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CSCE A490 MCTB
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Final Project

Music and National Identity

Introduction

The motivation for this study was to find insights into the relationship between nationality and music preferences. To understand how people from different places interact with music as a result of where they are from provides knowledge of cultural attitudes seldom explored. Benefits of understanding this relationship are plenty for both a user, a music service provider, and the industry at large. Recommendations, playlists, and more visibility for Artists from certain countries could be made known for music listeners. Research Manager at Spotify, Sam Way, said there is not much research out there on this topic, which is further motivation to pursue knowledge on the subject. There are gaps in this area of study that need to be filled and this study attempts to start filling them in.

Literature review

To understand this topic better I will be going over some background literature on how different places currently interact with music. The first topic I will look at is the music industry and how different countries approach it. Norway was an early adopter of streaming services, the collecting society for Norway saw these services as an opportunity for something they see as beneficial "It gives incentives to cultural production" (Kjus 2021). Canada is a country that produces superstars like Drake, the Weekend, and Justin Bieber to name a few, but that can become something of a problem. A 2022 study advocated for a shift in music culture to develop a more diverse base of music in Canada (deWaard, Fauteaux 2022). In Latin America, local artists recognize the benefits of being on Spotify playlists, and since Latin America is one of Spotify's largest markets, it is worth noting that this region has a lot to offer musically (Siles et al. 2022). Eric Leonel Cureño argues that there is still a "west vs. rest " dynamic in the music industry that hinders the visibility of non-western or non-english speaking artists (Cureño 2021). Spotify has become very important in the global music industry, and its country-dependent pricing model makes it accessible for almost everyone (Bello, Garcia 2021). This could be part of the reason why it's so popular in so many places. Canada has something of a protectionist attitude towards its music. To help ensure Canadian artists have more success in the CanCon laws saying that private radio broadcasters must play a minimum of 30% Canadian music each day. This law has

helped artists who may have failed in other markets, succeed in Canada by providing them with more visibility (Muia 2020). Like The Tragically Hip, a legendary Canadian group not well known outside Canada. What is lesser known about most music industries is how they try and capture their core audience of the country they're in. It is hard to do so when attitudes towards a country's own music in relation to other countries' music is not well understood.

The second topic deals with proximity to culture and how one place's proximity to culture influences what music is popular there. Australia is a unique country, it is English speaking and mostly white while also being much closer to Asia than it is to other Western countries. It has tried to fit in musically in the west by joining the Eurovision song contest despite being on the opposite side of the world from Europe. This could be because Australians feel closer to Europe culturally than they do to Asia (Woods 2020). In America the regionality of economic conditions has a role in what genres are popular in certain areas and that music reflects a divide in America's economics and politics (Mellander et al. 2018). In Finland, the concentration of Metal groups near Helsinki makes collaboration easier and strengthens the Finnish Metal industry, which makes it a very important genre in the country (Makkonen 2014). The dominance of a genre in a country could influence the people there to be more attuned to that type of music. With the advent of social media and the marketing resources it provides, does that bridge a proximity gap to culture? A 2016 study showed that artists from central cities of music production received more mainstream media coverage than artists from smaller cities with less of a music industry (Verboord 2016). This means that more visibility is given to those who make music where the music is. Proximity to culture has certain effects, that being artists of a particular genre that cluster in a certain place influence that places' sound. What is lesser known is how proximity works in a country. How does being from one country or close to another influence what kind of music people listen to, or how music spreads within that country.

Another aspect of this topic I researched was regional considerations for a music market. A study done in 2020 looked at music consumption habits of American college students to test their language insularity. Most students had not listened to any non-english language pop music which is a unique situation to the rest of the world (Demont-Heincrich 2020). Quebec is a very unique place, it is a majority French speaking region surrounded by English speaking regions and is a part of a majority english speaking country. Quebec has a culture of protectionism towards its language and culture. Quebecois music, then, is an important part of this culture, and in Canada, French music struggles against English. Quebecois pop is seen as reinforcing Quebec's distinctiveness (Piroth 2009). In Korea, the globalization of its music has been a massive success both inside and outside of Korea. It has come to rival music culture to some extent in the West (Oh 2013). A consideration for musicians in smaller countries

that are globalizing their music is the fate that it will lose distinct qualities that make it unique: "how does [globalization] impact the identity of a region and is this cultural artifact accurately representing the community it emerged from" (Haas 2022). Another consideration for a region is its culture and language, Anghami - a streaming service out of Lebanon - aims to capture the Arab streaming market. Anghami understands its market and looks to provide quality Arab music (Khali 2022). On a large scale it is a bit easier to understand what does well in a music market. Arab music is more popular in Arabic countries, English music is popular in English speaking countries etc. But to what extent a national identity influences what music people listen to is lesser known. How much of a role does where we are from influence what we listen to? What factors contribute to our musical influence in the vein of nationality? These are questions that I used to help guide this study.

Introduction to Current Project

To understand the intersection and relationship between music and nationality I did a study that I thought would address the unknowns described in the preceding 3 paragraphs. There were a few key points I wanted to touch on that I thought reflected national identity in some way: place, language, and what someone grew up around. I targeted groups of people aged 18-35 from America, Canada, and Europe. The study was conducted using a survey form sent out online and in-person interviews. I found that Europeans were less likely than Americans and Canadians to like music in their native language. I also found that Canadians have less of a preference for Artists from Canada than Americans and Europeans did for Artists from their country/countries, and that the likelihood of listening to an artist from one's own country falls within 1.5% for each place. This study contributes important insights into the relationship between nationality and music by showing relationships people have with artists and preference for music from their country of origin.

The remainder of this paper will cover several aspects of the study. It will begin by explaining the research methodology. This section will explain how data was gathered, who participated, and how analysis was conducted. It will then report the results of this study; both the survey data and quotes from interviews. The next section will discuss what was discovered and draw conclusions based on the results. It will then conclude with a design suggestion for music services, a high level summary of the paper and the main takeaways of this study.

Methods

I collected data via two means: an electronic survey and in-person interviews. The goal of the survey was to gather quantitative data to identify trends and to get a larger sample size to answer questions about the topic. The in-person interviews were meant to support my quantitative data with testimonials from people who did the survey. I dove deeper into the subject when talking to people to have a clearer sense of their music preferences.

Survey

The survey was created using Google forms and the data generated was stored in a Google sheet. It generated responses by 66 people. The first question was to make sure they were in the age range of 18-34. Questions about identity were also recorded like gender, favorite genres, and music platform but these were not used in the analysis of the data. There were 9 questions I was looking to analyze data on. The survey takes less than 3 minutes to complete. It went as follows:

1. Where are you from? (Specific country/region)

   Since the study is about nationality, I needed to know where the participant was from.

2. Do you have a preference for music from your country?

   The answers for these questions were Yes, No, and Maybe. This was to see if people had a preference for music from their country.

3. Is where you're from reflected in what music you listen to?

   The answers for these questions were Yes, No, and Maybe. This question wanted to know if people felt their music was a product of their environment or did they independently find music they liked. 'Maybe' was for those who weren't sure.

4. Explain why or why not?

   Referring to the previous question. Free text response.

5. Do you prefer music in your native language?

   This was on a scale of 1-5 where 5 was 'prefer', and 1 was 'dislike'. Language is a part of many people's national identity so I wanted to look at this subject from that angle as well.

6. Are you more or less likely to listen to an Artist if you knew they were from your country?

   This was on a scale of 1-7 where 7 was 'very likely' and 1 was 'unlikely - would avoid'. This question was supposed to gauge an outlook on how

people feel about Artists from their country and how much sway that has on if they would listen to them based solely on nationality.

7. How strongly is your music taste shaped by what country you're from or what environment you grew up with?

> This is similar to question 2 but it uses a linear scale from 1 to 5 where 1 is 'not at all' and 5 is 'strongly'. This was also to see how people feel about where their music taste comes from.

The next two questions were asked only of people who live or go to school in the US

8. How long have you been in the US?
9. How has your taste in music changed since living in the US?
10. Optional: Provide your email if you wish to participate in a follow-up interview.

These two questions were supposed to try and track changes based on how long people have been living in the US if they originated elsewhere. I ended up not using this data in the results and discussion of the data.

I conducted analysis of the data gathered from the survey by importing spreadsheet data from google forms into RStudio. This was after I had removed text response columns and added a 'place' column to track if someone was from Europe, the US, or Canada. The reason I removed text responses for analysis in RStudio was because I did not plan on analyzing that qualitative data the same way I did for the quantitative data I gathered.

I used RStudio because it is a software I am familiar with and I like its functionality. Having the data imported, I was able to extract the necessary columns and rows for different analysis. I generated charts comparing the places I studied on metrics measured in the survey as well as computing averages and standard deviations. Some data maps better to charts than others but I feel they offer a sense of how people responded.

Interviews

The design of the interviews was a guided conversation-like structure that lasted around 8-10 minutes. I recorded the interviews using the 'Voice Memos' app on my Iphone and I took handwritten notes as well during interviews. To start the interview, I would ask the participant to talk about a song they've been liking recently, and to say how they found it, and aspects they like about it. I would then move the conversation to how they find music and what influences them to listen to music. The conversations would progress naturally but I would always try and guide people to how where they're from influences what they listen to. Or they would explain what actually influences their music taste. I would sometimes ask novel questions like "Would you listen to a song in Spanish if the person singing it was from your city?" to gauge how much influence a place has on someone.

I listened back to the interviews to extract quotes and to clarify anything I missed in my notes. I noticed people had several different influences in music taste and I boiled them down to these 3 main categories: Social Influence, National Influence, and Regional Influence. As I had focused the interview on country based influences I had more quotes in that area, so I had to categorize the quotes further into 3 more subcategories: Specific Scene, Positive, and Don't Care. Positive denoted an active influence that nationality has on music, Specific Scene relates to quotes about certain scenes in different countries. Don't Care relates to quotes where people say nationality does not have an influence on their music. I will use these quotes anonymously to support my findings. This chart was helpful in organizing quotes for exposing trends later on.
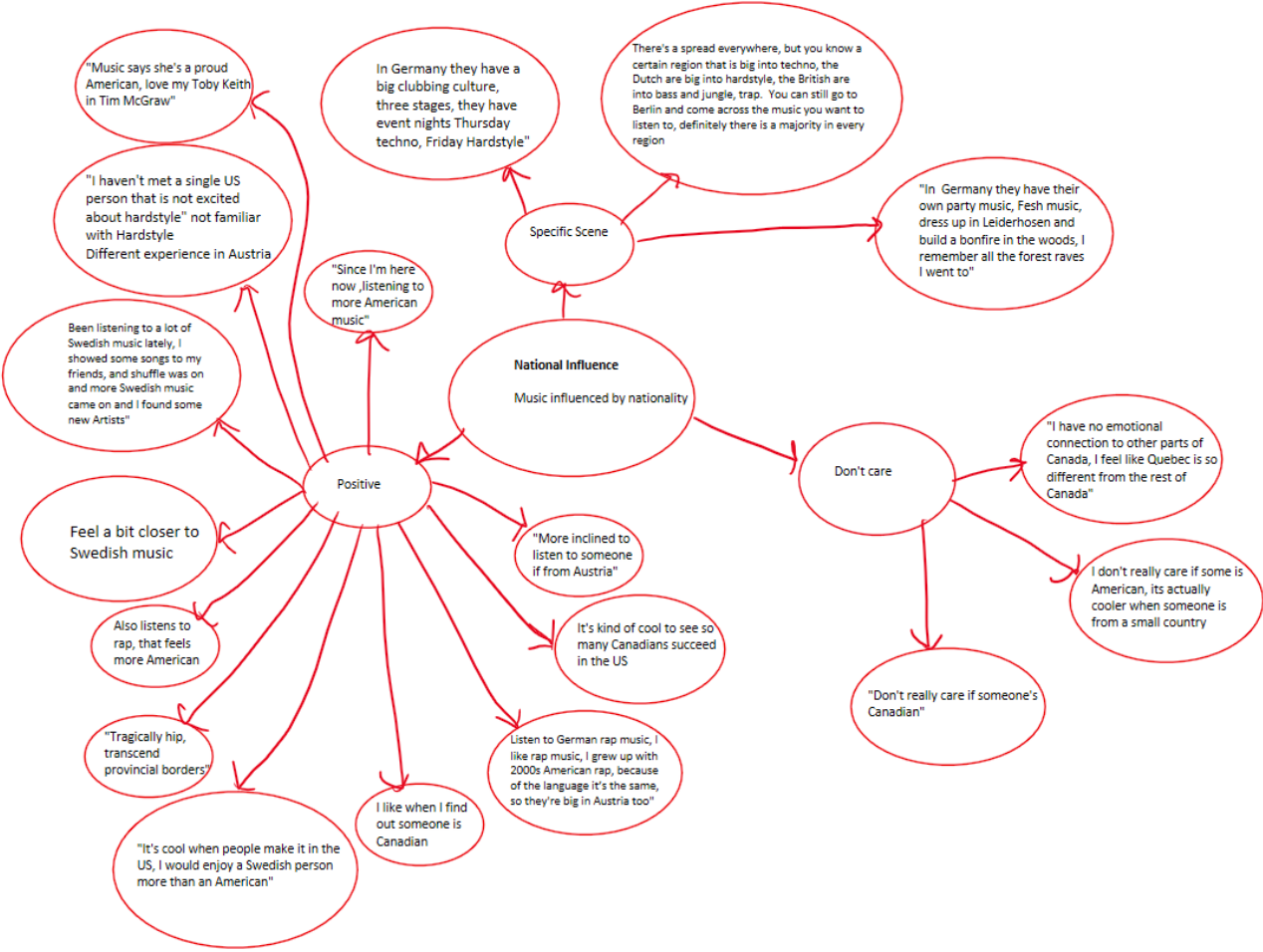
"Music says she's a proud American, love my Toby Keith in Tim McGraw"

In Germany they have a big clubbing culture, three stages, they have event nights Thursday techno, Friday Hardstyle"

There's a spread everywhere, but you know a certain region that is big into techno, the Dutch are big into hardstyle, the British are into bass and jungle, trap. You can still go to Berlin and come across the music you want to listen to, definitely there is a majority in every region

"I haven't met a single US person that is not excited about hardstyle" not familiar with Hardstyle
Different experience in Austria

Specific Scene

"In Germany they have their own party music, Fesh music, dress up in Leiderhosen and build a bonfire in the woods, I remember all the forest raves I went to"

"Since I'm here now ,listening to more American music"

Been listening to a lot of Swedish music lately, I showed some songs to my friends, and shuffle was on and more Swedish music came on and I found some new Artists"

National Influence

Music influenced by nationality

"I have no emotional connection to other parts of Canada, I feel like Quebec is so different from the rest of Canada"

Positive

Don't care

Feel a bit closer to Swedish music

"More inclined to listen to someone if from Austria"

I don't really care if some is American, its actually cooler when someone is from a small country

Also listens to rap, that feels more American

It's kind of cool to see so many Canadians succeed in the US

"Don't really care if someone's Canadian"

"Tragically hip, transcend provincial borders"

Listen to German rap music, I like rap music, I grew up with 2000s American rap, because of the language it's the same, so they're big in Austria too"

I like when I find out someone is Canadian

"It's cool when people make it in the US, I would enjoy a Swedish person more than an American"
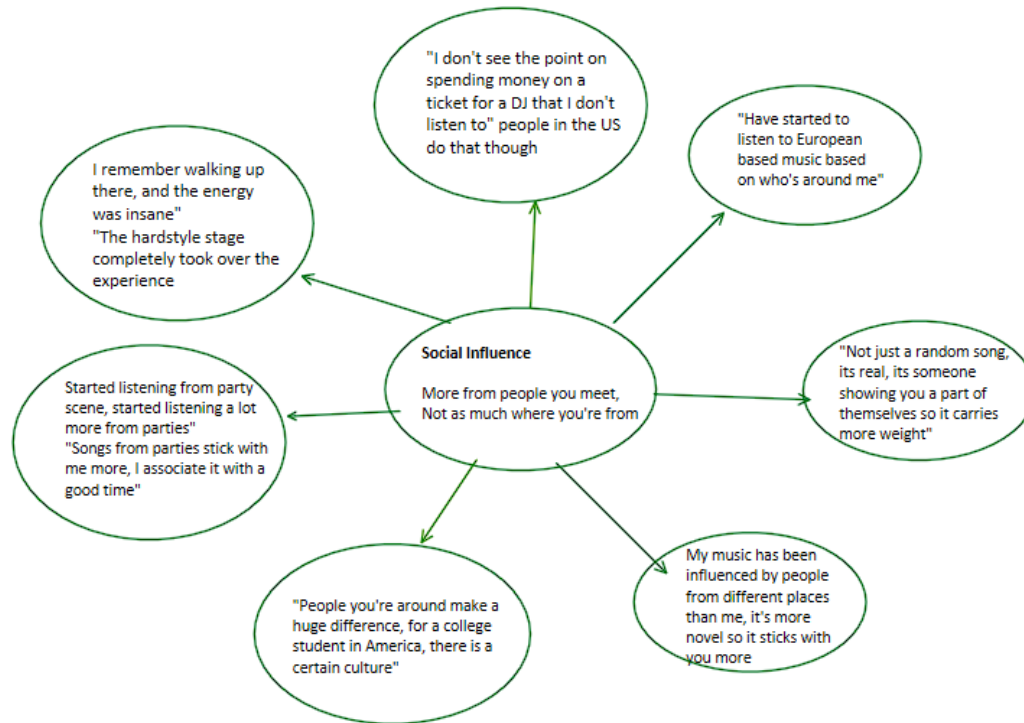
Chart 1. National Influence

Chart 2. Social Influence

Participants

My goal for this study was to have a sample of 45 people total and equal participation from Americans, Canadians, and Europeans between 18 and 35 years old. Recruiting occurred in a few different ways. I first texted several of my friends the survey link, when I felt I could not do any better with that strategy I took to social media and posted the link on Facebook, Twitter, and Instagram. I believe that about 45 or so people did the survey through the link I posted on Instagram. Through my background in Ski Racing and having grown up in Canada, I knew I had sufficient access to Canadians and Europeans on social media. I also emailed my classmates for this class (CSCE A490). I ended up with 66 people filling out the survey. The percentages of respondents were 16% Europe, 36.4% Canada, and 45.5% USA. And for gender 45.5% female, 53% Male, and 1.5% non-binary. These were not the ideal numbers but I felt the sample size was large enough for each place and gender. For the follow-up interviews I was able to talk to 4 Europeans, 3 Canadians, and 3 Americans; all of whom had voluntarily provided their email to indicate interest.

Results

Section 1.

The first analysis I did was to compare liking of music in one's native language. I found that Europeans like music in their native language the least on average at 2.81/5, and Canadians like it the most at 4.375/5. Americans were an average of 3.96/5
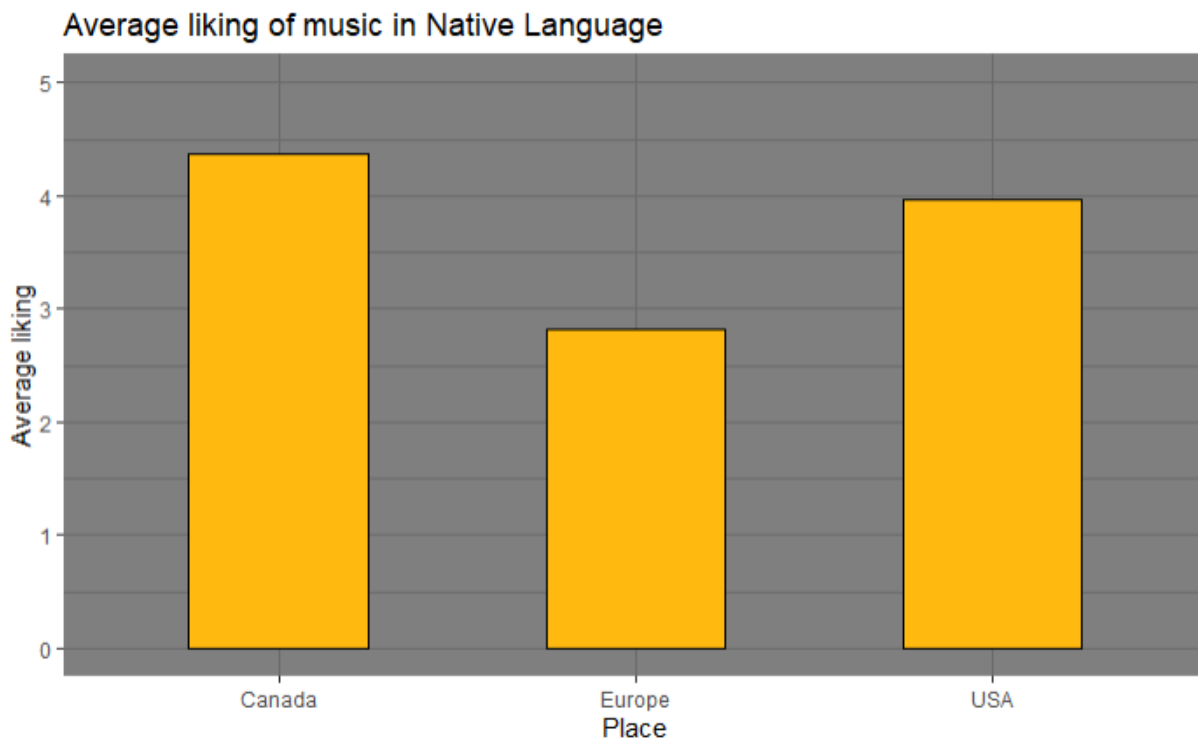

Fig 1.
Standard Deviation: Canada (1.01), USA (0.92), Europe (0.87)

The identifier A1, or C5, or E3 refers to American participant 1, Canadian Participant 5 and European Participant 3 for example.

This metric might not tell the full story, one participant from Sweden said she "Feels a bit closer to Swedish music" (E1) than American music but put 3 as her response to preferring music in her native language. This could indicate she appreciates when an artist is Swedish but the language they sing in does not matter as much. Another participant from Quebec said she "like[s] a singer from Quebec but sings in English"(C1) , so for her it was more a matter of where that person was from than what language they sang in. But she also felt that the aspect of language is what really distinguishes Quebec from other parts of Canada and that she has "no emotional connection to other parts of Canada" and said she does not have a preference for music from Canada, only Quebec. A male participant from Austria explained that his music taste trends towards music

from Germany "because of the language" and "german artists are big in Austria too" (E2). Though one interesting aspect of his response to an interview question about preference for Austrian artists was "If they sing in their dialect, it's authentic to that region [of Austria], it makes their music unique...bigger artists in Austria sing this way". Americans and Canadians did not have much to say about language. They did not say they prefer English music to other languages, more so that songs in other languages have "novelty, it's something new" (A1), said a participant from Alaska.

Section 2.

The second analysis I did was to compare each place by their response to "Are you more or less likely to listen to an Artist if you knew they were from your country?". I found that all places on average responded similarly - within 1.5% of each other - all hovering

More or less likely to listen to an Artist from your country?
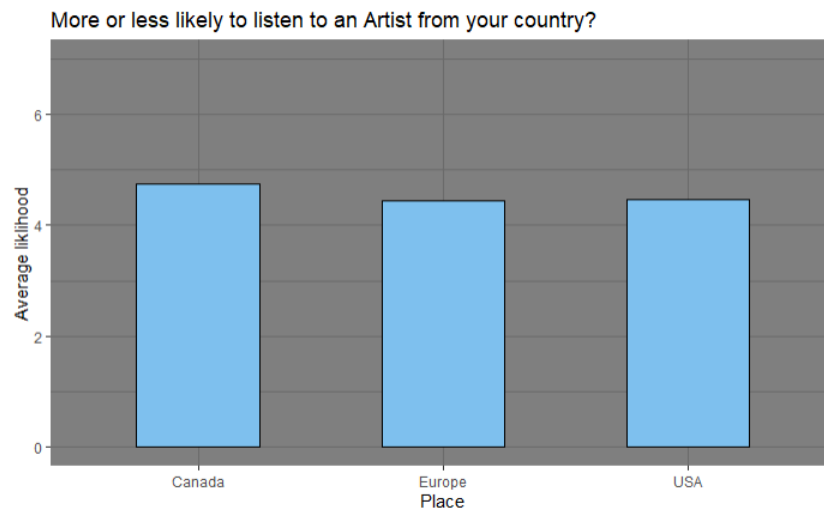
at around 4.5/7.   Fig 2.
USA: 4.46/6, Canada: 4.75/7, Europe: 4.45/7.

 The results of this analysis indicate that each place has close to the same likelihood on average to listen to an artist from their country. In interviews I asked people about this and uncovered further insight into this statistic. As one participant from California said: "I listen to rap and rap is really American so if it were a rapper I'd likely be listening to someone from America"(A2). E1 from Sweden said "It's cool when people make it in the US, I would enjoy a Swedish person more than an American". E2 from Austria said he's "more inclined to listen to someone if they were from Austria". And contrary to what Canada's score on this metric was, some canadians did not care if an artist was from Canada: "If they're from Quebec I care, but not really from Canada" (C1), "I don't really care if someone's Canadian, like Drake for example, he's popular, but I don't really like his stuff" (C2). The Americans I talked to did not have much to say about this, perhaps for them, Americans are the default musicians they listen to.

Section 3.

The third analysis I conducted was to look at the number of responses for America, Canada, and Europe on if they had a preference for music from their country.
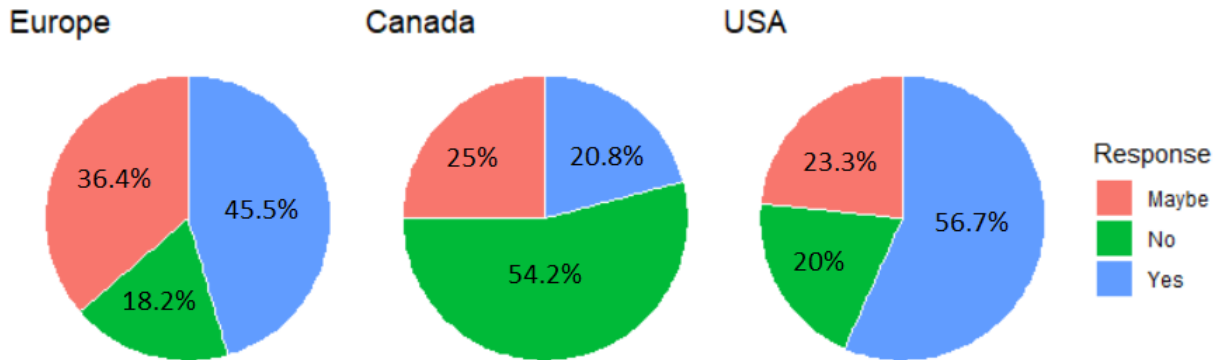

Fig3. Pie charts of responses for the question: Do you have a preference for music from your country?

More than half of Canadians said they do not have a preference for music from their country. From the data I've gathered and from interviews it has shown that Canadians do not really care if music is from Canada. Many of their tastes are shaped more by what genres they were around growing up "I wouldn't pay attention to country [music] if I wasn't around it so much" (C2), "I listen to the genres and artists I like and if they're from Canada then that's cool, but if its good its good" (C3). Americans had more pride in their music it seems but that is not the whole story. One participant said "My music shows I'm a proud American, I love my Toby Keith and Tim McGraw" (A3). Another said "Alaska has found a liking to bluegrass and it's something I wouldn't listen to if there wasn't a scene for it here" (A1). E2 from Austria said that if an artist "sings in their dialect, I'm more drawn to that, but if its German language in general than its something I could listen to". For people like A3, A1, and E2, they have a preference for music from their country, but what really makes them like something if it's from a specific region or has a trait they identify with.

Section 4.

How strongly is your music taste shaped by what country you're from or what environment you grew up with?

Place	Average / 5	Standard Deviation
Europe	3.27	1
Canada	3.83	1
USA	3.83	0.87

Table 1.

This set of data was one where I did not get as many testimonials as others pertaining specifically to the question. Though through interviews I deduced that one's current environment can have a large impact on what people are listening to at the moment. I found that there was a strong social influence that paired itself with where people were from. Several participants from North America have started to listen to more European music based on meeting people from there.   A1 from Anchorage said "My music has been influenced by people from different places than me, it's more novel so it sticks with you more". A3 also said "I've started listening to more European music based on who's around me". A2 from California echoed this sentiment of novelty for foreign music "I don't really care if someone is American, it's actually cooler when someone is from a small country".
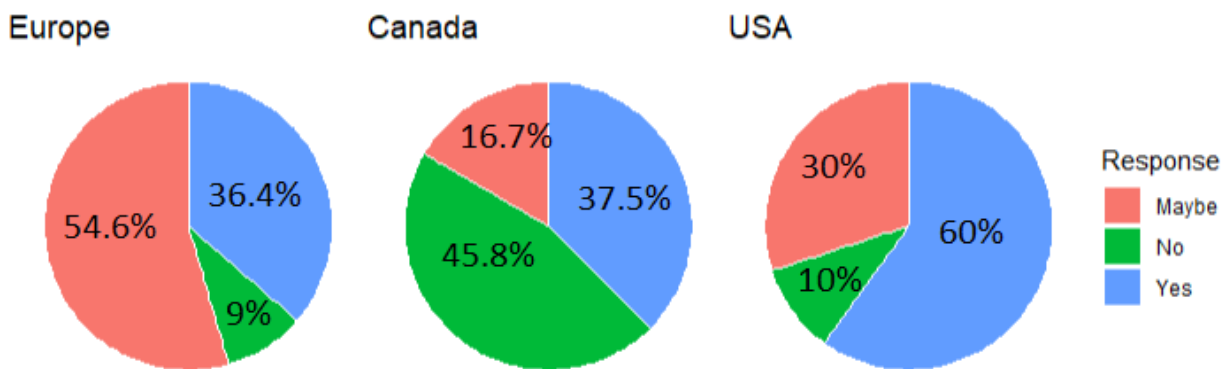
Section 5.

Fig 4. Responses to the question: Is where you're from reflected in what music you listen to?

The results of this data suggest similar things to the results in section 3. Meaning, more Canadians feel like their music is not as reflected in where they're from as much as Americans, and that Europeans are more unsure if it is or is not. This question was paired with a free text response which allowed for more elaboration. Some Canadians explained their choice to put no: "I listen to whatever music I like, so I am not influenced by where I live. However I do support artists I like more if they're from my area/country" (C4), "Live in the countryside, listen to rap" (C5), "I don't think so because I just listen to lyrics that I like which are not usually related to the country that I am from" (C6). 60% of Americans responded 'Yes' to this question and people's explanation for this paints a clearer picture for why: "Exposure to English music is easy when you live in America. I have sought out euro vision music and French music but it was something I looked for not just presented to me because I live in those places" (A4), "Being from Vermont, I find that Indie is popular and it also being a rural state, country as well is popularized" (A5). Over half of all European responses were 'Maybe', and it was interesting to see why that could be: " I'm from the countryside so I guess a lot of people in that area are listening to certain music and has influenced me" (E1), "Yes, some songs are in my dialect and about the area I'm from" (E3), "I listen to Norwegian rap sometimes" (E4).

Discussion

The topic of this study was how music and nationality interact and ultimately influence music taste. I wanted to understand how people felt towards music when looking at it from the perspective of nationality. One motivational question for this study was : how does being from a certain country affect how people listen and feel about music from that country? There is very limited knowledge on this subject and I have come across none that attempt to explore this specific topic. To address this topic I conducted a study consisting of a survey and interviews. The survey asked various questions relating to this topic while the interviews allowed for more detailed explanations of how people felt about their nationality in relation to music. The results ended up being somewhat similar for the three places I studied: Europe, Canada, and America. The categories with the biggest differences were if people had a preference for music in their native language and if people had a preference for music from their country. Europeans liked music in their native language the least, while Canadians liked it the most. Canadians also reported having on average less of a preference for music from their country than did Americans, while Europeans were more unsure with the response 'Maybe' being 36.4% of responses. I also found through short answer responses and interviews that North Americans have more of a regional preference for music than Europeans do. Meaning that one would care more if music was from their home state/province or city than if it was from a different state/province or city.

Discussion of results from Section 1
I was satisfied with the amount of data I collected and the amount of material I obtained from my interviews. One of the key tenets of this study was to look at language because it is an important aspect of national identity. To study this I had asked in the survey if respondents had a preference for music in their native language. I had found Europeans on average liked music in their native language the least, while Canadains liked it the most. As shown in section 1 of the results, this metric did not tell the whole story. The higher averages from the US and Canada on this metric suggested more so that they really only listen to English music and aren't as exposed to foreign language music as much as Europeans. This leads them to be immersed in a world dominated by English music, giving their native language ultimate preference. But perhaps the lower average from Europe indicates a more nuanced narrative. From what I've gathered, many Europeans appreciate music in their native language. But they listen to what they like, and many Europeans like English language music. This could be due to their exposure to it throughout their lives hence being familiar with it. English language music is ubiquitous in North America, but so too in Europe. English can become kind of a standardizing language for Europe (Keating 2020) so it makes sense that English music is big in non-English speaking European countries. It does not seem like Europeans

dislike music in their native language, but that they have so much exposure to English language music that their preference is more international.

Section 2

The average likelihood if someone would listen to an artist if they're from their country was high across the board; the three places being studied reported very similar numbers for this metric. This indicates that it is somewhat of a factor if an artist is from one's country. This fact could compel someone to listen even if they don't know who the artist is. I thought that Americans would care the least if someone was from their country because American music is so ubiquitous in America that Americans would not care as much if someone was from there due to the lack of novelty. Canada's score on this metric seemed justified based on the previous data indicating Canadians like music in their native language the most.   I thought that Europeans would be more interested in an Artist from their country because European nations are much smaller and have smaller music industries than North America does. But from what I have gathered, there is more to being interested in an artist than just nationality. People in this study prefer music that they like. If an artist is from where they are from that is a bonus, but first and foremost good music is good music.

Section 3

I wanted to know if people had a preference for music from their country. Most Canadians said 'No', most Americans said 'Yes' , and Europeans were more split between 'Yes' and 'Maybe'. From what I've gathered from talking to Canadians is that they don't really care if someone is from Canada, more so if they just like the music. To them, it's cool if someone is Canadian but that it does not affect their preference for their music. With Europeans having more mixed results and from the people I've talked to, it seemed like it was neat if someone was from their country but they would only listen to the music if they liked it or it had a unique flavor to it that they liked. Americans musically identify more with a region/state/city more so than the US itself and give preference to these subsects of America.

Section 4

These results yielded some noteworthy information.   I found that many people are influenced both by what they grew up with, but more so by the people they were/are around. A3 from Missouri said "I grew up with what my parents played, and that's part of what I like" and A2 from California said "My music is always changing and I get a lot of recommendations and find new stuff through friends and parties mostly". There is a strong social influence on people's current listening habits. This could be skewed by the

many college students in the study, being such active socializers, but it was interesting to see people discuss how their music taste is formed at the moment.

Section 5

The results of the analysis for where someone was from is reflected in what they listen to were insightful given I had both quantitative and qualitative data for this question. Canadians were more split here than the results of section 3 but more people from Canada said 'No' than 'Yes' or 'Maybe'. Americans had the highest number of 'Yes' responses at 60% and the largest group of responses from Europeans was 'Maybe' at 54.6% beating out 'Yes' at 36.4%. The results of this question support the conclusion that Canadians do not have as much a preference for Canadian music than Americans. But that is not the whole story, Americans trend toward preferring music from their region rather than the country as a whole. Since Canada and the US share English as their primary language, the ubiquity of English language music seems to decrease Canadians' preference for Canada in favor of music they like that happens to be mostly in English - which is what they are exposed to the most. Americans see that most of their music is from the US, so they guess they do have a preference for American music. But was it because the music is American itself, or if it was just people grew up with? From this study, it seems more so that American preference is dictated by region and who you are around rather than language and nationality. Europeans are more varied in what they saw was reflected by their music taste. Some felt that since only a portion of their music was from their country that it did not explain fully what their music taste really is. Europeans listen both to their countries' music and music from elsewhere. This causes Europeans to not fully understand what kind of background has influenced their music taste. Most Europeans are exposed to English language music and enjoy much of it, but some still retain a taste for genres and Artists they were exposed to in their native country. Being from a certain place gives people access to certain types of music. Someone from Norway knows what Norwegian music is and understands the lyrics. If someone from America wanted to listen to Norwegian music, it would be harder for them to do this. In a way, where people are from serves as an entry point to certain music. There are artists we all know by just being from where we are from, however, this is not reason enough for people to listen.

Design Suggestion

On music platforms, an option for users to have access to recommendations for Artists, songs, and playlists for music from their country or region could be very useful. If someone wanted to feel more connected to where they're from, and explore the kind of music coming from there then I think that would be valuable. It would allow people to

be in touch with where they're from and allow them to support local artists. For a platform it could create more user engagement for a specific place and potentially bring in more people to the platform because of this feature. Though if this feature was pushed too hard on the user, they could be turned off by it since as I have found in this study, even if music is from a certain place, if it is not good or does
not match their taste, then it doesn't really matter.

 Reflection/Limitations

I was happy with how this study turned out. I believe I had a solid sample size and was able to encapsulate attitudes from the three places I wanted to study. When I first sent out the survey I was really unsure of how many responses I would get, but getting 66 was a thrill and it allowed me to write an insightful analysis. Doing the interviews proved pretty simple as well and people were excited to talk to me about music. I was able to obtain valuable information from interviews that complemented the survey with more insight into people's music taste. An obstacle I faced was the prospect of having too diverse of questions and it was sometimes hard to derive a narrative from the data I collected. I ended up dropping the idea of analyzing changing music taste based on how long someone has been in the US for this reason as well as running out of time. The things I would change if I were to do this again were to have a more succinct survey and more structured interviews. I think I was a little unsure about what data I might generate so to cover all bases I made the questions on the survey a bit too broad. For the interviews, though, I was happy with what I got. I think I should have had a few pre-written questions to help guide people better because the interviews would sometimes get off topic. Ideally I would have liked to have 100 people respond to the survey with each third being from a different place. It's not that easy to get people to do the survey and I'm grateful that people did it at all.

Conclusion

This study was designed to understand how nationality has an influence on music taste. I first conducted preliminary research using references I found during my literature review to aid in my background knowledge. Then I designed a survey to reach Americans, Canadians, and Europeans to ask them questions relating to where they're from, what language they speak, and how their environment influences what they listen to in order to find a connection between music and nationality. I also interviewed people who took the survey to gain deeper insight into responses and to find nuance in what shapes their music taste from the perspective of national origin. I analyzed the data and presented what I had found in different ways using both quantitative data and anecdotal evidence. What the results yielded was not what I expected. There is so much nuance to what people listen to, and most people don't really pay attention to where music is from, more so if they like it or can relate to it. Sometimes this is because the

music is from their country, other times it's in their language, and it could also be from their region. Social influence also plays a factor in current listening habits. Who you are around at the moment certainly has an impact on the kind of music you play. Americans like American music, but it is not because it is from America. It is because it is what they grew up listening to or it is from their city/state. Canadians are influenced too by where they're from, but most do not really feel like an artist being Canadian is reason enough to listen to their music. Europeans have a more complex situation. They have music tastes that relate to where they come from but also listen to music from other places, so they feel both a connection to music from their country and to what music speaks to them. Though, being from a smaller country can give one access to that country's music more so than foreigners. This access allows Europeans to choose to listen to music from their country more selectively than Americans and Canadians. Future work on this subject could be based on the data presented in this study. I feel like exploring the European case for music taste could lead to further insight into how multilingual people interact with music.

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