winship 2019), are estimable without being identifiable. The constraints they impose are not only arcane, but also arbitrary and nigh impossible to verify. Estimates derived from these estimators are sensitive to choice of coding schemes and the APC design matrices (See Luo 2013; O'Brien 2011 on work by Fu 2000; Yang et al. 2004; Yang et al. 2008). The same is true of hierarchical cross-classified linear models that model period and cohort effects as random effects under a multi-level modeling framework (see Luo & Hodges 2020b).

Main effects for age and period are straightforwardly obtained as parameter estimates. A three step procedure is conducted to test for cohort effects (Luo & Hodges 2020). First, we conduct a *global deviance test* where we test the statistical significance of the variation attributable to the age-by-period interaction effects (4×3 degrees of freedom). Second, we conduct *local deviance tests* where we test the statistical significance of specific age-by-period interaction effects, even after controlling for that cohort's age and period main effects. Third, we examine differences between and within cohorts. To examine between-cohort differences, we conduct *average deviation tests* where we compute the average of the age-by-period interaction terms associated with specific cohorts. T-tests are used to determine their statistical significance. The averages of these interaction effects are used for inter-cohort comparisons. To examine within-cohort differences, we conduct *life-course dynamic tests*. We conduct t-tests of the linear orthogonal polynomial contrast of the cohort's age-by-period interaction terms to see if the average effects accumulate, diminish, or remain stable in their life-course.

Results & Discussion

Preliminary Analysis

Figure 1: Heat-map of Omnivorousness in Music Genre Preferences



As a preliminary step in our age-period-cohort analysis (Land et al. 2016; Verdery et al. 2020), we provide a heat-map visualization in Figure 1 to show weighted estimates of expected omnivorousness. Figure 1 is cross-classified into a grid, where the vertical axis comprises age groups and the horizontal axis comprises time periods. Each grid cell's hue-intensity corresponds to the weighted average of omnivorousness among members of that cell. Figure 1 reveals age patterns that are consistent with age-graded trajectories. Age patterns are visible by following the cells vertically from bottom-to-top for each time period. We can see a general trend that levels of omnivorousness tend to rise as we progress to more advanced age-groups. Figure 1 also shows period effects that correspond to historic fluctuations. Period patterns are visible by following the cells horizontally from left-to-right for each age group. We can see that 1992 stands out as a year where all age-groups experienced elevated levels of omnivorousness. Average levels of omnivorousness appears to retreat and stabilize in the periods to follow. Finally, we can also observe cohort effects from Figure 1. Cohort patterns are visible by following the diagonals that run from the bottom-left to the top-right of the figure: this gives us a total of eight birth cohorts, from the 1913-1922 cohort on the top-left cell to the 1983-1992 cohort on the bottom-right cell. There are glimpses of possible cohort effects: the diagonals form distinct bands of colors, suggesting that cohorts are differentiable from those preceding or succeeding them. To get finer estimates of the age, period, cohort effects, we turn to the estimation strategy outlined above.

Estimating the Temporal Dynamics

Age-graded trajectories: curvilinear, rapid increase in 20s, peaks in 50s

Figure 2: Age-graded trajectories in omnivorousness

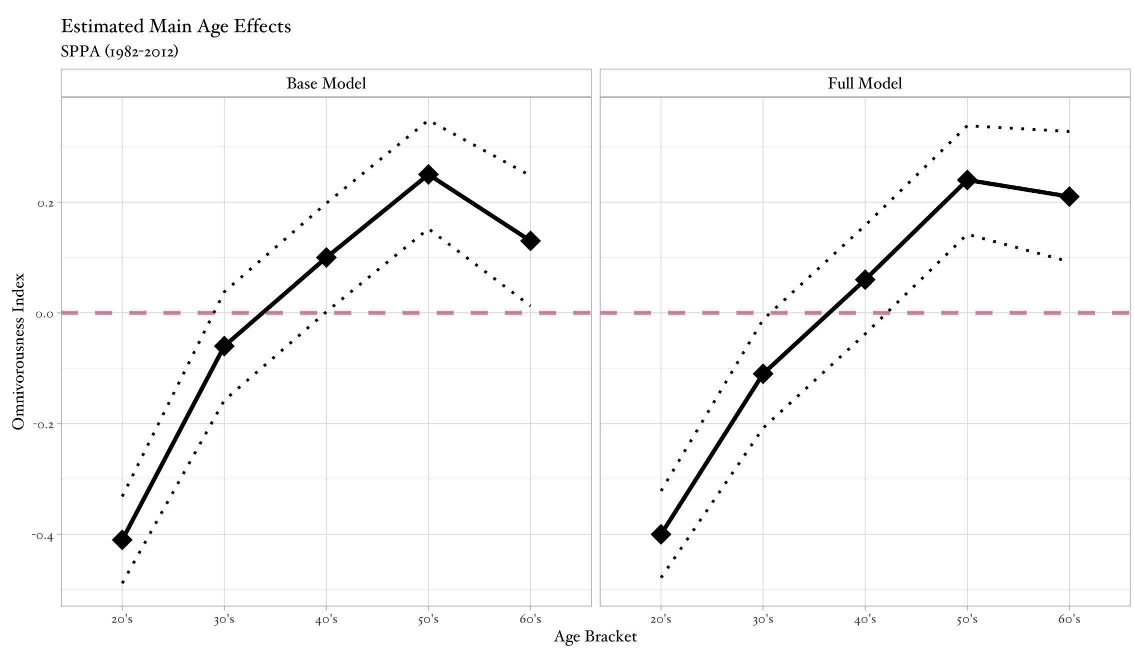


Figure 3: Historic Fluctuations in omnivorousness

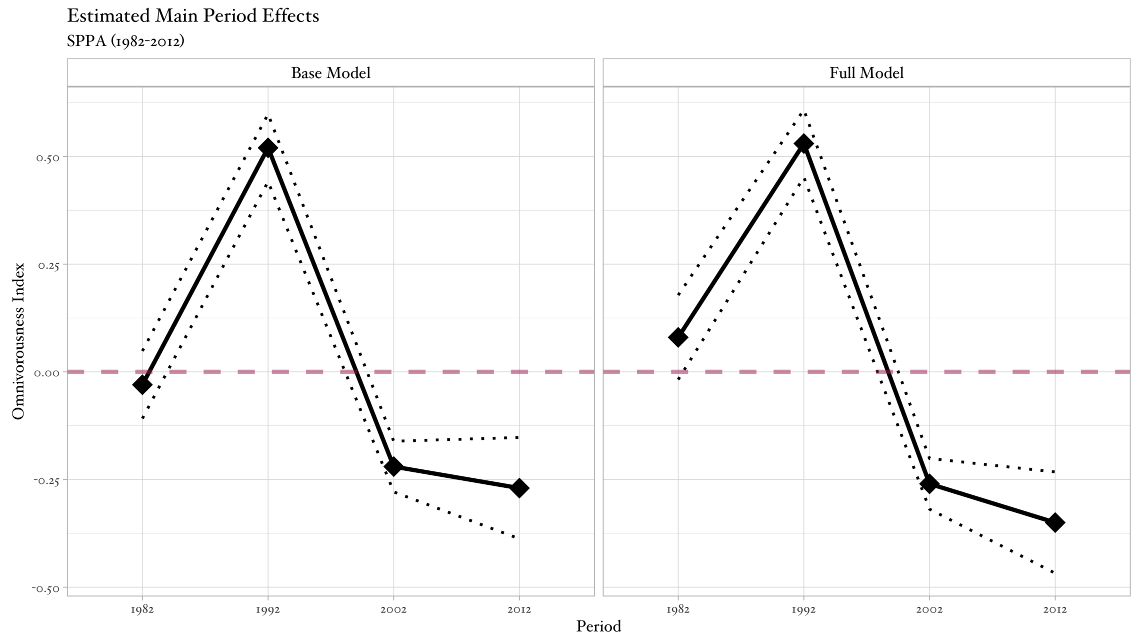


Table 2 reports the estimated main effects of age and period, along with the estimated effects of the sociodemographic control variables. Figures 2 and 3 provide plots of the estimated main effects of age and period respectively, along with their associated 95% confidence intervals. We make five key inferences about age-graded trajectories to taste.: (1) there appears to be a curvilinear relationship between age and genres liked, (2) acquisition of genre likes is expected to be highest when a person is in their 20s, (3) a person's omnivorousness is expected to peak in their 50s before (4) plateauing and perhaps even declining in their 60s, and (5) the shedding of preferences in the late-stages of the life-course may be related to their sociodemographic attributes. These are consistent with findings from the literature that while taste formation is fastest through early adulthood (Holbrook & Schindler 1989; Lonsdale & North 2011; North 2010), it persists throughout the rest of the life-course (Harrison & Ryan 2010).

Table 2: Main Effects of Age and Period

	Base Model		Full Model	
Variable	Estimate	SE	Estimate	SE
(Intercept)	2.98***	0.03	-0.02	0.29
Gender (male = 1)			-0.35***	0.05
Race/ethnicity (NH-white = 1)			0.71***	0.06
Education (years)			0.19***	0.01
log(Annual Income) (1983 US$)			0.01	0.03
Place of Residence (Urban = 1)			0.23***	0.07
Age Effects				
20-29	-0.41***	0.04	-0.4***	0.04
30-39	-0.06	0.05	-0.11*	0.05
40-49	0.1	0.05	0.06	0.05
50-59	0.25***	0.05	0.24***	0.05
60-69	0.13*	0.06	0.21***	0.06
Period Effects				
1982	-0.03	0.04	0.08	0.05
1992	0.52***	0.04	0.53***	0.04
2002	-0.22***	0.03	-0.26***	0.03
2012	-0.27***	0.06	-0.35***	0.06

Note:
Analysis includes all respondents aged 20–69 who participated in the 1982-2012 SPPAs surveys from whom music taste and relevant sociodemographic data were available. Table figures represent weighted gaussian APC-I model estimates using deviation coding. *p < 0.05; **p < 0.01; ***p < 0.001

We observe from Table 2 that the age bracket of 20-29 year olds are associated with an expected -0.41 decrease in genres liked (p-value < 0.001) compared to the grand mean. The age brackets of 30-39, and 40-49 year-olds have conditional means indistinguishable from the grand mean. The age brackets of 50-59, and 60-60 year olds are associated with expected increases of 0.25 (p < 0.001) and 0.13 (p < 0.05) genres liked over the grand mean, respectively. Conditioning for sociodemographic differences as we do in the full model does not substantively change the estimates. We can see from the estimates from the full model that the estimates change but are substantive agreement with those from the base model. The most noteworthy difference is that the age bracket of 30-39 is now associated with a 0.11 decrease in genres liked ($p < 0.05$). These leads us to our first inference that age shares a curvilinear relationship with no. of genres consumed. The no. of genres liked increases across the life-course before peaking a person is their 50s, thereafter which it plateaus or decreases. From here, we can start considering the relatives contrasts between age brackets. The largest increase in music genres liked occurs between the age brackets of 20-20 to ages 30-39 (clearest from the first derivatives from Figure 2). From this, we draw the inference that persons acquire genres of music liked most quickly when they are in the early phases of their adult life, while they are in their 20s or 30s. This acquisition slows down then they enter the middle phases of their life course, before slowly down or even even reversing. Acquisition of likes appear to accumulate across the life course such that omnivorousness peaks at the age bracket of 50-59s (Figure 2). Thereafter, the omnivorousness plateaus (estimates from full model) or decreases (estimates from base model). Conditioning for sociodemographic variables ameliorates the decline in likes in ages 60-69 bracket.

Historic fluctuations: spike in 1992, falls and stabilizes after

We make three key inferences regarding historic fluctuations in taste: (1) we find that omnivorousness is indeed subject to year-on-year variations, the most salient of which are (2) a sharp spike in omnivorousness in 1992 and (3) before reversing course into a negative period effect in 2002 and stabilizing thereafter in 2012. We are reluctant to draw strong conclusions from the limited number of periods observed, but we note that the rise in omnivorousness over time appears to be a historic fluctuation particular to 1992. The rise in omnivorousness is not persistent over time. Indeed, period effects stabilize to a decrease from the grand mean in the two decades to follow. The puzzle of the 1992 period effect has been documented elsewhere in the literature (Rossman & Peterson 2015). We discuss this further in the implications section.

We observe from Table 2 that while the survey year of 1982 is indistinguishable from the grand mean in the base model, the remaining three survey years manifest clear period effects. In the base model, 1992 is associated with an expected increase of 0.52 genre likes relative to the grand mean ($p < 0.001$). 2002 and 2012 are associated with expected decrease of 0.22 and 0.27 genre likes relative to the grand mean respectively. Coming after 1992, these represent a significant decrease and stabilization thereafter. Conditioning for sociodemographic attributes change the estimates slightly, but all of the substantive interpretations hold.

Generational Acculturation

We find omnivorousness in music tastes to be subject to generational acculturation. However, the differences in omnivorousness attributable to generational acculturation is uneven across cohorts. The post-war birth cohorts, the "Baby Boom" generation, experience increases in omnivorousness above and beyond what is predicted by age trajectories and historic fluctuations. In the cohorts preceding and succeeding the Baby Boom generation, we find the converse. In these cases, generational acculturation is associated with lower than expected levels of omnivorousness than would be predicted by age trajectories and historic fluctuations. This points in the direction of a possible 'ratchet' effect in generational acculturation. We also find preliminary evidence for age-graded differences in generational acculturation. Generational acculturation may be parabolic across the life-course, manifests most strongly during the early and late stages of adulthood.

The average effect of generational acculturation Following the three-step procedure recommended by Luo and Hodges (2020), we proceed first with a global deviance test of all of the age-by-period interaction effects. We find that the F test statistic to be statistically significant in both the base ($F = 6.34$, $p < 0.001$) and the full model ($F = 3.93$, $p < 0.001$), which suggests that some kind of cohort effect may be present in both models. Table 3 presents the estimated age-by-period interaction terms in the base and full models, with the rows defined by age groups and columns defined by time periods. Each interaction term, $\gamma_{ij(k)}$, corresponds to the estimation deviations of cohort k (cohorts lie on the left-to-right diagonal) from the main effects of age-group i and period j. For example, the age-by-period effect associated with the 1913-1922 generation is estimated to be -0.57 ($p < 0.001$) in the base model. This tell us that the 1913-1922 generation is expected to experience a -0.57 decrease in number of genres liked than what the age and period main effects predict. This deviation cannot be explained by the age and period main effects, and thus can be uniquely attributed to their experiences as a cohort (Luo & Hodges 2020).

Generational acculturation is limited to specific cohorts Not all cohorts experience measurable generational acculturation. After conditioning for sociodemographic characteristics, we find statistically significant cohort effects among four of the eight cohorts in our data: they are the 1913-1992, 1943-1952, 1953-1962 and 1963-1972 cohorts. The remaining cohorts do not have age-

Table 3: Age–by–cohort interaction effects

	Period Effects			
Age Effects	1982	1992	2002	2012
Base Model				
60's	-0.566***	0.085	-0.031	0.512***
50's	-0.072	-0.193*	0.101	0.164
40's	-0.006	0.15*	0.083	-0.228*
30's	0.311***	0.09	-0.14*	-0.26*
20's	0.332***	-0.132	-0.013	-0.188
Full Model				
60's	-0.453***	0.091	-0.054	0.415**
50's	-0.009	-0.131	0.014	0.126
40's	0.048	0.079	0.068	-0.195
30's	0.214**	0.115	-0.096	-0.233*
20's	0.2**	-0.153*	0.067	-0.114

Note:
Analysis includes all respondents aged 20–69 who participated in the 1982-2012 SPPAs surveys from whom music taste and relevant sociodemographic data were available. Table figures represent weighted gaussian APC-I model estimates using deviation coding. *p < 0.05; **p < 0.01; ***p < 0.001

by-period interactions that differ meaningfully from the age and period main effects. Table 4 presents the results of the local deviance tests. We find that in the base model, there are statistically significant age-by-period interactions observed among the 1913-1922 (F statistic = 19.6, $p < 0.001$), 1933-1942 ($F = 7.179$, $p < 0.001$), 1943-1952 ($F = 6.24$, $p < 0.001$), 1953-1962 ($F = 5.16$, $p < 0.001$), and 1963-1972 ($F = 5.82$, $p < 0.01$) cohorts. Conditioning for sociodemographic characteristics in the full model, we find that cohort effects are now restricted to four cohorts: 1913-1992 ($F = 10.35$, $p < 0.01$), 1943-1952 ($F = 3.96$, $p < 0.01$), 1953-1962 ($F = 2.94$, $p < 0.05$) and 1963-1972 ($F = 5.48$, $p < 0.01$). We can no longer reject the null hypothesis for the 1933-1942 cohort.

We can move further to estimate the expected strength of generational acculturation by

Table 4: Local deviance tests

	Base Model			Full Model		
Cohort	F Statistic	df1	df2	F Statistic	df1	df2
1913-1922 cohort	19.641***	1	20948	10.349**	1	20943
1923-1932 cohort	2.312	2	20947	0.764	2	20942
1933-1942 cohort	7.179***	3	20946	2.08	3	20941
1943-1952 cohort	6.237***	4	20945	3.96**	4	20940
1953-1962 cohort	5.163***	4	20945	2.937*	4	20940
1963-1972 cohort	5.821**	3	20946	5.482**	3	20941
1973-1982 cohort	1.342	2	20947	0.386	2	20942
1983-1992 cohort	1.062	1	20948	1.281	1	20943

Note:
Table figures represent generalized F statistics and their associated degrees of freedom of the local deviance tests for each cohort. *p < 0.05; **p < 0.01; ***p < 0.001

looking at the average cohort effects for each cohort. Conditioning for sociodemographic characteristics, we find that individuals from two cohorts, the 1943-1952 and 1953-1962 cohorts, on average exhibit higher levels of omnivorousness than would be predicted by the age and period main effects. Individuals from two other cohorts, the 1913-1922 and 1963-1972 exhibit decreased levels of omnivorousness than would be predicted by age and period main effects. In the remaining four cohorts, temporal dynamics are sufficiently described by the age and period main effects. Table 5 presents the arithmetic mean of the group of age-by-period interactions for each cohort. The averages of the interaction terms and the associated p-values from the t tests are reported in the inter-cohort column.[2] The results from the t-tests are corroborate with those from the local deviance tests above. Conditioning for sociodemographic covariates, the 1943-1952 and 1953-1962 cohorts on average record having 0.18 ($p < 0.001$) and 0.13 ($p < 0.01$) more likes than predicted by

[2]Each t test tests whether the average of the corresponding age-by-period interaction term differs significantly from 0. Take again the 1943-1952 cohort in the base model for example: The average cohort deviation (+0.18, p < .001), estimated as the arithmetic mean of the group of age-by-period interaction terms in the fourth left-to-right diagonal, suggests that on average, members of this cohort recorded 0.181 more genres liked than we would expect relative to their ages and periods.

Table 5: Inter– and intra–cohort differences in age-by-period interactions

	Base Model				Full Model			
	Inter-cohort		Intra-cohort		Inter-cohort		Intra-cohort	
Cohort	Est.	SE	Est.	SE	Est.	SE	Est.	SE
1913-1922 cohort	-0.566***	0.101	NA	NA	-0.453***	0.099	NA	NA
1923-1932 cohort	0.007	0.069	0.111	0.087	0.041	0.066	0.07	0.083
1933-1942 cohort	-0.077	0.049	-0.018	0.08	-0.046	0.048	-0.072	0.076
1943-1952 cohort	0.268***	0.052	0.124	0.097	0.181***	0.049	0.121	0.091
1953-1962 cohort	0.167***	0.042	-0.114	0.082	0.127**	0.04	-0.06	0.08
1963-1972 cohort	-0.167**	0.051	-0.068	0.087	-0.148**	0.049	-0.029	0.083
1973-1982 cohort	-0.136*	0.067	-0.175*	0.085	-0.083	0.067	-0.212*	0.084
1983-1992 cohort	-0.188	0.104	NA	NA	-0.114	0.102	NA	NA

Note:
Table figures in "Inter-cohort" columns are averaged age-by-period interaction estimates corresponding to each cohort in the weighted APC-I models using deviation coding. Table figures in "Intra-cohort" columns are estimated linear slopes in the age-by-period interaction estimates contained in each cohort in the weighted APC-I models using deviation coding. *p < 0.05; **p < 0.01; ***p < 0.001

age and period main effects. The 1913-1922 and 1963-1972 on average record having 0.45 ($p < 0.001$) and 0.15 ($p < 0.01$) fewer likes than predicted by age and period main effects. In the remaining four cohorts, we are unable to reject the null hypothesis.

Generational acculturation across the life-course

Finally, we examine the age-graded differences in generational acculturation. The evidence of life-course dynamics of generational acculturation is mixed. It is likely that such cohort effects, where they exist, are constant across the life-course. However, there is some preliminary evidence suggesting that cohort effects are most manifest in early adulthood and late adulthood. Figure 4 provides a visualization of the life-court dynamics of cohort effects within each cohort. Details of the numerical estimates of the cohort effects can be found back in Table 3. An immediate observation is that we do not find any statistically significant cohort effects in the 40-49 and 50-59 age brackets in *any* of the cohorts. Another way of putting this is that cohort effects, should they exist, tend to occur in either of the early phases of adulthood (in the 20-29 and 30-39 age brackets) or in the late phases of adulthood (the 60-69 age bracket). However, these inferences may be due to chance. To make statistical inferences about within-cohort variations, we perform t-tests on the linear orthogonal polynomial contrasts of the age-by-period interaction terms within each cohort. [3] The estimated linear trends and their corresponding p-values are shown in the "intra cohort" column of Table 5. There are no statistically significant linear trends of note among the cohorts. While there is one statistically significant linear trend for the 1973-1982 cohort, we are hesitant on interpreting the estimates because they are determined by only two age-by-period terms. No intra-cohort life-course estimates are possible for the 1913-1922 and 1983-1992 cohorts since these two cohorts only have one corresponding age-by-interaction terms.

Main Effects of Sociodemographic Covariates

Finally, we want to briefly note the estimated effects of the control variables. Men are expected to like 0.35 fewer genres of music ($p < 0.001$) than women. Non-hispanic whites are expected to like 0.71 more genres of music ($p < 0.001$) than those of different racial/ethnic backgrounds. Each year of education is associated with an expected increase of 0.19 in genre likes in genres

Implications

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Conclusion:

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[3]Each slope is estimated as the linear orthogonal contrast in the age-by-period interaction effects belonging to cohort.

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Figure 4: Generational acculturation in omnivorousness