

Media consumption between dynamics and persistence: The meaning of persistent media practices in a mediatized everyday life

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Abstract

Qualitative reception studies have shown that new media neither radically change people's media repertoires, nor do they replace the old. Established media practices remain relevant, and users actively persist on old media (technologies). To show why and how this persistence is embedded by its users, the paper at hand addresses old media persistence from a user's and appropriation perspective. Thus, following the mediatization approach, we unfold the concept of the interplay of dynamics and persistence and transfer its theoretical ideas to two studies that deal with (1) the persistence of the TV in everyday media repertoires and (2) the persisting usage of vinyl records in the face of digital streaming services in everyday life. Our aim is to illuminate why and how users, on the one hand, persist on established media practices, but on the other hand, simultaneously combine them meaningfully with new media (practices) within their respective everyday lives.

Keywords

dynamics and persistence, mediatization, coexistence, media appropriation, second screening, television, music media

1 Introduction

In the face of high innovation densities, the emergence of new media technologies and advancing digitization, the focus of scientific discourse often tends to fall on the new (digital) media (Menke & Schwarzenegger, 2019, p. 658; see also Kinnebrock, Schwarzenegger, & Birkner, 2015, p. 13). Yet many older, established media (technologies) are far from extinct. On the contrary, media such as linear television, the telephone, or e-mail have been able to maintain their place in people's everyday lives to this day. Against this backdrop, this paper approaches old media persistence from a user's and appropriation perspective. It discusses the questions why and how people persist on using established media, what background is relevant in the context of everyday life, and how users negotiate persistence in association with new and dynamic media practices. We want to show why new media do not change the media repertoire in the form of radical upheavals and how established and new media develop together

as processual transformations negotiated by their users (Röser, Müller, Niemand & Roth, 2019). Afterall, we know seemingly outdated media are still firmly merged into everyday life and, contrary to some public discourse, continue to occupy an important part of everyday practices (Müller & Röser, 2017a; see also Balbi, 2015).

Following the mediatization approach (Krotz, 2007, 2014a; see also Couldry & Hepp, 2017) and arguing from a user's and appropriation perspective, we unfold the concept of *the interplay of dynamics and persistence* (Röser, Müller, Niemand, & Roth, 2017, 2019). The concept theoretically and systematically captures how mediatization is both intensified in dynamic elements and shaped by persistent elements. In this way, we want to open new perspectives on dealing with old media persistence in different mediatized spheres of life. This paper therefore draws on two studies to illustrate the theoretical concept.

In the following, first the theoretical framework is developed, which refers both to the mediatization approach and the inter-



play of dynamics and persistence in media consumption, supplemented by references to media nostalgia research and the media repertoire concept. Following on from that, the first case study addresses the users' persistence on collective television nights in the domestic couple context. The second case study illustrates how old media persistence is implemented and negotiated in a music media context. Finally, the conclusion discusses to what extent looking at media consumption through the lens of the interplay of dynamics and persistence can open new perspectives in dealing with old media persistence.

2 Theoretical framework: Mediatization between dynamics and persistence

The theoretical framework ties in with the mediatization approach and expands it to include the concept of media consumption between dynamics and persistence. According to Krotz (2007, 2014a), mediatization can be understood as the increasing penetration of all social spheres with media-related communication. The approach theorizes the connection between the change of media and media communication on the one hand and the change of society, everyday life, relationships, and culture on the other (Hepp & Krotz, 2014a, p. 3; see also Krotz, 2017a, 2017b). This change is not primarily triggered by (new) media, as technology determinist approaches suggest. Instead, the change emerges from the media-related actions of people, whose changed forms of communication and interaction in specific social worlds thus come under scrutiny (Krotz, 2014b, pp. 71–76). New media technologies enable a change in communication, but it is the users who shape it according to their everyday life and their own needs. New media technologies and offerings have to be appropriated and find their place in everyday life in order to change communication. For empirical studies, this means focusing on people's communicative actions and media appropriation.

In this context, the mediatization perspective concentrates its focus especially on dynamics and changes in media-related communication: "Mediatization is a catego-

ry to describe a process of change" (Hepp & Krotz, 2014a, p. 3). This is because it specifically aims to analyze the "waves of mediatization" (Couldry & Hepp, 2017, p. 38) in the context of a comprehensive digital infrastructure (Krotz, 2017a, p. 16). In this sense, studies have been conducted investigating how specific social worlds are increasingly mediatized and at the same time socio-culturally changed by communicative practices with digital media (see e.g., the studies in Hepp & Krotz, 2014b). The German Priority Program "Mediatized Worlds" was also designed in this line of thinking (Hepp & Krotz, 2014a, pp. 9–10). While, on the one hand, the projects elaborated profound changes in communication in different spheres, on the other hand, they found that established media remain significant and are not eliminated. Additionally, processes of change do not occur as universal as many media and academic discourses suggest (Krotz, 2014c, p. 27). Subsequently, elements of persistence were also included and illuminated in particular in two qualitative reception studies on mediatized communitization and the mediatized home (Hepp & Röser, 2014). Specifically, the project on the "Mediatized Home in Transition" found in the context of a long-term panel study that overall, a coexistence of diverse "old" and "new" media and media practices was evident in households. Against this background, the researchers adopted a perspective on change that not only thinks of it as a dynamic process of transformation, but also takes persistent elements into account. As a result, the theoretical concept of the interplay of dynamics and persistence in mediatization was developed (Röser et al., 2019, pp. 30–32; Röser et al., 2017). This concept, as this paper will show, is suitable for developing a deeper understanding of old media persistence.

The researchers of the study on the "Mediatized Home in Transition" took people's media practices as their reference point. By dynamics, they mean continuous, sometimes also sudden changes in media usage, through which the mediatization of the domestic (or other) spheres intensifies. By persistence, in contrast, they understand the continuation of established media practices, for example by keeping the old (analog) media in play

(Röser et al., 2017, pp. 140–141). According to this, persistent media usage arises when “people do not change their communicative behavior in subareas or change it only slightly, even though corresponding media technology and content potentials would allow this” (Röser et al., 2017, p. 142).¹ In other words, the potential of new media is not fully exploited, or not exploited at all, and established media practices are retained (mostly in specific subareas, not universally, see Krotz, 2014c). The researchers assumed the requirements of everyday life to be the underlying reason for this: If certain media practices continue to make sense for people in their everyday lives, they see no reason to abandon them. If one follows the researchers’ reasoning, then this could mean, for example, that people may insist on linear radio because it remains practical as a kitchen radio at breakfast or as a car radio on the road; at the same time, however, dynamics could emerge because podcasts are newly integrated into the media repertoire and regularly listened to for falling asleep.

Persistence is not to be confused with non-mediatisation or de-mediatisation (Grenz & Pfadenhauer, 2017). For persistence also means a mediatised practice, only with older media. Thus, it is not about less media usage, but about acting with media in an established, “persisting” way (Röser et al., 2019, p. 142). Persistence does not need being about analog media alone, either. Rather, an “established media practice” can also be based on digital media applications. For example, private communication via e-mail could now be classified as persistence, as currently messenger and social media communication offer more diverse options. Therefore, persistent and dynamic media practices cannot simply be equated with “analogue old” and “digital new” media.

The question of what actually gives media their character as “old” or “new” has recently been theoretically addressed in particular by studies in the context of media nostalgia and retromedia (Magaudda & Minitti, 2019; Menke, 2017; Menke & Schwarzenegger, 2019).

These argue against a dichotomous opposition because “oldness’ and ‘newness’ should not be considered as two separate stages in media lives, but two relational terms that are (repeatedly) attributed to media as part of a continuous process of reconfiguration of situated practices and discourses” (Magaudda & Minitti, 2019, p. 676). In this process, mutual influence takes place. “New media are tied to their predecessors on multiple levels [...] and old media are reformed as they are challenged by the new” (Menke & Schwarzenegger, 2019, p. 659; see also Balbi, 2015). Therefore, characterizations of media as old or new are relational constructions that are in a constant process of negotiation and change historically. Thus, in our argumentation persistence means established media practices with “old” (and sometimes “new”) media.

Another innovative aspect of these studies on media nostalgia or retromedia lies in their focus on media users (unlike to more media-centered studies, see for example Balbi, 2015). For example, Menke and Schwarzenegger (2019, p. 678) examined how media users “construct notions of old and new in making sense of media.” Thus, they are interested in the discursive assignment and definition of oldness and newness of media by the users. In contrast, Magaudda & Minitti (2019), like us, focus on practices in everyday life. With their concept of “retromedia-in-practice,” which draws on practice theory, they use a variety of case studies to explore how older media no longer belong to the past but “emerge as innovative outcomes of a creative reconfiguration of actual practices” (Magaudda & Minitti, 2019, p. 689). Thus, with the focus on users’ practices, there are parallels to the concept at hand of dynamics and persistence. However, we are not concerned here with older media that are newly incorporated into the (digital) media repertoire as retromedia. Rather, we examine the other way around, why established media practices are retained and combined with new practices.

We can state that the classification of dynamic and persistent media practices (as well as the classification as an old or new medium) is historically relational. Furthermore, both elements have an interdependent connection and coexist in everyday life. In this

1 All original German quotations from literature and interviews were translated into English by the authors.

respect, persistence does by no means mean stagnation (Hepp & Röser 2014; see also Kinnebrock, Schwarzenegger, & Birkner, 2015, p. 13). There are processes of negotiation and transformation between the poles of dynamic and persistent media practices. And because older media also change on a deeper level (such as television through digital program multiplication or the record through added QR codes) and new application potentials are added through various additional devices, “such persistent practices are also simultaneously connected with media change” (Hepp & Röser, 2014, p. 179). In particular, established and new media practices can be combined to form new kinds of media use patterns, as will be shown in more detail in the case studies.

It is therefore crucial to focus on people’s “media repertoires” (Hasebrink & Domeyer, 2012) instead of single media. With media repertoires, the relationship between different media is brought to the forefront of the analyses, and all media that are regularly used by an individual are captured as a complex network. Thus, established as well as new media and media practices can be considered as part of a “meaningfully structured composition of media” (Hasebrink & Domeyer, 2012, p. 759). This is due to the fact that dynamic and persistent media practices interact with each other in everyday life, they have “points of contact and are in an interrelation with each other that influences the media repertoire” (Röser et al., 2017, p. 151).

Persistent media practices are therefore not understood by the researchers of the study “The Mediatized Home” as opposites, but as part of change. According to this concept, media use always includes elements of dynamics and of persistence as well as of their interplay (Röser et al., 2017, p. 143). These elements together constitute change, which is why such processes are gradual rather than radical and often also unevenly discontinuous.

It is the requirements and meaningfulness of everyday life that, on the one hand, cause people to persist on established media practices or, on the other hand, suggest a dynamic appropriation of new applications (Röser et al., 2017, pp. 157–158). The meaningful organization of their everyday life is the directive maxim of people’s actions, into

which media use is inserted. Therefore, rules, routines, and institutionalizations of everyday life are maintained insofar as they make sense and “work” from a subjective point of view. If this meaningfulness changes, media action can also be suddenly and profoundly altered, which can also be associated with intensification of mediatization (Röser et al., 2019, pp. 151–154; see also Niemand, 2020; with reference to television, see also Gauntlett & Hill, 1999, pp. 79–109). If, on the other hand, everyday life is more stable, media repertoires and media practices are changed only gradually and in parts. This explains why, from the user perspective, mediatization usually does not manifest itself in the form of “revolutionary upheavals” through digital media, but rather as a gradual transformation of mediatized everyday life, in which persistent media practices play an essential role (Röser et al., 2017, pp. 157–158).

We are convinced and would like to illustrate this by case studies that the concept of media consumption between dynamics and persistence can be applied to different spheres and opens up the possibility of bringing old media persistence into the analytical focus.

3 Case Study I: Persistence of collective TV nights

One medium that has asserted itself in the media repertoire and thus refers to persistence in media use is linear television. When linear television is referred to in the following, it implies the more classic, scheduled television broadcast, often also referred to as appointment-based TV. Streaming of audiovisual content has gained in importance in recent years and linear television has therefore lost share. Nevertheless, people in Germany, especially the over-30s, still spend a considerable amount of their watch time on program television.² “The Mediatized Home in Transition” project has investigated the

2 Sixty-nine percent of the usage time of audiovisual content (a total of 222 minutes) in Germany in 2021 was accounted for by the current TV program, but among the 14–29 years old this fell from 46 % (2018) to only 22 % (2021) (Kupferschmitt & Müller, 2021, p. 375).

Table 1: Sample of the study “The Mediatized Home in Transition” (Couple households) with Internet

Age (2008 at project start)	Education		N
	Normal ^a pseudonyms, occupation male (age) / occupation female (age)	Further ^b pseudonyms, occupation male (age) / occupation female (age)	
Younger	<ul style="list-style-type: none"> › Maier, electrician (33)/nurse (25) › Markuse, worker (33)/nurse (33) › Brandt, hairdresser (26)/hairdresser (29) › Schunk, refuse worker (37)/housewife, kitchen helper part-time (33) 	<ul style="list-style-type: none"> › Sarholz, sport therapist (41)/PR consultant (32) › Trautwein, musician und service employee (41)/teacher (35) › Olsen, clerk (33)/copywriter (29) › Bunk, medical doctor (29)/advertising consultant (29) 	8
Middle	<ul style="list-style-type: none"> › Meckel, administrative officer (50)/administrative officer (48) › Bindsei, refuse worker (38)/clerk (42) › Weinert, self-employed carpenter (44)/school secretary part-time (43) › Mück, administrative clerk (43)/housewife (55) › Wulf, postman (38)/educator (38) 	<ul style="list-style-type: none"> › Flick, self-employed coach (42)/physiotherapist (40) › Schneider, teacher (39)/clerk (37) › Brinkmann, teacher and vice-principal (49)/manager in family education (48) › Mahlmann, senior executive (48)/pharmaceutical representative and project manager (46) 	9
Older	<ul style="list-style-type: none"> › Steffen, software developer (56)/accountant (57) › Sommer, taxi employer (63)/accountant part-time (61) › Ziegler, municipal official for data processing (59)/housewife (58) › Frey, insurance salesman in in partial retirement (60)/accountant (57) 	<ul style="list-style-type: none"> › Wiegand, lawyer (63)/housewife and service employee (61) › Nagel, teacher (53)/clerk (51) › Bauer, retired banker (63)/retired teacher (62) › Frings, IT-employer in partial retirement (62)/teacher part-time (58) 	8
N	13	12	25

a Secondary general school or intermediate secondary school.

b High school graduation or vocational diploma.

Source: Röser et al. (2019, p. 46).

background for this persistence of television (Röser et al., 2019). Using selected findings from this study, our first case study aims to discuss two main questions: (1) How and why do users persist on established practices with linear television, and (2) to what extent does the presence of digital media in the home influence and change television practices?

The study was conducted as a long-term panel study with heterosexual couples. They were interviewed together four times between 2008 and 2016, focusing on qualitative interviews in the couples’ homes. The sample consisted of 25 households (Table 1) with couples who used the Internet at home and represented the broad middle class (Röser et al., 2019, pp. 44–48).³

The interview guide covered a wide range of topics (including acquisition processes of the domestic Internet, spatial arrangements with the Internet, and domestic occupational work with the Internet; Röser et al., 2019, pp. 44, 48–54). The evaluation was based on media ethnographic household portraits in a total of six thematic areas. The findings selected here result from the topic area “The Internet in the media repertoire: coexistence of old and new media” and the associated evaluation (Röser et al., 2019, pp. 119–149).

In the following, selected results of the study are presented and situated along the aspects *Collective TV nights as persisting practice* and *TV nights between continuity and change*.

3.1 Collective TV nights as persisting practice

The focus of the overall study was on the appropriation and domestication of the Internet and the consequences for couples’ everyday life, communication, and media repertoires.

3 The sample was quota-based according to age (3 age groups between 25 and 63 years in 2008) as well as school education (2 groups) (Table 1). To select households, 135 households were previously recruited via a written questionnaire using a snowball system and multipliers.

At the beginning, the focus was primarily on dynamic changes brought about by the new online medium in the home. However, it quickly became clear that the arrival of the Internet did not radically change the media repertoires in the home. Rather, many established media practices were retained and merely supplemented by the Internet. This was especially the case for television.

The distinctive significance of television in the couples' domestic media repertoire was evident across the board and at all survey points in the panel study. This was also observed in strongly online-oriented households and also with younger Internet-savvy couples, especially if they had children. The analysis showed that this continuity was primarily caused by the collective domestic TV night, because it continued to be part of the daily routine in the vast majority of households. All couples surveyed in 2016 reported watching television together, including more than two-thirds on at least three to four nights a week (Röser et al., 2019, p. 142).

In order to analyze the background in more detail, this phenomenon was treated thoroughly in the interviews of the third wave (2013) (for the following incl. interview quotes see: Müller & Röser, 2017b). This revealed that it is the couples' effort to create community with the television night:

For us, it's simply a piece of time we have together every day – well, not every day, but several times a week. Everybody has things of their own, not only in the professional, but also in the hobby area, and then it's something like a meeting place where you get together. (Mr. Brinkmann, teacher)

Here, watching television on the collective device in the living room fulfills a temporal function of synchronization (Neverla, 2007, p. 48): It heralds a phase of situational community in otherwise fragmented (mediatized) everyday life. The prominently placed new large-screen televisions in the living rooms, which caught the eye of the researchers during their visits from 2011, appeared in this context as a kind of anchor of their community and thus as a counter-narrative to the fragmentations.

Why is the television night particularly suitable for the creation of couple togetherness? The researchers identified three reasons for this: First, the TV night allows couples to *combine companionship and relaxation*:

You just kind of do it together. And you don't have to do anything. You don't have to talk, you don't have to argue, you don't have to do anything, and you can just let yourself be entertained and if it's also exciting, it's really nice. (Ms. Weinert, school secretary)

Here, the function of television as a lean back-medium for the recreation from work, household, and family as effortless media consumption is addressed. This de-stressing function of television can be realized in particular with linear television, because it requires only limited number of activities to select from a given program, which makes it easier for couples to agree on. Therefore, classic linear television was prevalent among the couples, even though other modes of use, such as streaming or DVD, were partially used.

Second, the couples emphasized that the setting together in front of the TV provides a framework for having (casual) *conversations with each other*. They discussed "what had happened during the day" (Ms. Maier, nurse). The television as a situational framework for couples to talk to each other and exchange ideas is often emphasized positively. It is above all a matter of everyday topics and only to a lesser extent on the television program. Thirdly, the television situation is particularly suitable for this kind of togetherness because the way in which television is received can be adapted in a *highly flexible* way. The degree of attention can be varied from e.g., spellbound watching of a thriller, to casual reception of a series, to the application as background noise. The partners can switch between different modes of reception, depending on the needs of the situation at hand.

Thus, couples persist on certain television-related practices because they are subjectively meaningful in the context of the couple's community and domestic cohabitation in everyday life. However, this by no means implies that the digital mediatization of the home has stopped at the TV night.

3.2 TV nights between continuity and change

The researchers found a significant change in the collective TV night: Second screens were gradually integrated into the situation. While in 2008 the simultaneous use of the Internet while watching TV via second screens was still an exception, at the end of the study period in 2016, three quarters of households used online content while watching TV (Röser et al., 2019, p. 144).

This development was largely enabled by the in-home mobilization of Internet use via smartphones and tablets, which began to take effect in the sample from 2011 onward. This led to an intensification of mediatisation in the home, as potentially every room was now penetrated by occasional Internet use, including the living room (Peil & Röser, 2014). With this development, the effortless combination of TV and Internet became viable, and couples began to integrate second screen use into their TV night.

Second screens have thus been established in media repertoires within a few years and have brought certain dynamics to collective TV nights. A major reason for the acceptance of second screen use has proven to be its potential for the users to remain in community and still pursue their own communicative interests at times (Müller & Röser, 2017b; Röser et al., 2019, pp. 142–146). The mobile second screen makes it possible to go separate ways symbolically, but at the same time to maintain the situational togetherness that is important to couples: “You’re still together somehow. And if you want to talk about something or have a question, you can do that directly and I think that’s good” (Mr. Sarholz, sport therapist).

Even in situations when the partner’s preferred TV program does not match the own interests, people use second screening to regulate individual content preferences: “I only do it [use second screen] when a movie really doesn’t interest me. Then I twiddle with my smartphone or text with friends” (Mr. Bindseil, refuse worker).⁴

4 In contrast, the motive to exchange information with others about the television program via smartphone was not relevant. Although the researchers found this in isolated cases among those living alone who were interviewed further

The mobile second screen allows couples to stay seated alongside each other and maintain the spatial proximity that was often more important to them than the media reception itself.⁵ D’heer and Courtois (2016, p. 11) also found this combination of, on the one hand, “privatization and individualization of media use within the living room” and, on the other hand, “opportunities for interpersonal contact.” It stands to reason that children and adolescents in the family context also use second screens in this way.

Overall, it is evident that the television setting fulfills important social functions in the context of the couple relationship and that the partners therefore persisted on this established practice. At the same time, new online-related media practices in the form of second screen use were integrated into the TV night and created dynamic elements. Second screening allows an even better balancing of the couples’ collective and individual thematic interests, without giving up the situational company in front of the TV, which is very important to the couples.

Thus, for the findings of the study presented here, the context of the couple as a community proves to be crucial in order to understand the persistence on the collective TV night.⁶ It must be asked whether the practices analyzed in the cited study have retained their relevance since 2016 until today. Here, based on the usage data for 30+ couples, it can be presumed that streaming is increasingly used when attentive and involved shared appropriation is intended. However, for more casual television reception accompanied by conversation, live linear television is likely to retain some relevance.

after the couple had separated. They did not find it among the couples, since they talked to each other about the program, if they needed to (Müller & Röser, 2017b).

5 Another reason for the use of second screens was found among mothers of young children who compensated for the fact that they had no time for online activities during the day by using television and the Internet in parallel (Müller & Röser, 2017b, p. 152).

6 In contrast, television and second screen use is likely to be different for those living alone and would need to be studied systematically further.

There seem to be stronger changes among young couples. This is because among under-30s in Germany, streaming dominates compared to linear television (see footnote 2). Nevertheless, elements of persistence can probably be found here as well. In a teaching research project on streaming in everyday life among young people, it was shown that young couples stream more frequently than they use linear television (dynamics), but in doing so create a situation that is similar to the television situation of their parents in terms of time, space, and community: Thus, in a study on binge watching that emerged from that particular seminar context, Hollekamp (2019, pp. 11–12) summarizes that “social motives and the desire for togetherness and companionship play an important role” and quotes a 24-year-old social worker: “That’s kind of nice, watching a series together, switching off, cuddling while doing it, not having to think about anything, maybe sometimes not having to talk if you’ve had a busy day [...]. Just being together and resting together.” The young couples arrange to meet at a certain time in the evening in the living room in front of the screen, and they too are (like the older couples) essentially concerned with synchronizing encounters, experiencing community, having space for relaxation, conversation, and closeness (persistence).

Against this background, it can be assumed that compared to 2016 (the end of the cited study), classic linear television and more flexible streaming services increasingly coexist with equal importance or streaming will even dominate in the future. But at the same time there is persistence in terms of time, space, and community in the organization of collaborative reception situations with screen media.

4 Case Study II: Vinyl listening as persisting media practice

Music media are in a constant state of change. Rapid developments in digital infrastructures and new media technologies can be seen in the last decade, especially regarding the spread of streaming services (Anastasiadis, 2019; Hrac, Seman, & Virani, 2016; Lepa & Seifert, 2016). The impact of mediatization

can thus also be seen in the music media sector. And yet the vinyl record as older, seemingly outdated music media is still around and is furthermore experiencing an astonishing revival in recent years. People continue to use the medium, persisting on established media practices and keeping the established medium constant within their everyday lives (Magaudda, 2011; Palm, 2019). This raises the questions: What drives users of vinyl today to continue using it? And why, in the face of digital music media and infrastructures, do they insist on the seemingly outdated medium?

Following on from this, the second case study deals with the persisting use of vinyl records in the face of digital streaming services. Against this background the study will be presented regarding two main questions: (1) Why and how do users persist on established media practices with the vinyl record, and (2) to what extent does the parallel use of digital services play a role in the context?

The explorative interview study was developed and conducted in the course of a master’s thesis at the University of Münster (Dominiak & Röser, 2022). With the help of a preliminary questionnaire, which primarily asked about interest in music and socio-demographic data, the interview partners were first recruited from the researcher’s distant circle of acquaintances and then by means of the snowball method. In January 2020, a total of six interviews were conducted with men and women, who belong to one younger (19–25 years) and one older age group (53–62 years). All interviewees regularly used vinyl records and digital streaming services at the same time in their everyday lives with particular interest and expertise (Table 2).

Table 2: Sample at a glance

#	Pseudonym	Age	Sex
1	Bob	62	male
2	Tina	56	female
3	Elvis	53	male
4	Freddie	25	male
5	Janis	22	female
6	Michael	19	male

The interview guide primarily considered dimensions such as the *use of individual media in everyday life, social contexts of media use,*

and the *relationship of music media and related practices in everyday life*. First, the interviews were considered case-analytically and then analyzed comparatively, along the aforementioned dimensions (Dominiak & Röser, 2022).

In the following, the results of the study are presented and situated along the aspects *Vinyl listening as old media persistence* and *Interplay of vinyl and music streaming*. It remains important to note at this point that in this sample the vinyl record is considered an established music medium in the media repertoire. Media nostalgic tendencies or retro-media, such as those taken up by Magaudda and Minitti (2019), play a rather subordinate role in this context, since vinyl has been used uninterruptedly by most interview partners since childhood. In our argument, the use of vinyl records represents an ongoing and established media practice in people's everyday lives.

4.1 Vinyl listening as old media persistence

Following our theoretical understanding, listening to vinyl records can be identified as a persistent element in music listening practices. Five of the six interviewees stated that they had been using vinyl records since early childhood. Only Freddie is an exception, as he had only discovered vinyl for himself a few years ago. All of the interviewees also own a record player and show a certain euphoria, passion and also expertise for the analog media. The persistence on the established medium can be outlined and explained along three main aspects. First, vinyl offers a certain *continuity within people's life cycle*. Most interviewees have been using the vinyl record since childhood, show a certain pride in it, and state that the medium has even been able to defy digital competition:

[...] even in the time when the CD had bigger market shares than the vinyl, I probably listened to CDs in parallel, but I never stopped with vinyl records. In fact, ever since I was a little kid, I started with fairy tale records and never stopped. (Bob, 62)

The medium poses as a common thread in the lives of the interviewees that is imple-

mented and integrated in terms of content and technology. Although content preferences and practices may adapt to certain life situations over the years and change accordingly, listening to vinyl records has remained a constant until today. This is particularly reflected in Janis' interview. Although her life situation changed when she moved out of her parents' house, the record player and its regular use brought routine and continuity into her life.

The second main aspect ties in with this and positions the persistence of the vinyl as *a form of deceleration and recreation*. Listening to vinyl is often connoted with the words "retreat" and "resting place." To this end, Bob and Tina set up extra rooms for the reception of the medium. Moreover, the reception of analog music is considered a conscious practice that demands interaction and engagement. For all interviewees, conscious engagement with content and technologies is an integral part of their decelerating media practices, such as studying record covers or cleaning vinyl albums while listening to the music:

There's something calming about that. That's for sure. The emotional part is that I can see what's happening. And if I can see something, your brain can logically comprehend it. And I also have to do something. I have to put the needle carefully and I see it go through this groove. (Elvis, 53)

The emotional charge and connection to the established media becomes clear in all interviews and is the third aspect that shows in which ways users persist on the vinyl record. The vinyl record is consciously and reflectively established as an *expression of emotional culture of remembrance*. This means that the medium is afflicted with past memories and is also used to actively revive these memories musically, to create a "nice feeling" (Janis, 22). Janis also says she uses the record to remember times from her childhood vividly. She uses the vinyl record to establish a connection to the past in a certain way and utilizes it to approach memories musically. Elvis appreciates the special campfire atmosphere that resonates with the vinyl record in the present time. Rather, he charges his current experiential space emotionally.

The use of the established medium is therefore often described as an emotional counterpart to digital music and is deeply rooted in the everyday life by the users. The media is still present within their repertoires because the vinyl record offers emotional and technological advantages digital music lacks, where the direct and haptic interaction with the record player and the vinyl itself plays a central role as well:

I can't describe it... it's just something completely different to listen to a vinyl record. It's more like driving an old car or... I can't describe it at all. With a manual car and an automatic. I just think it's something completely different. It still has something to do with mechanics. (Tina, 56)

This quote signals that there is a link, a kind of connection between the established and the new and emphasizes the importance of considering both music media in the context of old media persistence. Following on from this, the next section will discuss the establishment of new media practices that evolve from combining established and new music media practices.

4.2 Interplay of vinyl and music streaming

According to our theoretical understanding of dynamics and persistence, the sample revealed dynamic elements particularly with regard to the use and appropriation of digital streaming services in combination with vinyl records.

Five of the six respondents indicated Spotify as their preferred platform to stream music. Only Freddie uses Amazon Music to stream music. It is evident that all respondents use streaming services very regularly, mostly casually, and have therefore closely connected them with everyday practices, so that the mediatization of their everyday lives is beginning to intensify.

In contrast to the decelerating function of the vinyl record, streaming services are implemented by users as *functional and flexible everyday companions*. In contrast to the conscious use of the vinyl record, the advantages of digitalized music reception are apparent on different technological, spatial, temporal, and content-related levels. The digital platforms rather take on an accompanying

role in everyday life. For example, household chores are accompanied by digital music or spare time is bridged. Respondents frequently stated that they integrate the service as a secondary medium and use digital music rather practically and casually: "Streaming [...] I put it on when I listen to music on the side. It's more like background music for me" (Elvis, 53).

New modes of use emerge that integrate music even more profound into everyday life, especially on a temporal and spatial level: for example, the creation of situational playlists whose content is tailored to certain collective or individual activities in everyday life (such as playlists particularly suitable for sports, playlists for getting together with friends, or mood-regulating playlists for listening alone). Also, the flexible technological expansion through portable Bluetooth boxes, making music highly versatile and adaptable to various location-independent everyday situations, shows how the dynamic media usage differs from but also complements the persisting usage of the vinyl record.

Despite the new music media being implemented by the users, the established ones are not losing their relevance. On the contrary, the vinyl record can consolidate its place in everyday life and is embedded even more deeply through a conjunction with digital services.

Hence new media practices emerge. In the form of a "digital pre-check," the users combine dynamic and persistent elements of their media activity with each other by using the streaming service as a kind of "validation tool" for analog music. Songs and albums are digitally checked for quality and value before they become part of the physical vinyl record collection. The combined merging of the two media shows that, in addition to the constant integration of new music media, the established one proves to still be valid within the everyday lives of the users. Thus, five of the six interviewees directly connect digital and analog usage habits in this context and subsequently construct new everyday practices.

Thus, it became apparent that the users actively create a coexistence of the media for their everyday life and continuously intensify their music consumption by doing so. In many cases, the interviewees place the re-

cord and digital streaming services in a complementary relationship to each other:

[...] the advantages that the record brings with it, the streaming service doesn't have [...] and it's sort of like a mirror. Because it's exactly the other. And that's why they complement each other perfectly. [...] So because everything that the record can do, the streaming service can't do, and everything that the streaming service can do, the record can't do. (Michael, 19)

Contrary to media conservatism or backwardness, users produce and implement new media practices that embrace both established and new media. That means, that despite their use of vinyl, respondents are not at all backward-looking, but are also still open to new technologies. Embedded in everyday structures of meaning, users make use of the potentials of both music media. Thus, neither the vinyl record nor the new streaming services stand in isolation. As the theoretical framework already suggested, it is the combination of established and new media and the associated new media practices that emerge, which at this point describe the distinctive relationship of both music media in everyday life.

This is also strengthened by the fact that spatial as well as technological boundaries are partially blurred by the users and a gradual convergence of media on a spatial-technological level can be observed. Elvis, for example, has placed both music media centrally in his living room. He designed his music system so that it is connected to the record player and as well as being able to access Spotify via Bluetooth. Both music media are placed with spatial proximity and are used routinely. Bob expresses similar intentions regarding the spatial combination of both media. Although Bob spatially separated the two music media in the early stages of coexistence, over the course of their use, he aspires to open up his music room to digital music as well. Thus, he plans to dissolve his originally strict spatial and technological separation of the two music media: “Where I'm thinking about it now, though, is whether I'll integrate another streaming device like this into this

stereo system down here. So that you can also listen here [...]” (Bob, 62).⁷

In summary, the users negotiate the music media and their relationship within the media repertoire closely linked to their individual everyday contexts and thus creating coexistence. The persistence of established media practices with the vinyl record can therefore be located as a counterbalance within the processes of mediatization and digitization, which users negotiate within their everyday lives as well. Instead of speaking of the rejection of new or the dismissal of the established media, this rather refers to the user's reflected and critical dialogue with media change within their respective lifeworld.

5 Conclusion

The aim of this paper was to open up a profound and innovative perspective on the topic of old media persistence with the help of the theoretical concept of dynamics and persistence in media practices, and to illustrate this in specific terms on the basis of two case studies.

Our findings revealed that the persistence of established media results from the everyday context of the users. Older media continue to be used in coexistence to newer (digital) media when they can prove their usefulness in people's everyday lives. Thus, the persistence of established media practices always results both from the benefits and value attributed to them by users and from their complex relationship to the other, mostly digital, new media in the media repertoire. This has been demonstrated by the use of the vinyl as a counterbalance and decelerating element in relation to streaming services, and has also become clear by the established linear television nights for social synchronization and sentiment of community as coun-

⁷ A slightly different mode of use becomes evident in Freddie's interview. Contrary to the rest of the sample, he first used the streaming service before he then started to integrate vinyl into his everyday life. Accordingly, Freddie corresponds more to the context of media nostalgia and retromedia (Magaudda & Miniti, 2019; Menke, 2017; Menke & Schwarzenegger, 2019).

terpart to the (mediatized) fragmentation of the everyday life.

Both studies were also able to emphasize that understanding old media persistence always requires a broader view of the entire media repertoire and that both established and new media must be included in the analyses. Old media persistence cannot be adequately captured by thinking of old and new as binaries (Magaudda & Minitti, 2019). Neither the use of new digital means of communication nor the persistence of old media can be considered in isolation in a mediatized everyday life. The combining of established and new media practices, which is negotiated by users, continues to produce new media practices that drive mediatization forward: whether it is the digital pre-check of music with the help of the streaming service or second-screening as an accompanying practice during television nights. Additional movement is emerging because the “old” media (technologies) are changing on a deeper level after all (Balbi, 2015). The seemingly old record player, bought new, has integrated digital access, the classic television program is only a push of a button away from the streaming offer on the digital screen. This, in turn, promotes the emergence of new hybrid media practices in which old and new elements will probably become progressively less distinguishable in the future.

Against this background, one advantage of our approach of focusing on users and their established persistent or their new dynamic media practices becomes apparent: In the end, it is not the age of a media technology or its analog/digital technique that determines its classification in this concept. Instead, the focus is on the continuity and change of media practices of the users – with “old” and “new” media.

Conflict of interest

The authors declare no conflict of interest.

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