Breaking the Sound Barrier:

Community Use of the iPod Within a Shared Space

By

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Table of Contents

List of Tables

List of Figures

Abstract

In his book *Sounding Out The City* (2000), Michael Bull determined a typology of personal-stereo use for individuals. According to Bull, these strategies are employed whenever a personal-stereo user negotiates urban space. This study explores the applicability of this typology regarding the individual use of personal stereos to negotiate urban space to the community use of the iPod in a shared space. An exploratory survey questionnaire with 16 participants was used to gather quantitative and qualitative data. The researcher looked at the functions of the iPod within the workplace, the functions of the music being played by the iPod, and the interactions staff and clients had with the iPod and the music it plays. Results of this study demonstrated that familiarity and boundaries in respect to the shared space and suitable emotional and physical sonic qualities in respect to the music being played are important factors in understanding the composition and definition of a community of iPod users. The discussion of these results sheds light on the construction, apprehension, and use of the iPod and the music it plays as a model of communication in a community of like-minded individuals within a shared space.

In his seminal 1955 novel *Invasion of the Body Snatchers*, author Jack Finney chronicles the slow and methodical transformation of small-town America by alien life forms. These aliens, descended to Earth in the form of spores wrapped in distinct pod carriers, are noticed and yet dismissed by town folk as being non-threatening. Soon these spores commandeer their surroundings, consuming their intended human prey clandestinely and rendering their alien spores into a new person who looks and acts completely like the original object for replication. A diluted culture shift, a subtle restructuring of social patterns is difficult to discern amidst the evolving changes. Yet the town folk sense on psychic levels that nothing less than a revolution is occurring all around them, its various shades and hues revealed akin to the peeling of an onion.

Fast forward, 2001.

Fiction turns to reality as Apple announces the invasion of pods on a global level. These pods take the form of a mini-computer, sleek in its 6.5-ounce compact whiteness and desirable in its digital implications for music transference and consumption. Branded the “iPod”, a cunning marketing technique that at once carries promises of exuberant individualism and social cachet (“i”) and masks connotations for a technology-defined social conformity (“pod”), it delights and confounds its music-loving users. But its invasion, much like the one broached by Finney, brings with its rapid infiltration of the collective music psyche an irrevocable change to the existing social and sonic landscape. Whereas the pods of fiction impelled the invasion of the body snatchers, the iPod of the now spurned the invasion of the music snatchers, compelling a world of dark silhouettes boogying solo to the digital machine forthrightly occupying their individual hands and ears, and surreptitiously reconfiguring their social space and conversation.

And I, for one, was captivated.

I grew up in the heyday of the Sony Walkman. Nothing came between Brooke Shields and her Calvin Kleins, and nothing came between me and my Walkman. Long bus rides home hastened with the residence of Bon Jovi and Madonna in my ear drums; Janet Jackson and Honeymoon Suite kept company during the boredom of everyday chores; Tears for Fears soothed me to sleep on hot summer nights. Despite its bulkiness and the continuous drain on my allowance to keep batteries in good supply, my Walkman was always close at hand. The movie poster for *Footloose*, with the lead protagonist buckled up to his Walkman, body caught in motion to the music streaming through the headphones, best summarizes our relationship. That poster presented the ideal image, the ideal musical state of being for me.

The physicality of the Walkman was also a status symbol, powerfully symbolic of my ascription to the effect its very presence (let alone its actions) could cause. The Walkman allowed me to escape the competing public soundscapes of musical pathos commanding my attention by silencing the public in favor of the private. Strapping on the headphones relayed to others the desire to be excluded from the external soundscape in favor of an internal one constructed via the slim wire conduits linking the technology to my ears to my music. My technological best friend provided the means to assign a musical narrative to the external world only I could experience. The Walkman implicated my personal space solely in its ministrations in contrast to the boombox, which implicated the personal space of everyone within its range in its transgressions. More importantly though, when I was using my Walkman I could come to embody the *Footloose* poster, come into fleeting being as a rendition of an ideal musical image and state.

You may be able to imagine then the waves upon waves of nostalgia that took over my consciousness upon viewing my first iPod advertising. “The dark black silhouettes of the dancers perfectly offset[ing] the iPod’s gleaming white cord, earbuds, and body” (Stevenson, 2004, para. 4) of 2001 prompted quick and exciting comparisons to my ideal musical image of the 1980s.

The Walkman had grown up, just as I did, and wow did it look good in its most recent incarnation! I wanted to fit into those dark silhouettes of the Apple advertisements just as much as I wanted to fit into the *Footloose* poster. And I got what I wanted, along with approximately 275 million others worldwide ("iPod History," 2011).

The act of purchasing an iPod and then connecting to my own gleaming white cord seems simple and ordinary enough. We buy and connect with technology every single day; this is our privilege and burden in the twenty-first century. However, my singular consumptive act of purchasing an iPod has, on varying levels of economic, psychological, psychic, and social levels, combined with the purchasing acts of other iPod owners to bring about a communal upheaval in how we communicate our music to others and how we accept and accommodate how that technology communicates with, for, around, and through us (Boradkar, 2005; Bull, 2000, 2005; Jones, 2005; Jenkins, 2008; Kaulingfreks & Warren, 2008).

To popular culture columnist Meta Wagner (2009), these revised communication formulations conscripted by the iPod have resulted in "each of us hooked up to our iPod 'ventilators', like patients gasping for a musical intervention" (para. 15). Her statement conjures up dramatic imagery of Apple creating a Sith Lord iPod and casting each of us as Darth "Podders", helmeted by the white earbuds, designing and protecting our own Death Star play lists through the commanding and artful seductions of Apple's technological strumpet and her advertising machinations. Overly dramatic interpretation, perhaps, but her point is well taken—the indoctrination of the iPod as the personal stereo of choice reflects back a disheartening yet empowering, entangled view of our overt fetishizations of the iPods to privatize and mediate personal and public spaces. As Bull (2005) summarizes, "users tend to negate public spaces through their prioritization of their own technologically mediated private realm" (p. 354). And

the iPod, with its one-click dynamism, storage capacity expansions, music isolation optimization, and design-aesthetic allure, is an ideal medium to inculcate this negation.

Research Question

Through its full-board ignition of private music obsession due in large part to its sophisticated container technology, the iPod extends the convenience of private music listening in public and triggers a reconceptualization in how personal audio technology could look, sound, and interact with its users (Boradkar, 2005; Bull, 2000, 2007). Bull (2000) investigated the roots of this reconceptualization to determine a typology of personal-stereo use. He determined there are 11 possible strategies employed whenever a personal-stereo user negotiates urban space. Within these strategies, personal stereos:

- permit users to control their environments;
- form a boundary for users to negotiate crowded urban spaces;
- allow users to be accompanied by their own personalized music;
- provide users the ability to pick music to suit the environment being passed through;
- enable users to attend to their own sense of narrative on the move;
- provide company;
- manage moods, thoughts, and emotions;
- make public space more habitable and ward off disturbances;
- permit users to reclaim or repossess time;
- serve as activators or energizers; and
- form a group exclusivity.

Each of these strategies “enable the user to successfully prioritize their own experience, personally, interpersonally and geographically” (Bull, 2000, p. 9). These individual acts of

prioritization provide for the negating of public space in favor of the private, as created by the donning of the personal stereo. Personal-stereo users can be seen then as negotiating the relations between self and the environment via their chosen auditory technology (Boradkar, 2005), a negotiation that positions the technology as an important communicative and symbolic form.

Bull's strategies, however, are focused on the individual use of personal stereos, a focus that privileges an assumed comprehension of the term "personal stereo" as belonging to and being used by one person. As personal stereos become more technologically advanced, this assumption of a user profile composed of a 1:1 ratio of personal stereo to user privileges a singular view point, that of the individual. This is a rationale assumption to work from; after all, the iPod is "meant for personal use—to individually listen to its content and shut off the signals from our surroundings" (Kaulingfreks & Warren, 2008, p. 171).

The technological advancements embodied by the iPod, however, inculcate the possibility of different yet equally important user profiles. Unlike its Walkman forefather of the 1980s, the iPod carries with it the physical capacity to extend or morph into other forms. The original form of the iPod is marketed as being intrinsically connected to headphones (ventilate away!) but "headphones are not necessary to the iPod experience" (Turner, 2008, p. 151). Per Bull (2007), "the iPod, unlike the previous generation of personal stereos, is both a privatising technology and one that permits the possibility of collective use. The user can negotiate which form of use he or she desires" (p. 111). Speaker docks produced by audio companies such as Bose, Logitech, and Altec are a popular method for extending or "adding on to" the original form of the iPod so that it "…enlarges its environment and extends its reach into spaces previously inaccessible" (Boradkar, 2005, p. 5). These docks ground the iPod to a specific physical location while still exploiting its technological means for various possible ends. This negotiated form of the iPod forefronts the physical independence of the technology by removing the necessity for headphones to be used in

order to engage with the technology. This disengagement rationalizes the hypothesis for a ratio of 1:x of personal stereo to user, with x representing multiple individuals comprising a collective or community.

Disengaging from the privatizing construct of headphones in favor of the public construct of speakers allows for the hypothesis that the iPod can achieve resident rather traveler status within a specific space. Apple's award-winning silhouettes advertising campaign[1] centred on showcasing the singular in movement, with each dark silhouette energetically dancing to the tunes streaming through the attached headphones (Hickey, 2008; Jenkins, 2008; Parpis, 2010; Stevenson, 2004). The iPod as viewed in these advertisings through the lens of mobility demonstrates the personal stereo as a means to capture the "space" the silhouette (aka the singular user) occupies while engaged with the technology (Beer, 2010; Bull, 2005, 2007). "Personal stereos are inherently mobile" (Bull, 2000, p. 9), yet its mobility is shown as being physically tied to the movement of a user thereby reducing the iPod's capacity to capture or map space as being in step with the movement of its user. This is an incomplete assessment, as it does not cover what becomes of this mobility when the iPod is grounded to a specific location or space independent of a user's movement. The use of speakers provides the means for the iPod to enlarge its environment, and it can be seen to do this by shifting mobility to the transmitted content and by locating space not only to all implicated in that act of transmission but also to the environment in which the technology is statically located.

What these two hypotheses achieve together is a perspective that the iPod as a personal stereo need not be entangled solely with an individual's negotiation of private space through

[1] Its most recent award came from AdWeekMedia who announced this campaign as "Out-of-Home Ad of the Decade" for the 2000s (see Parpis, 2010).

physical engagement with the technology. Rather its achievement as a personal stereo can be seen as endorsing the expansion in form, embracing the potential in multiple user profiles, and promoting evolutions in spatial mappings. Just as the iPod can be viewed as the ideal medium to prioritize private use, it is also an ideal medium with which to explore the possible reconcilement of Bull's negated public spaces through the concept of community use rather than individual.

Extending the personal stereo in form of use (speaker dock) and localizing it to a specific environment (shared space) opens up the typology of personal-stereo use determined by Bull for further investigation and verification from the perspective of community use. This study is guided towards documenting this opening by the following research question:

- can the defined typology regarding the individual use of personal stereos to negotiate urban space be extended to the community use of the iPod in a shared space?

Study Objectives

To promote and support the investigation of this research question, the following objectives have been identified:

- Explore the applicability of extending the typology of personal-stereo use to the community use of an iPod within a shared space.
- Assess the success of this extension to formulate an understanding and possible typology of personal-stereo community use in a shared space.

Literature Review

The iPod is "a cultural commodity that has changed how music is shared, transported, distributed, stored, and consumed" (Boradkar, 2005, p. 3). When the first iPod hit the consumer market in October 2001, it was aimed at capitalizing on the ever-growing digital music community. This community, under pressure from burgeoning lawsuits regarding the legality of

the downloading of MP3 files,[2] had an underground, "rebel" appeal that Apple recognized for economic and reputational gain (Katz, 2004; Levy, 2006). The company's development of the iPod and the aggressive marketing tactics accompanying its emergence highlighted this community in popular culture terms and brought it squarely into the palm of its members and into the vernacular of the larger encompassing society. By doing this, the iPod was almost immediately brokered not only as a quasi-essential communicative technology but also positioned it as a symbol of unique social status and relevance. Its rapid infiltration of society obliges us to promote an aura of ambivalence toward its presence while simultaneously compelling us to sate our near-compulsive consumptive desires with its active procurement. As Buchanan (2004) states, the iPod aesthetic "taps into the general psyche on so many levels it's almost the perfect piece of propaganda" (para. 5).

Technology First

The iPod hit like "a pebble with tsunami-sized cultural ripples" (Levy, 2006, p. 3). This was in spite of mixed reviews upon its release and concerns about its high cost (Fried, 2001). The iPod was not the first hard-disk based MP3 player to be introduced; this honour belongs to the Personal Jukebox presented by Digital Equipment Corporation in 1999 (Levy, 2006). The iPod was however, and most importantly, the first MP3 music player to stick with consumers and to stick big. Since its introduction, the iPod has maintained the majority of the MP3 technology market. Other MP3 players such as Microsoft's Zune have entered the marketplace but none have

[2] The term "MP3" stands for Motion Picture Experts Group 1, Layer 3. MP3 technology was developed to compress aural and visual information so it could be easily stored and sent electronically (see Katz, 2004).

as of yet legitimately challenged the iPod on any consumer, technology, or social front[3] (Burton, 2009; Levy, 2006). According to Frommer (2010), the iPod's market share in May 2010 sat at 76%, certainly less than the 90% held back in 2006 but still a considerable majority to handily maintain the iPod's positioning as the standard-bearer for personal audio technology; "in the same manner some refer to all facial tissues as 'Kleenex,' to all soft drinks as 'Coke,' and to all portable tape players as 'Walkman,' the term 'iPod' is coming to denote all mp3 players" (Burton, 2009, p. 24).

Drawing parallels between the Walkman and iPod is apt on many levels, not just in terms of impact on social vernacular. Like the iPod, the Walkman enjoyed immediate popularity by providing a highly portable, individualized alternative to carrying around a boombox. The Walkman revolutionized how we communicate our music to others and how we accept and accommodate how technology communicates with us (Bull, 2001; Levy, 2006). It did all this by making private music listening convenient in public settings. It mobilized music, made it portable, and made it fall more readily in step with our physical being. It allowed us to escape the competing public soundscapes of musical pathos commanding our attention. The wearing of the headphones represented an active assertion to be excluded from externally constructed public space in favor of an internally derived definition of personal space attended to by the slim wire conduits linking our technology to our brain to our music through our technology.

The iPod encompasses these same features as the Walkman, a verisimilitude prompting Apple chairman Steve Jobs to refer to the iPod as "the Walkman of the 21st century" (Hansell,

[3] Bloomberg reported in March 2011 that Microsoft will discontinue the production of its Zune music and video player. The Zune music software will be incorporated into mobile phones with the Windows operating system (see Bass, 2011).

2004, para. 4). The physical size of the iPod is impressively small, and seems to be getting smaller with each released generation. Earbud headphones are the standard, rather than the foam ones accompanying the Walkman, which reject all else in favor of the streaming tracks. Thousands of songs are at the ready at any given time, rather than a single cassette tape holding an hour or two of music (McCourt, 2005). As an added bonus, these songs can be played in any order the user (or the iPod, thanks to the shuffle feature) desires. Files can be easily imported and exported to multiple devices, allowing for ease and efficiently in sharing music with others. The iPod represents a worship-worthy sophistication to master music by "enabling users to possess their auditory world in the palm of their hand" (Bull, 2007, p. 1).

Familiarity.

Possession of the world in the palm of your hand sounds a little like the adage, "a bird in the hand is worth two in the bush." This adage is intended to remind us to stick with what you have, with what you know, rather than going after the possibility of something greater. What we know is familiar and comforting and the iPod's ability to tap into this 'knowing' positions it "as an unintrusive and wholly intuitive little buddy" (Rehn, 2008, p. 10). This concept of positioning is key to understanding the familiarity of the iPod from a physical and psychological perspective, because the inherent portability of the personal stereo ensures that it can always stick with you, can always be representative of what it is you know regardless of a user's or the technology's location.

The physical portability of the personal stereo means that it can be used in any location, triggering a "reorganization of public and private realms of experience, where what is traditionally conceived of as 'private' experience is brought out into the public realms in the act of individualized listening" (Bull, 2001, p. 180-181). Technological advancements such as car radios and personal stereos allow us to be transported to private spaces while still traversing

through public/urban space (Boradkar, 2005; Bull, 2001). Personal-stereo users connect headphones to the technology, thereby creating an individualized auditory experience according to the personal understandings of the user and irrespective of spatial boundaries. “By being portable and by making it possible to customize experiences, the iPod is something akin to a digital security blanket” (Rehn, 2008, p. 12).

Rehn’s use of the term “security blanket” is intended to be invocative of the familiar, of the positioning of the iPod as a psychological comfort object. The iPod, through its vast worldwide distribution and subscription, is recognizable and remains familiar regardless of the latest incarnation. This familiarity originates within the iPod’s physicality, the basic design and style being shared from generation to generation despite the requisite cosmetic and hardware changes. Furthermore, Rehn (2008) notes that the iPod provides for a familiar experience because the technology itself can create familiarities. Playlists are the main tools in this creation, allowing users to organize and synchronize music files between the iPod and iTunes based on personal settings or on ready-made options. The iPod provides for the creation of a world that is always familiar for “as long as you have your iPod, you always have a familiar soundscape to metaphorically lean on” (Rehn, 2008, p. 9). If you have this soundscape to lean on, to take comfort in, then the external environment is made familiar as well. It no longer seems foreign or distant; the environment takes on shades of being somewhere akin to home and all things private within that space. And in this fashion, the iPod “is familiar because we have created ways of looking at the world within which the iPod stands as a symbol through which we can understand things” (Rehn, 2008, p. 10).

There is possibly no limit to the things that we can come to understand via the iPod. To engage with an iPod is to become an active participant its universal experience. The perceived universality of the iPod, or perhaps better yet the accepted universality of the iPod means that it

"is in a sense familiar before the fact" (Rehn, 2008, p. 7). One need not own an iPod or have used one or know if it is being used in a given situation to recognize it when its mere name is presented. The term "iPod" is, as Burton (2009) pointed out, becoming as comfortable in the social vernacular as Coke.

Furthermore, the iPod's basic programming projects a tacit appeal interpreted by individual users and by the mass collective of users as a want to make it familiar. Extensions of the iPod such as iTunes and speaker docks attribute to a web of familiarity that extends the comfort of being known, regardless of how tenuous and slightly disturbing this knowing may be. "What the iPod does, and what is fantastic about it, is that it creates not one but a bunch of potential familiarities" (Rehn, 2008, p. 15). The iPod can be used in multiple ways, individualized by each user and the needs and wants they infuse into their experiences with and through it. iPods can potentially be viewed then as a method of capturing the familiar through a subscription to this technology as a system of communication, a system not unlike language itself. And as a system, its definition becomes one of varying complexity and aloofness as to how the iPod operates symbolically as a communication technology independent of and dependent on a user to achieve actuality.

Symbolic process.

That "the Apple iPod is symbolic of a culture in which we increasingly use communication technologies to control and manage our experience of the urban environment" (Bull, 2007, p. 4) is an unexpected phenomenon and yet not when viewed from a communication standpoint. Rhetorician James W. Carey (1992) synthesizes communication as a "symbolic process whereby reality is produced, maintained, repaired, and transformed" (p. 23). For Carey, to study communication is to examine social processes and how the creation and use of significant symbolic forms can be apprehended to produce this reality. Individuals possessing

symbolic awareness comprehend the social realities created by verbal and non-verbal symbolic resources on micro and macro levels and therefore "see reality as a communicative process rather than some sort of cultural given" (Engen, 2002, p. 42). The iPod is just another in a long history of communication technologies taking its position as a symbolic form.

Rehn's investigation of the familiar in respect to the iPod ties directly to Carey's reasoning in that we construct reality through symbolic forms in order to reside within that reality. To achieve this end, we build representations or models of the environment that is being negotiated to stand in for this communicative process. Any environment or space has the capacity to be mapped in a number of different symbolic forms. "Space is understood and manageable when it is represented in symbolic form" (Carey, 1992, p. 27). The symbolic form becomes representative of the space by making the space known and understood to the participant.

The mapping according to a symbolic form reduces the amount of information processed by an individual, rendering simplicity to the space that can be freeing or constricting. According to Carey (1992), mapping can be completed through different symbolic forms such as movements in a dance or sounds in the air. Two other such forms are the residence of the iPod in a user's hand, as Rehn (2008) defines, or the residence of an iPod connected to speakers in specific geographic location. Both represent a simplistic rendering of a given space while still containing vast amounts of information within their form from a communications standpoint. An iPod connected to speakers can be employed to define a space for a specific purpose, such as aurally defining a specific work environment.

According to Carey (1992), one distinguishing characteristic of any symbolic form is productivity. Productivity refers to the capability that an individual in possession of the symbols can produce "an infinite number of representations on the basis of a finite number of symbolic elements" (Carey, 1992, p. 28). The placement of a symbolic form such as the iPod within a

space that is shared can result in each individual ascribing to the familiarity wrought by the placement while simultaneously triggering individualized representations of the function of that placement in respect to their reality. In other words, the iPod as a symbol constricts the space to a defined geographical location and frees the space to a psychological familiarity of each user's interpretation and appropriation. It achieves the latter through the communicative function of that symbol that it can aid and abet in the management of experience within an environment (Simun, 2009).

Ritual Communication

Carey's work regarding communication and symbolic process is an outcome of his advocating of a ritual mode of communication. He, along with theorists Joshua Meyrowitz, Water Ong, and Edward T. Hall, are leaders in pursuing the study of communications from a ritual perspective. Carey is perhaps the most explicit in this pursuit, formulating clear distinctions between two different modes of communication—the aforementioned ritual mode and the transmission mode.

The transmission mode of communication was historically the most common way of thinking about communication because it was believed to transmit an abundance of information (Carey, 1992). This mode is concerned with the sending of messages over distances or space for the specific purpose of having control over the messages. The messages are things to be awarded by the sender to the receiver; the success of the transmission mode is that the receiver gets the message accurately. Media are just the channels utilized for the sending of said messages; they constitute little meaning otherwise. The transmission view "is defined by terms such as 'imparting,' 'sending,' 'transmitting,' or 'giving information to others.' It is formed from a metaphor of geography and transportation" (Carey, 1992, p. 15).

Carey (1992) postulated that there was also a ritual mode of communication that transmits very little information, as it is "directed not toward the extension of messages in space but toward the maintenance of society in time; not the act of imparting information but the representation of shared beliefs" (p. 18). Communication takes place across time, through time, and in time (Strate, 2004). This mode is to be understood as a process through which society is created, maintained, and transformed. Messages and channels are to be experienced by the receivers based on prior experiences. Success of the ritual mode is achieved through the development of a sense of community among the participants. To oversimplify, transmission mode is focused on the products rather than process and with passive participants while the ritual mode privileges the reverse - process over product and with active participants.

Carey's theories build on the work completed by Harold Innis in *The Bias of Communication*. In this work, Innis (2003) proposed that all communication technologies are either space-biased or time-biased. Time-biased communication media are "heavy" and not suitable for transportation, while space-biased media are "light" can be easily transported. In theory, Innis' concept of time-biased technology fits well with Carey's ritual mode of communication. However, whereas Innis focused on the physicality of the technology, Carey (1992) focuses on the content thereby allowing for the consideration that digital communication technologies "disrupt the notion that cultural artifacts and the cultural production embedded in those artifacts are one and the same thing" (p. 360). Approaching the iPod from such a dual perspective provides a viable opening for splitting out the components involved in a communicative act beyond basic space- or time-biases in order to comprehend the way content interacts with the technology to construct new rituals.

Community.

The privileging of products over process in ritual communication links "communication to terms such as 'sharing,' 'participation,' 'association,' 'fellowship,' and 'the possession of a common faith.' This definition exploits the ancient identity and common roots of the terms 'commonness,' 'communion,' 'community,' and 'communication'" (Carey, 1992, p. 18). The creation and distribution of symbolic forms is within a community and constitutes a shared reality, a shared space even. This community as constructed through symbolic order provides a structured uniformity for social processes. The uniformity is, in turn, manifested in how we take residence in this community.

For ritual communication to attain or retain use-value—economic, social, cultural—"it must be widely disseminated and held communally" (Geise, 2004, p. 349). But what does it mean to be held communally? Kaulingfreks and Warren (2008) work through this question by exploring how the iPod defines community on two levels, simultaneously and consequently. On the one hand, the iPod serves to disconnect a user from the world, to isolate his or her from their physical reality. On the other hand, the iPod serves to connect an iPod user with other iPod users as part of a community of like-mindedness. Kaulingfreks and Warren's (2008) central thesis is that the iPod enables togetherness as much as it promotes aloneness, for "when we use an iPod, we are brought into relation with other iPod users even if this relation is not made explicit and so the iPod *promotes* community" (p. 167).

The promotion of community may take different forms. The favored perspective within much of the research around iPods is that the use of an iPod for personal soundscapes and escapism translates wholly to solitude, which is not necessarily always the case. A heighted concentration is required when listening to an iPod, as a user needs to focus on the music playing in order to block out unwanted sounds and participate in their personalized soundscape (Beer,

2007; Bull, 2000, 2005, 2007; Simun, 2009). This concentration is highly social according to Kaulingfreks and Warren (2008) because the music being listened to is music that is also being listened to by others. Bassoni, Moore and Agamanolis (2006) found in their study of the tunA music application that people needed to be aware that they were listening to the same music as others in order to feel a social connection. However, Kaulingfreks and Warren (2008) believe that we do not need know other people are in fact listening to the same music; we just need to know that these people exist and that they can listen to the same music. By engaging with music on an individual level we are participating in a broader collective world than that constructed within an individual's iPod. There is togetherness alongside the aloneness of the engaging with an iPod.

This togetherness translates into an understanding of community that is inclusive rather than exclusive. Kaulingfreks and Warren (2008) state "community is not something to be organized, produced, and segmented into markets, as is so often the ultimate aim, but should be seen as emergent situations that are continually changing" (p. 176). We can be together without being homogenous or being signposted by an established identity and still be considered a community. Community exists whenever we are bonded in recognition. This recognition may occur standing in a line-up at a department store, riding a bus, or sitting in a waiting room. Recognizing that we are together but still separate in such situations includes everyone in the commune of just being together. Such an act of commune or community means not defining or labeling the gathering, as these actions invariably end up excluding rather than including and segmenting rather than connecting.

Pushing forward the discussion on community and communal experience, Turner (2008) discusses how the iPod may be used as a means for learning about others. If you were to hand over your iPod to someone they can determine numerous bits of information through your music and playlists. The same is not true of turning over a Walkman, which held only one

audiocassette. You learn very little in this instance, even if it is a mixed tape because the contents are not obvious. Furthermore, "iPods create new types of communal experience and social discourse" (Turner, 2008, p. 153). Turner talks about iPod themed-cafes where individuals can connect their iPods to a central system and either act as a disc jockey for the environment or network their content to a specific disc jockey. The participation in this sharing activity opens up the iPod user to communing with other iPod users but in a way that still privileges individuality. "This kind of communication not only brings people together—it also maintains distance, upholding the individuality and strangeness of participants to each other as they create their shared experience" (Turner, 2008, p. 153). Users can still be strangers to each other and yet participate in the communal activities of sharing the iPod, sharing the content contained on the iPod, and sharing the space in which the technology and content is being shared. All of this sharing builds community that, in turn, establishes the café as a shared space with its own symbolic order understood by the individual participating in that establishment through the iPod as a technology mediator.

Content and context.

Mobile technologies like the iPod support personal music in shared spaces, and not just through the individualization of the technology. To Bull (2000), "personal-stereo use demonstrates that both technology and experience is always mediated" (p. 195). One facet of the iPod's role as a technological mediator is inherited from its capacity to foster the action of listening for a user. Music is the dominant content or cultural production contained within an iPod. As Rehn (2008) summarizes, music "is our lived experience with the iPod (p. 10). The iPod is a means for an individual to create his or her own musical narrative in the world (Levy, 2006).

In their 2007 study, Chamorro-Premuzic and Furnham found there are three ways in which individuals use music in respect to these narratives. The first way is for rational or

cognitive appreciation. This involves assessing that someone is a talented artist or listening to a song that provides an intellectual experience akin to reading a book. The second way is to regulate emotions, to change an undesirable mood or emotional state. Using music to manage emotions was characterized in terms of intentional mood regulation, such as playing an angry song when one was feeling angry. The third and last way is as background music to other activities like running or studying. All of these uses combine in varying ways to inform the creation of our musical narratives and to assist in the social expression of these narratives to the world. Just as the iPod is part of the construction of our physical reality, "music is part of the basis of our social experience; it is a resource in actual formation of social reality" (DeNora, 2006, p. 19).

O'Hara et al. (2006) take up the case for excavating the technological mediation of music and audience unification by arguing that technologies that mediate choice in music rather than just automate it bring meaning to the music being played. To prove their argument they investigated the social and collaborative aspects of the music consumption technology Jukola in a café setting. The Jukola system is similar to the iPod and iTunes configuration in that it too runs on MP3 files, with the files organized into collections (play lists) and stored in a common location. This system has an accompanying public interface, which allows clientele to browse the collections and nominate songs to be played. It also has a website where visitors can nominate songs as well as upload files to the database.

In the particular café studied, O'Hara et al. (2006) found that clients ascribed importance to the act of participating in the selection of music rather than the controlling of the musical outcome. The possibility for participation encouraged conversation and negotiation around music and consequently around the space in which the music was being played and shared. The sharing of music with strangers and friends created a social bond of sorts, with people discussing their

picks and listening to see if these picks were popular enough to be played (Bassoni, Moore and Agamanolis, 2006; O'Hara et al, 2006). "The discussion of music choice became a vehicle by through which all sorts of social values, identities and power relations were able to be expressed and perceived and played with" (O'Hara et al., 2006, p. 23).

In contrast, staff reported a loss of control over the music by the inclusion of client participation that, in turn, impacted their identity management within the shared space. Prior to the installation of the Jukola system staff enjoyed a degree of freedom in formulating the musical content to be shared. They would even spend their free time away from work composing play lists. While the system provided sophistication for the management of music it was seen to also take away from the enjoyment of some staff in taking opportunities to contribute to the work environment beyond their paid function.

Pering, Want, Gardere, Vadas, and Welbourne (2007) furthered this analysis by conducting a survey to investigate the relationships between public music consumption, personal privacy, and familiarity within a public space. The results of this research demonstrated the important role of privacy as an identity boundary as well as the importance of patron familiarity with the space where music is being shared. People were interested in expressing their identity through the music and were more inclined to get involved with the selection of music only if they were playing a song for someone else rather than for themselves. Familiarity with the space lessened the tensions around the management of personal information and identity with shared spaces. However, the results showed that people still preferred to remain anonymous, especially those who relayed a strong identification with the music.

This study also analyzed the ecosystem that exists around the use of music technologies in public spaces. Through this analysis, Pering et al. (2007) identified four stakeholder groups that are required for the support of personal music in shared spaces: providers, proprietors,

contributors, and listeners. *Providers* are companies and organizations such as Apple who supply the technology, content, and any other supporting devices or services. The concern for these companies and organizations is in receiving compensation for their investment in creating the product and in defining market segmentation for further investments. *Proprietors* own the space where the music is played and consumed thereby contributing to the creation of a shared context for togetherness for contributors and listeners. Their interest is in creating a suitable environment, an ambience, for the space and its inhabitants. *Contributors* supply music files and music suggestions for the space. Concern for this stakeholder group resides in a need for identity management. This need compels them to create relationships with proprietors and search for venues that provide for the expression of their personal music. *Contributors* share a duality, in that they turn into listeners if or when one of their preferred songs is played. *Listeners* consume the music played and are usually in the space for reasons other than music consumption. Their focus is on enjoying the experience within the shared space.

For O'Hara et al. (2006) and Pering et al. (2007), the focus is on designing a music system that can meet the needs of all stakeholders within a shared space. Consideration of the music system is important for "music's technological mode of presentation is far from neutral; by contrast it affords, in its own right, music's possibilities, its potential uses and thus its power" (DeNora, 2006, p. 32). Technology is not neutral, as Carey (1992) and Innis (2003) also defined, and recognition of its inherent biases requires consideration in respect to the content with which it is charged. The physical and social power of the technology selected may promote or hinder the possibilities of music and its uses, resulting in reconceptualizations of how we exist in the world together and alone.

Environment and Place

Brown and Sellen (2006) propose that "music is an application that is particularly suited to linking with creating friendship or community bonds, since in the physical world it is strongly linked with social activities" (p. 51). Music is a unifier in respect to the development of community as much as the audio technology used to transmit and consume said music. As such, there are implications for which technology is selected for unification with a person's chosen music (and vice versa) that go beyond the artificiality of how something looks or makes you feel. There are also implications for where and how such unification is to occur. The defining of what constitutes "the space" (and its various associative psychologically-attuned adjectives such as public) where this music and technology unification becomes symbolic cause and effect is also a vital consideration in the construction of a communicative standpoint, as this unification implicates not just an individual but also a community of individuals.

Bull (2001) discusses that "Walkman use colonizes the space of users thereby working to transform their mood, orientation and reach so as to provide them with a sense of empowerment, coherence and narrative, precisely by negating the contingent nature of experience, both geographically and volitionally" (p. 192). In other words, users have greater control over their urban experience by controlling their own space and the iPod, like the Walkman, is a means to achieve this control. And by grasping this control in a familiar fashion, the unknown can become known for a user.

Space bubbles.

In a way, the iPod provides us with the experience of returning to the "bubble" created by drive-in movie speakers through an experience of control. Those speakers were connected to a central system that transmitted a movie soundtrack through connected cables and wires to each individually connected automobile. Each automobile then became effectively a sound or sonic

bubble, the auditory experience individualized for the moviegoers within each bubble (Bull, 2004). Bull (2000) expands this concept of a bubble in respect to iPod use by situating it as a "collective bubble that distinguishes users from non-users" (p. 112). Those using an iPod are part of the collective iPod user bubble while those without an iPod are not.

This notion of a bubble can be traced to the work completed by anthropologist Edward T. Hall. Hall (1990) developed the theory of proxemics, or the study of the use of space by people within the context of a given culture. According to this theory, each of us is surrounded by an invisible comfort zone, which protects us from unwanted physical interactions. We can think of it as a psychological cloak, or a protection bubble. Hall discovered through numerous studies that humans are acutely aware of their perception of space and of their interactions suitable to these perceptions in terms of this space bubble.

Prior to Hall's work it was widely believed that a person's space requirements were thought of in terms of the physical body. Through his studies Hall (1990) delineated that these space requirements are derived through sensory acuteness and molded through cultural frameworks. These cultural frameworks organize space and consequently inform the success and failure of communication and understanding. This is especially true in cross-cultural settings as cultural expectations regarding space vary widely.

Within North America, Hall (1990) identified four distinct spaces or "bubble zones": intimate, personal, social, and public. *Intimate space* is reserved for deep personal relationships such as sexual contact or comforting. Entry into this space is acceptable only for the closest friends and intimates. *Personal space* is reserved for conversations or interactions with friends and family. It is a familiar space where it is acceptable for those familiar with us to reside. *Social space* is that in which interactions with strangers and acquaintances are comfortable and routine. *Public space* is reserved for large or impersonal communication activities such as lectures. This is

the area of space beyond which people will perceive interactions as impersonal and relatively anonymous.

The violation of the personal space bubble zone can cause a person to become uncomfortable and agitated. Instinctively we move away from the object of agitation in order to regain stability and comfort. A way to ensure that this bubble is not burst (so to speak) is to use barriers such as tables or walls to project an aura of defensiveness. The use of a personal stereo is also a possible barrier to employ. Bull (2000) discusses how public space is devoid of meaning; public space is to be something that we need to "get through." Personal stereos like the iPod are an option for making public space as pleasurable as possible while we get through it. In fact, an iPod in conjunction with the music it plays can cause "a reconfiguration of *the city* [emphasis added] itself, as public space is transformed into a collection of private and pleasurable spaces" (Simun, 2009, p. 923). By using a personal stereo an individual is afforded the opportunity to control when and how to start, stop and ignore communication flows and gain pleasure from public and personal social and spatial experiences. With this control, or perhaps perceived control, the personal stereo becomes a representation of security in the form of a barrier for the user, negotiating the space in which the user exists and mediating the communication activities conducted (or not) within said space (Bull, 2000; Rehn, 2008).

This security is important as it feeds into an individual's awareness of their cultural framework and acceptance of spatial boundaries for interactions. Hall (1990) believed that "man's sense of space is closely related to his sense of self, which is an intimate relationship with his environment" (p. 63). This environment, whether real or virtual, claims space through its very existence (Boradkar, 2005). When a personal-stereo user dons the headphones a boundary is created, a space is demarcated for as long as the headphones remain in place. The headphones serve as a physical barrier for the user to the sounds from the external environment. They also

serve as a social barrier, informing others to not disturb or engage the user unless the user indicates its acceptability.

Rebelo, Green and Hollerweger (2008) took up this question of space and barrier creation and negotiation through an investigation of how relations between place, listener, and sound can be articulated through mobile technologies like the iPod. Their research focused on three spatial archetypes for understanding listening-in-place relationships: the Theatre, the Museum, and the City. These categories "serve as metaphors through which we can evaluate the relationship of the individual, sound and place" (Rebelo, Green & Hollerweger, 2008, p. 18). *The Theatre* is defined by projection whereby the sound or auditory experience is the same for all participants and therefore is projected outwards. *The Museum* is defined by fragmentation due to spatial boundaries within the physical architecture of the place and the mobility of the participant to explore that architecture independent of the sound. *The City* expands on the Museum in that the participant is still mobile but there are no clear-cut boundaries with which to structure that mobility. There is in fact an absence of boundaries, which provides opportunities for the integration of mobile music technologies within the constitution of *the City*. Rebelo, Green and Hollerweger (2008) conclude that "when using the city as an environment for listening, the absence of physical boundaries means that context types (e.g. 'street', 'shopping centre', 'sports event') are of greater significance than their particular instances (e.g. 'Champs-Elysees', 'Harrods', '2006 World Cup Final')" (p. 18).

Workplaces.

One important context within *the City* is the workplace. Haake (2006) pursued an investigation of context by focusing on understanding music listening within an office-based workplace. Specifically, she investigated how music listening is used in that context and the impact music listening has on work performance and subjective well-being. Three important

conclusions can be drawn from this study. First, self-selected music is an important factor for employees in improving their well-being and work performance. Second, imposed music is less common than self-selected music in the workplace, and in situations where music is imposed employees reported it as being distracting and annoying. Individuals dealt with these situations by overriding the imposed music and using headphones to listen to their self-selected music. Third, music listening at work influences social interaction by providing a conversation starter but it also deters social interaction if people become withdrawn from their colleagues due to the use of headphones.

Bull investigated the workplace as well, with his analysis providing a twist on Haake's conclusion regarding social interaction. For Bull (2007), workplaces carry a set of expectations and "iPod use requires attentiveness to the expectations surrounding workplace sociability and traditional modes of courtesy" (p. 113). He discusses how the placement of an iPod on a desk in the workplace can carry the same communicative message as a "Do Not Disturb" sign. Headphones express not only a barrier to communication but also signify the status one has within the office. If a person can listen to their iPod via the headphones this demonstrates to others that the person can listen to whatever they want whenever they want infusing the user with a sense of authority and freedom.

All the above scenarios may rationalize the use of music and iPods within a particular workplace, thereby triggering revisions for workplace expectations. Within the workplace, the iPod is dependent on organizational practices as well as on the desires of the individual workers executing those practices. The realization of these desires results from a combination of the space in which the worker resides, the relationships in existence with other workers in the space, and the type of work being completed (Bull, 2007). This combination of factors may either support or challenge the existing organizational practices and structures. The workplace then becomes a

context of negotiation within *the City*, where the unification of technology and music colonizes individual users through personalization acts but also colonizes a community of users through the use and non-use of that technology and its content.

Summary

The intent of this literature review was to review scholarly work completed thus far in respect to the relationships between iPods and its users and the communicative impact these relationships have on our negotiations with this specific technology, with its content, and with each other. Studying research that has focused on one or more aspects of the objectives outlined for this study demonstrates a research field open to the exploration of the construction, apprehension, and use of the iPod as a model of communication in a community of like-minded individuals within a shared space.

The first part of this section looked at the iPod as a technology and its social and consumer positioning, attempting to explain the implications for why it would be selected for this particular study. Rehn presents a compelling argument as to how familiarity is wrapped up in our understanding of and approach to the iPod. That the iPod is familiar connects (consciously and otherwise) with its users because of the personal stereo's evolution as a symbolic form within society. The iPod, with its extensions and enhancements, can be potentially in constant flux in respect to this form. This fluctuation then can also extend and enhance the iPod's perceived position within our symbolic processing of reality, resulting in different ways of managing our experience of the technology.

The literature review next looked at what community means or could mean in respect to personal stereos. While Bull focused almost exclusively on the individualized aspects of the iPod on user interactions, there are communal and community aspects to also be considered as illustrated by Kaulingfreks and Warren (2008) and Turner (2008). Community can be thought of

in terms of casually identified grouping or an assembly of like-minded individuals for various intents. For the purposes of this study, the intent is to demonstrate that while individuals are of critical importance to understanding the iPod, due interest should be expressed in how this particular technology factors into formulations of community. We must recognize that for all the individualization and privatization value iPods bring to our lives, the iPod also "becomes a means to publicize rather than privatize, an instrument to engage rather than disengage" (Boradkar, 2005, p. 6). Turning the research focus towards considering engagement and publicizing opens up avenues for developing a broader perspective of community in relation to the use of iPods.

Lastly, the literature review looked at space in respect to definitions of personal and public space and threaded these definitions through to specific compositions of space, specifically the workplace. Boradkar (2005) states, "the environment created by the iPod is an assemblage of body, technology, and space. It is auditory and it contains treasured sounds; it is virtual and contains communities; it is ethereal and contains sensations" (p. 1). The iPod is more than its design, its form, its actions; it can be comprehended on many other social and psychological levels and from many other points of view. It is necessary then to understand the iPod within a context of being, similarly to the need to understand each user within a context of being.

Bull (2000) pronounces, "technologies of sound…affect our relationship to the spaces we inhabit" (p. 9). The researchers included in this discussion demonstrate the significance of this conclusion from different and equally valid perspectives. Personal audio technology is not neutral and the evolution of personal stereos increasingly implicates our understandings of space and our existence within and around these spaces in that lack of neutrality. Such understandings lead us to question not just the technology but also our reality, as the ways in which Walkmans and iPods

influence and structure the symbols of our existence are both stealth silencers and noisy neighbors.

With this questioning then comes a subtle imperative to move beyond the construct of the individual in relation to just the technology in order to provide alternatives to the centering of our experiences within the dynamic that is the "iPod culture". For Bull (2007) "iPod culture becomes an investigation of how we increasingly bring the auditory world closer to use 'spatially' and, hopefully, humanely" (p. 160). The role of auditory experience in our everyday life is a composite of more than the 1:1 ratio of personal stereo to user discussed earlier. There is more complexity, more dynamism to the iPod culture than has yet been revealed. This study attempts to take a small step towards revealing more of its impact, its closeness, by synthesizing all the research discussed and posing the following research question: can the defined typology regarding the individual use of personal stereos to negotiate urban space be extended to the community use of the iPod in a shared space?

Methodology

The present study takes as its task to "make visible the invisible", an approach identified by Jones and Lenhart (2004) as being necessary in the study of digital music and technology. The research approach here is primarily exploratory but also aims at verification, making the study a viable candidate for either qualitative or quantitative approaches. It was determined, however, that in order to achieve the objectives of this exploratory research a quantitative methodology would be the most appropriate avenue to compliment the ethnographic and phenomenological work completed by Bull (2000) to construct the typology being explored here. For this study, the selected quantitative methodology is in the form of a survey questionnaire and, the focus is on testing or verifying theories or explanations rather than working towards proposing new theories or paradigms.

This determination resulted from two considerations: evaluation and involvement. In terms of evaluation, qualitative approaches such as in-depth interviews and observations tend to be thought of as more appropriate to exploratory research (Berger, 2000; Punch, 2005). The openness of the questions in qualitative research can provide greater flexibility in gaining richer, more detailed descriptions of the issue being investigated. However, this flexibility may result in a sample size that is too small to effectively answer the proposed research question and in the collection of data that is irrelevant or adjunct to the objectives of the study.

In terms of involvement, it is necessary to consider (a) how much time will be required by participants, and (b) how much time will be required by the researcher to collect, codify, and analyze the data. For this study, Bull's typology represents an amalgamation of large amounts of qualitative and quantitative data. The existence of this data and the accompanying analysis results provides a solid research foundation from which to develop restricted or specific questions for use in a quantitative research structure. By focusing on the development of specific questions based on this existing research, the potential time requirement for participants can be lessened by making the data collection process more efficient and structured. A structured collection process also aids the researcher by establishing a set of questions that align closely to the hypothesis being tested without wandering from the objectives of the study. This can translate into less time required for coding and more time for analyzing the collected data because the researcher knows what is being looked for. Given that this present study is founded on a rich data source, the control possibilities in the design of a quantitative study versus the flexibility in the execution of a qualitative study seemed a more applicable option.

Method

Survey research is a hallmark method within quantitative research. Surveys provide for a numeric or statistical description of attitudes, opinions, and the like by sampling a specific

population set (Creswell, 2009). Also, survey data can be summarized in a way that makes it easier for readers to see what the data revealed about the research question being studied (Berger, 2000). This ease of presentation can assist in promoting the value of the research being conducted and in cultivating a positive experience for the people who participate in the study.

There are two different kinds of surveys: descriptive and analytic. Per Berger (2000), "researchers often use data from descriptive surveys to develop hypotheses and use analytical surveys to test their hypotheses about what causes certain kinds of behavior" (p. 188). In other words, descriptive surveys obtain descriptions about people and their behaviors while analytic surveys seek to find out why people behave the way that they do. A traditional method of collecting quantitative data via an analytic survey is by questionnaire. Questionnaires are generally self-administered, in that questions are passed to people who have been identified to answer them and they then submit the questionnaire back to the providers. It is up to the recipient of the questionnaire to actuate or negate the data collection activities (Berger, 2000), which makes it even more important that the questionnaire be carefully designed to encourage recipients to complete it rather than toss it.

Participants.

Environment.

To establish an environment to centre this study once the scope of the research had been determined, the researcher informally approached a local business with which to administer the questionnaire. The Ahava Day Spa was identified as a potential locale based on its service-oriented business and its use of personal audio technology. Individuals patronizing this business choose to locate themselves within its space for varying periods of time. This choice signifies a recognition and acceptance on the part of the patron of the requirement to share both public and personal space with staff and with other clients when they enter the environment.

This sharing component links to Kaulingfreks and Warren's (2008) hypothesis that community is about being together in like-mindedness and yet still separate in intent. The gathering of staff and clients within this shared space for varying therapeutic and aesthetic reasons provides for multiple communities to be conceptually created and collapsed on any given day and at any time. Understanding this, the definition of community in the context of this project was limited to a group of people in a common location; temporal concerns were not considered central to the sense of community in this instance. Generalizing the concept of community allows for the perspective that all individuals coming and going are a part of the totality that is the Ahava Day Spa community, and therefore are contributing to the dynamic of what it means to share that particular space.

Furthermore, and central to this study's parameters, Ahava Day Spa uses an iPod to create an auditory experience that establishes the common environment for this community. As discussed in the Introduction and Literature Review sections, the iPod was selected as the personal stereo of choice for this study because of its cultural and social status and because of its technological capacity for extending in form to allow for multiple users and the creation of a shared space.

The iPod used at Ahava Day Spa is located at the front desk and is visible to all individuals who approach the desk. A docking station is used to connect the iPod to a speaker system that is routed throughout the environment. Staff and clients can listen to the music being played all day long by the iPod in any of the rooms comprising this space. The iPod and the music contained on it is managed primarily by the owner of Ahava Day Spa and by some of the staff members, though all staff have access to the iPod and can participate in the physical and content management of the device.

Management of the music involves a staff member periodically reviewing the current playlists and changing out music considered inappropriate for the space or music that staff and/or clients no longer want to hear. The music played is best categorized as instrumental, and it covers a variety of genres such as classical, seasonal, and world. Selection of the music is based on what songs would make for a calming experience; music that is uptempo or involves singing or chanting is excluded from the playlists.

People.

Ahava Day Spa has approximately 105 potential participants in its workplace during a typical business week (Tuesday through Saturday). This pool of potential participants is composed of new clients, returning clients, and staff members. Staff members were an important stakeholder group within this pool, as they share the Ahava Day Spa environment daily with each other and with the clients. Returning clients were another important stakeholder group, as they have willingly shared this environment more than once. Also, the status as a returning client suggested a level of familiarity with the environment that could lead to a higher questionnaire completion rate.

First time clients were excluded from the participant pool due to their lack of familiarity with the Ahava Day Spa environment. It was believed that these clients would not feel as comfortable as returning clients in completing the questionnaire, a situation that would result in a low response rate. Guests to the environment such as delivery people were also excluded based on their shortened exposure to, and therefore lack of familiarity of, the environment.

Approach.

Two paper-based questionnaires were constructed primarily based on Bull's typology of personal-stereo use. Haake's (2006) analysis of the functions of music in the workplace was also used in the construction of a specific question. One questionnaire was for the clients (see

Appendix A) and one was for the staff (see Appendix B). Two questionnaires were used (a) to acknowledge the different orientations and exposures these two stakeholder groups have to the environment being studied, and (b) to allow for the inclusion of two tailored questions for clients and three tailored questions for staff that account for these differences. The staff questionnaire had 19 questions and the client questionnaire had 20 questions.

Paper questionnaires were used at the request of the owner of Ahava Day Spa so that participants could complete the questionnaire while they were within the environment. It was not believed by the researcher or by the owner that interested participants would be inclined to complete the questionnaire on their own time. This belief was based on the real-time context of some of the questions being asked and on the owner's relationships with the participants.

Although the questionnaires were distributed via paper, they were designed using an online survey tool called SurveyMonkey. SurveyMonkey is a password-protected website that ensures the security of survey questionnaires and the data collected through them. This tool provides for the creation of online and paper-based questionnaires. Results collected through paper-based questionnaires can be entered into the SurveyMonkey tool via administrative access, allowing researchers to utilize the built-in analytical reports and features in the same fashion as questionnaires completed online.

Procedure.

Ethics approval was obtained from the University of Alberta Research Ethics Board prior to data collection. The informal discussion with the owner of Ahava Day Spa prior to ethics approval covered the objectives of the study and the expected level of participation from members of the business and from the clientele. The owner provided verbal agreement at that time to participate in the study. Following ethics approval, the researcher approached the business with a confidentiality agreement (see Appendix C). This form formally recognized the owner of

Ahava Day Spa as acting as an intermediary for recruiting staff and returning clients. Involvement of the owner was important to the success of the questionnaire, as the owner operates the front desk and is usually the first contact for all visitors; they have the most established relationships with all the clients. Because of these relationships, the owner knew who was a returning client and therefore a potential participant, and who was a first-time client or guest and should be excluded from the study.

Participants who met the inclusion criteria were identified by the owner and asked to complete the informed consent form. The informed consent involved the participant signing that they agreed to be in the study (see Appendix D). As soon as the form was signed, the participant was provided with the applicable stakeholder questionnaire. The questionnaires were distributed over a period of eight consecutive business days. Completed questionnaires were returned to the owner, who stored them along with the signed consent form in a secured location. The researcher collected all completed questionnaires at the end of the research period. Each completed questionnaire was then manually entered into SurveyMonkey by the researcher to enable the digital tabulation of results.

Measures.

For the questionnaires, the response choices contained a mixture of closed-ended questions (e.g. yes/no questions, multiple choice, scaled questions) and contingency questions (e.g. a question is answered only if a particular response is provided for a previous question). A few of these questions were followed-up with open-ended or unstructured questions (e.g. why/why not). The Likert Scale, where respondents can choose more than one answer and respond on a scale of 1 to 5, was employed for all scaled questions. The scale was balanced meaning there were the same number of positive labels as there were negative. This was to ensure

that participants were not forced to select a response on either end of the scale (Berger, 2000; Punch, 2005).

The quantitative data gathered from all questions was converted into numbers and tables by the tools provided by SurveyMonkey. These tools displayed the frequencies of the results for each question in its absolute values as well as in percentages. Additionally, they showed the summated ratings for questions involving the Likert Scale. The descriptive statistics evaluated manually and through SurveyMonkey are used in the Results and Discussion sections to relay the data results. Qualitative responses are integrated with the associated quantitative responses where applicable.

Results

The total number of participants for the questionnaires was 16, of which five were staff and 11 were returning clients. There were 13 female participants and three male participants. Of the 13 female participants, five completed the staff questionnaire and eight completed the client questionnaire. All three male participants completed the client questionnaire.

The age range for all the participants was 18 to 60+. The age range for staff was 30 to 59 (see Table 1), and the age range for clients was 18 to 60+ (see Table 2).

Table 1

Age Group Response Percent and Rate – Staff

Answer Options	Response Percent	Response Count
18 - 29	0.0%	0
30 - 39	80.0%	4
40 - 49	0.0%	0
50 - 59	20.0%	1
60 =>	0.0%	0

Table 2

Age Group Response Percent and Rate - Clients

Answer Options	Response Percent	Response Count
<= 18	0.0%	0
18 - 29	9.1%	1
30 - 39	36.4%	4
40 - 49	18.2%	2
50 - 59	27.3%	3
60 =>	9.1%	1

For clients, the average length of time they had been patronizing Ahava Day Spa was 3.5 years with a range of less than one year to nine years. One participant did not answer this question. For staff, the average length of time they had been working at Ahava Day Spa was 7.5 years with a range of one year to 18 years.

Overall, personal ownership of an iPod was evenly split between staff and clients (50/50). Five clients owned an iPod and three of staff owned an iPod, while six clients and two staff did not own an iPod.

iPod and Influence

Both questionnaires began by asking participants about the influence of the iPod. For both staff and clients the iPod had little to no influence on their decision to enter the environment, regardless of intent.

Questions one through three of the client questionnaire were interconnected, based on responses to question one. For question one, 91% of the clients indicated they had no awareness that an iPod was used to play music at Ahava Day Spa. The sole client who indicated that they were aware of an iPod being used to play music responded that they became aware of the iPod during their initial visit (question two), and that awareness of the iPod did not influence their decision to return to the Ahava Day Spa (question three).

Question one of the staff questionnaire asked if the use of an iPod to play music influenced their decision to work at Ahava Day Spa. All five staff (100%) indicated that the iPod had no influence on their decision to work there.

iPod and Environment

In terms of whether the use of an iPod to play music was appropriate for Ahava Day Spa (clients-question four; staff-question two), 100% of client participants and 100% of staff participants responded in the affirmative.

Question five of the client questionnaire asked if the iPod and its playing of music contributed to defining Ahava Day Spa separately from other environments nearby. Nine of the 11 client participants (82%) answered “yes” and the remaining two (18%) indicated “no”. The same question was asked of the staff participants (question three). Four of the five staff participants (80%) responded that the iPod and its playing of music contributed to the defining of Ahava Day Spa separately from other environments nearby (question three). One staff responded in the negative. Overall, the affirmative response rate was 81% and the negative response rate 19%. See Figure 1 for a comparison of total staff and total client responses to this question.

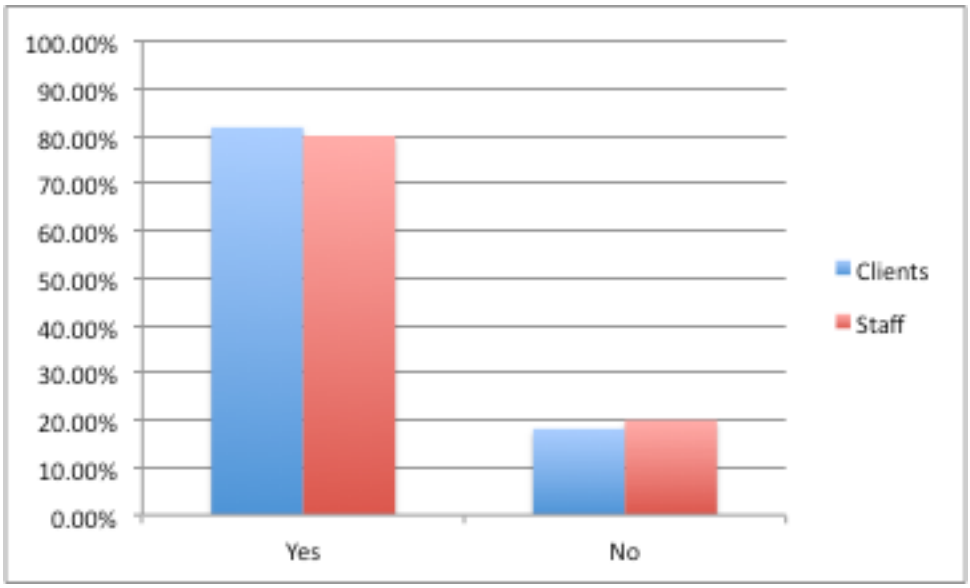

Figure 1. A comparison of participant responses to the question of whether the use of an iPod contributes to defining the Ahava Day Spa environment.

Clients answering "yes" to this question provided qualitative responses such as "great background music, very soothing," "calming music gives spa atmosphere," and "quieter, soothing and calm." Similar comments were provided by staff answering in the affirmative: "it helps reduce outside noise from hotel or outside," "sets an atmosphere," and "the music played is relaxing and for the clients." Those that answered "no" did not provide any further comments.

Question six of the client questionnaire and question four of the staff questionnaire asked participants to rate how the iPod and its playing of music functions at Ahava Day Spa. The functions listed were adapted from the work of Boradkar (2005), Bull (2000, 2007), and Rehn (2008). Average responses were calculated using a Likert Scale 1-5 (1 = strongly disagree to 5 = strongly agree).

Client participants responded as either strongly agreeing (73% or eight of the 11 participants) or agreeing (27% or three of the 11 participants) that the iPod contributes to a comfortable environment ($\bar{x} = 4.7$). Clients were equally approving of the iPod establishing an identity for the environment, with six of the 11 participants strongly agreeing (55%) and five of

the 11 participants (45%) agreeing ($\bar{x}$ = 4.5). These results are congruent with the qualitative responses reported by clients for question five. All five staff participants strongly agreed that the iPod contributes to a comfortable environment and establishes an identity for the environment ($\bar{x}$ = 5.0). Refer to Table 3 for the client responses and associated Likert Scale means for all functions. Refer to Table 4 for the staff responses and associated Likert Scale means for all functions.

Table 3

Functions of the iPod – Client Responses and Likert Scale

Functions	Strongly Disagree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree	Likert Scale Mean (x-bar)
Contributes to a comfortable environment	0	0	0	3	8	4.7
Encourages conversation	0	2	8	0	1	3.0
Provides a sense of companionship	0	1	4	2	4	3.8
Establishes an identity for the environment	0	0	0	5	6	4.6

Table 4

Functions of the iPod – Staff Responses and Likert Scale

Functions	Strongly Disagree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree	Likert Scale Mean (x-bar)
Contributes to a comfortable environment	0	0	0	0	5	5.0
Encourages conversation	0	2	0	3	0	3.2
Provides a sense of companionship	0	1	3	1	0	3.0
Establishes an identity for the environment	0	0	0	0	5	5.0

Clients were undecided as to whether the iPod and its playing of music encourages conversation. Eight of the 11 client participants (72%) responded that they neither agreed nor disagreed with this function, with two disagreeing and one strongly agreeing ($\bar{x}$ = 3.0). Staff split between agreeing (60% or three of the five participants) and disagreeing (40% or two of the five participants) that the iPod and its playing of music encouraged conversation ($\bar{x}$ = 3.2).

The function of providing a sense of companionship provided the most variable results for clients, with four of the 11 participants strongly agreeing, two agreeing, four neither agreeing nor disagreeing, and one disagreeing ($\bar{x}$ = 3.8). For staff, three of the five participants responded that they neither agree nor disagree, with one agreeing and one disagreeing ($\bar{x}$ = 3.0). Figure 2 provides a comparative view of the Likert Scale means for all participant responses.

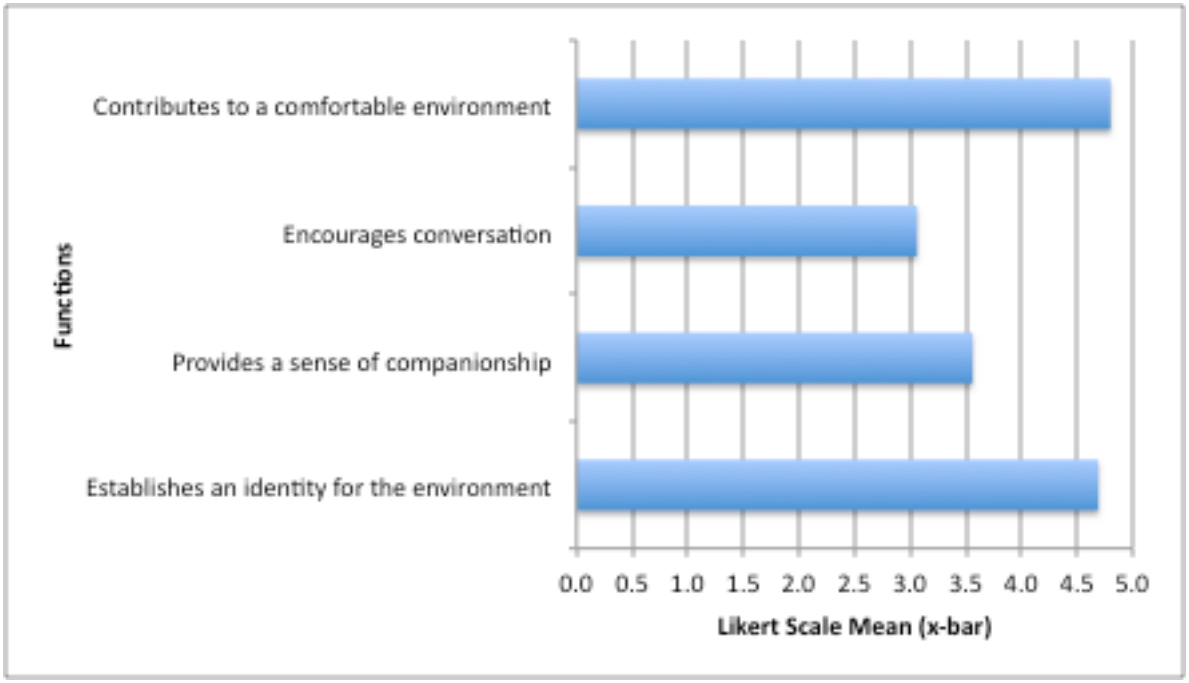

Figure 2. Likert Scale comparison for the functions of the iPod.

iPod and Music

All participants were asked to rate how the music played by the iPod functions at Ahava Day Spa (clients, question seven; staff, question five). This question used the list of music functions established by Haake (2006) in her study of listening to music at work (refer to Appendix E for a comparison of the results of that study with the results of this study). Average responses were calculated using a Likert Scale 1-5 (1 = strongly disagree to 5 = strongly agree). Refer to Table 5 for the client responses and associated Likert Scale means. Refer to Table 6 for

the staff responses and associated Likert Scale means. Refer to the Discussion section for specific analysis related to each listed function.

Table 5

Functions of the Music Played – Client Responses and Likert Scale

Functions	Strongly Disagree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree	Likert Scale Mean (x-bar)
Improves your mood	0	1	1	7	7	4.3
Helps you relax	0	1	0	6	9	4.4
Makes you happier	0	1	3	6	6	4.1
Makes you less bored	0	2	7	2	5	3.6
Creates a suitable atmosphere	0	0	0	7	9	4.6
Improves your focus	0	3	7	3	3	3.4
Blocks out surrounding noise	0	0	1	9	6	4.3
Inspires/stimulates you	0	1	7	5	3	3.6
Helps your creative flow	0	1	8	6	1	3.4
Distracts you from unwanted thoughts	0	1	2	9	4	4.4
Makes you less tired	3	4	6	3	0	2.6
Provides a different perspective	0	1	9	5	1	3.4
Helps you pace your work	2	1	9	4	0	2.9

Table 6

Functions of the Music Played – Staff Responses and Likert Scale

Functions	Strongly Disagree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree	Likert Scale Mean (x-bar)
Improves your mood	0	1	0	2	2	4.0
Helps you relax	0	1	0	2	2	4.0
Makes you happier	0	1	0	3	1	3.8
Makes you less bored	0	2	2	0	1	3.0
Creates a suitable atmosphere	0	0	0	2	3	4.6
Improves your focus	0	2	1	1	1	3.2
Blocks out surrounding noise	0	0	0	3	2	4.4
Inspires/stimulates you	0	1	1	2	1	3.6
Helps your creative flow	0	1	1	3	0	3.4
Distracts you from unwanted thoughts	0	0	1	4	0	3.8
Makes you less tired	1	3	1	0	0	2.0
Provides a different perspective	0	1	3	1	0	3.0
Helps you pace your work	1	0	1	3	0	3.2

For clients, the high neutral response to the "helps you pace your work" function (eight of 11 participants) was not unexpected, given that Ahava Day Spa provides therapeutic or aesthetic experiences for its clients to escape work. There was potential for clients to view this function in terms of what occurs after they leave Ahava Day Spa; however, the responses suggest that this type of interpretation did not occur or did so minimally in respect to the over-arching question. This conclusion is based on the contrast between the "strongly agree" responses from clients to the "help you relax" function ($\overline{x} = 4.6$) with the neutral responses for the "helps pace your work" function ($\overline{x} = 2.8$).

Overall, the "creates a suitable atmosphere" function rated the highest for all participants ($\overline{x} = 4.6$). Refer to Figure 3 for a comparative view of the Likert Scale means for all participant responses. This response validates the high positive responses received to the question regarding whether the iPod and its playing of music contributed to the defining Ahava Day Spa separately from other environments nearby (see Figure 1). The function rated the lowest overall was "makes you less tired" ($\overline{x} = 2.6$). This response validates the qualitative comments provided by clients and staff stating that the music functioned to make them sleepy or more tired. Clients reported that the music "makes me sleepy" and "I always fall asleep." Staff commented "we fall asleep if we listen too closely" and "sometimes [the music] makes me sleep."

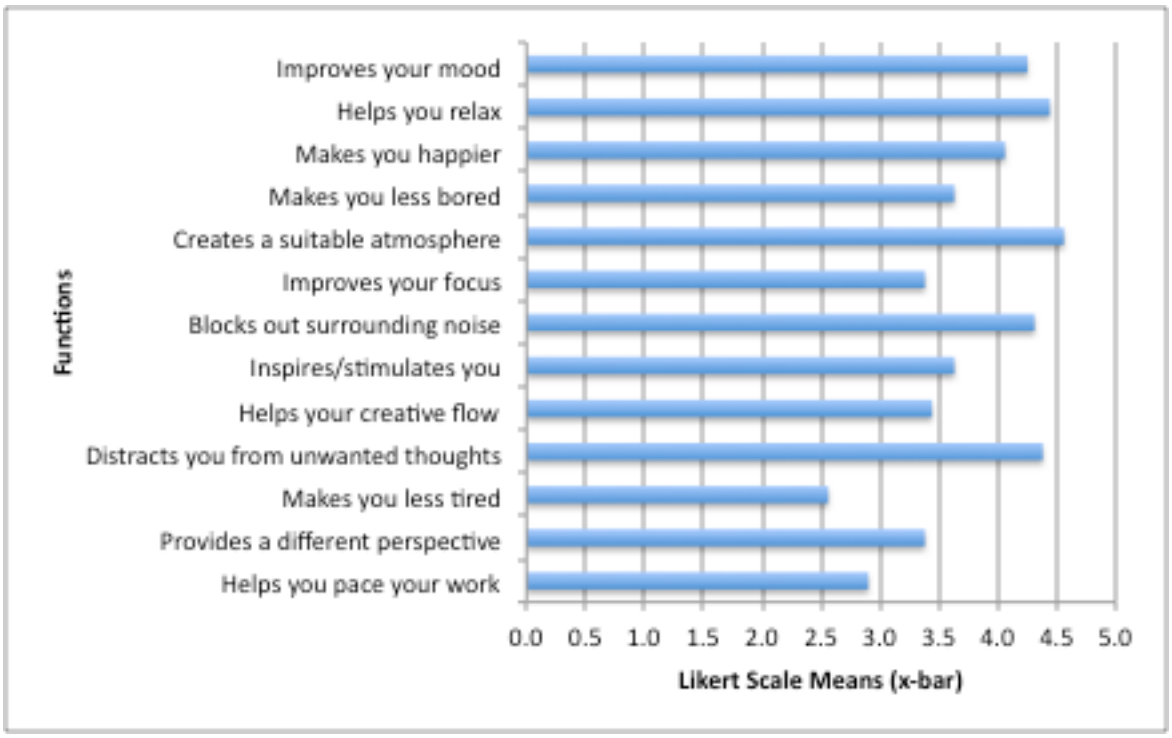

Figure 3. Likert Scale comparison for the functions of the music

Participants were then asked to rate how they use the iPod at Ahava Day Spa during their sessions. Average responses were calculated using a Likert Scale 1-5 (1 = never to 5 = always). Clients were asked if they made any requests in regards to the music being played (question eight). Ten out of 11 client participants (91%) answered "never" to all four statements (see Table 7). One individual answered "sometimes" to all four of the statements.

Table 7

Use of the iPod to Play Music – Client Responses and Likert Scale

Answer Options	Never	Rarely	Sometimes	Very Often	Always	Likert Scale Mean (x-bar)
You have requested the music to be changed	10	0	1	0	0	1.2
You have requested the music to be turned off	10	0	1	0	0	1.2
You have requested the music volume to be increased	10	0	1	0	0	1.2
You have requested the music volume to be decreased	10	0	1	0	0	1.2

Staff were asked about these client requests in the first four statements for their question six (see Table 8). They were also asked four additional statements in respect to the actions taken when receiving any of these requests. While 91% of the client sample responded that they "never" make these requests ($\bar{x} = 1.2$), staff responses show that they have indeed received client requests to change the music and the music volume. In terms of acting upon these requests, the responses show that staff are less likely to change the music than they are to change the volume for a client.

Table 8

Use of the iPod to Play Music – Staff Responses and Likert Scale

Answer Options	Never	Rarely	Sometimes	Very often	Always	Likert Scale Mean (x-bar)
You have been requested by a client to change the music	2	1	2	0	0	2.00
You have been requested by a client to turn off the music	2	2	1	0	0	1.80
You have been requested by a client to increase the music volume	2	2	1	0	0	1.80
You have been requested by a client to decrease the music volume	3	0	2	0	0	1.80
You have changed the music for a client	4	0	1	0	0	1.40
You have turned off the music for a client	4	1	0	0	0	1.20
You have increased the volume for a client	2	1	2	0	0	2.00
You have decreased the volume for a client	2	2	1	0	0	1.80

As a final question in this grouping, participants were asked if it was important for them to identify the music being played at Ahava Day Spa. Ten of 11 client participants (91%) and all five staff participants (100%) responded in the negative. Overall, 94% or 15 of the participants did not find it important to identify with the music. The qualitative statements provided by clients for the accompanying "why or why not" question suggest, however, that there is some identification processing occurring. These statements included "it does not matter as long as it is suitable music and beat," "don't care as long as it takes me away," and "as long as it is relaxing it doesn't matter." The one participant who responded "yes" to this question stated that "I identify with the music to get context."

The qualifier “as long as” used in the comments suggests a form of identification is occurring, as the music appears to be required or expected to meet some sort of environmental burden of proof for the clients. This generalized conclusion is supported by the positive response received from clients in regards to the function of the iPod and its playing of music in contributing to a comfortable environment ($\overline{x} = 4.7$).

iPod and Usage

In response to question 10 on the client questionnaire, seven of 11 participants (64%) answered that they have “never” provided suggestions or feedback on the music being played. Three participants (27%) indicated “rarely” and one participant (9%) answered “sometimes”. There was more variance in the responses provided by the staff participants. One participant indicated “always” (20%), one responded “sometimes” (20%), two responded “rarely” (40%), and one responded “never” (20%).

For the seven client participants who responded other than “never” in question 10 they were asked to indicate to whom they provided feedback or suggestions. Participants could select all options that applied. Four responses were received for staff members and one for the spa owner. For staff, feedback and suggestions are passed to other staff members (three responses) and the spa owner (four responses). Figure 4 provides a percentage overview of the frequency of suggestions or feedback received from participants.

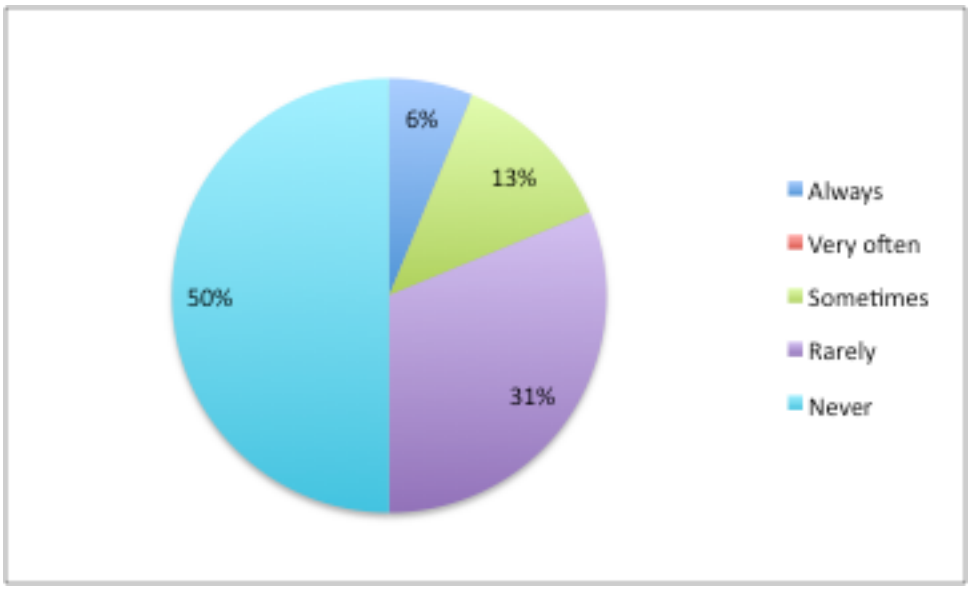

Figure 4. Response frequency for music suggestions or feedback

Question 12 of the client questionnaire and question 10 staff questionnaire asked participants if there was music they would like to listen to that is not played at Ahava Day Spa. Ten client participants responded “no” (91%) and one responded “yes” (9%). Four staff (80%) indicated that there is music they would like to listen to that is not played. Participants who responded “yes” selected a variety of music genres they would like to listen to in the question 13 (client) and question 11 (staff) (see Table 9). The genre listing presented for consideration was based on the categorizations used by the iTunes store.

Table 9

Music Genres that Participants Would Like Played at Ahava Day Spa

Answer Options	Response Count
Alternative	1
Children's	0
Classical	0
Country	0
Dance	0
Electronic	1
Hip Hop/Rap	0
Indie	0
Inspirational	0
Jazz	1
Metal	0
Francophone	0
Pop	3
R&B/Soul	0
Rock	4
Singer/Songwriter	1
Soundtrack	0
Vocal	2
World	1

Staff provided additional comments to the suggestions/feedback question, which suggest there is an informal understanding regarding the appropriateness of the music being played. One participant indicated that the genres they would like played are "inappropriate but would love something different." Another indicated that the genres they like are "all with words but not appropriate for the spa." These comments around appropriateness tie back to the "as long as" comments made in respect to how the music played by the iPod functions within the workplace. Music with words was identified as being inappropriate for the environment as the lyrics could distract staff from their work tasks and distract clients from experiencing a relaxing session. Music with quick or aggressive beats such as electronic and rock are also considered inappropriate. Based on these responses, it can be preliminarily concluded that music is considered appropriate for Ahava Day Spa "as long as" no one is singing and the beat is on a low speed.

The negative responses received by client participants for question 12 correspond directly to the negative responses received for question 14, where 10 client participants (91%) indicated that they do not consider the use of the iPod as an opportunity to share music with others. One participant indicated that they do consider the use of an iPod an opportunity to share their music with others; no additional response was provided as to why. In contrast, staff were almost evenly split in regards to this same question (question 12). Two staff participants responded "no" (40%) while three responded "yes" (60%). Overall, only 19% of participants consider the use of the iPod as an opportunity to share their music with others while 81% do not see it as an opportunity.

Additionally, staff were asked to rate the influences on the music being played at Ahava Day Spa. Average responses were calculated using a Likert Scale 1-5 (1 = never to 5 = always). Table 10 provides the breakdown by response frequency.

Table 10

Influences on Music Being Played – Staff Responses and Likert Scale

Answer Options	Never	Rarely	Sometimes	Very often	Always	Likert Scale Mean (x-bar)
Spa owner preferences	0	1	1	3	0	3.4
Staff feedback/suggestions	0	0	1	4	0	3.8
Client feedback/suggestions	0	0	2	3	0	3.6
Popular radio	4	1	0	0	0	1.2
Availability of preferred music	4	0	1	0	0	1.4
Genre of music	2	0	1	2	0	2.6
Time of year	3	1	0	0	0	1.3
Time of day	4	1	0	0	0	1.2

The spa owner, staff members, and clients are thought to have the most influence on the music being played. According to staff, client feedback and suggestions are influential in the music being played ($\overline{x} = 3.6$). However, given that the client sample responded overwhelmingly

that they "never" give feedback this result suggests client influence may be assumed on the part of the staff in attempts to pre-satisfy the "as long as" qualifier.

Discussion

The purpose of the present study was to (a) to explore the applicability of extending the Bull's typology of personal-stereo use to the community use of an iPod within a shared space, and (b) to assess the success of this extension to formulate an understanding and possible typology of personal-stereo community use in a shared space. The researcher looked at the functions of the iPod within the workplace, the functions of the music being played by the iPod, and the interactions staff and clients had with the iPod and the music it plays. This investigation involved primarily quantitative analysis with some qualitative data.

This section will discuss the results gathered specifically in relation to Bull's typology of personal-stereo use and generally in relation to previous work completed regarding personal stereos, music, and shared spaces. The discussion will also address limitations of the present study and provide recommendations for future research.

Typology of Personal-Stereo Use

Sixteen people participated in this study. The grouping was a mixture of staff and returning clients. The overall sample was almost exclusively female (13 versus three males), with the staff sample exclusively female (five). All participants agreed that the use of an iPod at Ahava Day Spa was appropriate. In respect to the stakeholder groups defined by Pering et al., the *Provider* was predetermined to be Apple and the iPod. It should be noted though that the *Provider* stakeholder usually encompasses a variety of categories such as service provider, content provider and the like. For simplicity sake though, this category was reduced to "Apple – iPod" here to align with the technological provider specifically identified in the research question. The *Proprietor* was defined as the owner of the business. The focus of the typology

exploration then is on the *Contributor* and *Listener* stakeholder groups as composed through the perspectives of the staff, the owner, and the clients of Ahava Day Spa. Table 11 provides an overview of the stakeholder groups in context to the research participants. Refer to the Methodology section for additional information on the environment context for the research participants.

Table 11

Stakeholder Context

Environment/ Stakeholder	Provider	Proprietor	Contributor	Listener
Ahava Day Spa	Apple - iPod	Business Owner	Staff Clients Business Owner	Clients Staff Business Owner

Strategy one - control of the environment.

Personal stereos allow users to control their environments by providing a means to block external and unwanted sounds. The music played by the iPod creates the preferred soundscape for listeners within the environment. From a shared space perspective, Bull (2007) found that within workplaces "primarily iPods fulfill the function of providing a continuous and controlled soundscape through a shutting out of external sounds of the office" (p. 119). The music played by the iPod displaced unwanted sounds so each individual user could achieve their personally preferred soundscape.

This desire to block unwanted sounds extends to the community at Ahava Day Spa. Participants agreed ($\bar{x} = 4.4$) that the music played by the iPod works to block out surrounding noise. The positive result shows the iPod and its function as a personal stereo is an acceptable means to the community at Ahava Day Spa for achieving the ends of blocking unwanted sounds. It does this through the activation of its technological capacity for storing and playing music,

music that in turn acts as the displacing agent in fulfilling the community's desire to control the environment with a shared rather than individualized soundscape.

Similar results achieved by Haake (2006) showed that sound-blocking was very important for workers. Her results showed a correlation between the sound-blocking and an increase in focus by workers. In contrast, such a correlation is not as strong in the present study, with participants neither agreeing nor disagreeing ($\bar{x} = 3.4$) that the music functions to improve their focus. In summary, the combination of the iPod and its musical content are considered by the community to be an appropriate strategy for controlling the Ahava Day Spa acoustic environment in response to external sounds and noises.

Strategy two - demarcate the space boundaries.

Personal stereos form a boundary for users to negotiate crowded urban spaces. It can make an environment comfortable for a user by providing an outlet through which they can alleviate anxiety and discomfort (Williams, 2007). In terms of negotiating urban space to define Ahava Day Spa as a separate environment, participants responded favorably (81%) that the iPod and its playing of music contributed to this defining. This question was further explored by asking if the iPod and its playing of music established an identity for the environment. Participants strongly agreed ($\bar{x} = 4.7$) that an identity is established by the use of an iPod and its music to define the physical and public space as "Ahava Day Spa."

The defining of this space through music situates the Ahava Day Spa as an escape from the urban environment. Bull (2000, 2001, 2005) writes that individuals use personal stereos like the iPod to escape the urban environment. Users put on their headphones and draw on their personal music to shut out their surroundings and carve out private space while on the move. Music functions in a similar fashion at Ahava Day Spa, by establishing auditory boundaries that

mimic the spatial or physical boundaries of the environment. Individuals entering the space not only recognize the space visually but aurally as well.

The auditory boundaries contributing to the Ahava Day Spa's identity are tied to the employment of background music. As discussed in the Methodology section, Ahava Day Spa plays instrumental music, music that can be classified as being part of the background of a space. Brown and Theorell (2006) distinguished that a social use of background music is to create an acoustic environment within a public place. The intent of the music is to create a type of mood; in other words, the music is to be heard but not listened to. Pering et al. (2007) investigated the importance of playing background music in the café they studied. They found that background music had a positive correspondence to the idea that music assists in defining a particular space. "Music in shared spaces such as a public café or the home is often used to set the mood or ambiance" (Pering et al., 2007, p. 1).

The results of the present study support the work of both Brown and Theorell (2006) and Pering et al. (2007) on a community level. Participants strongly agreed that the iPod and its playing of music contributed to the creation of a comfortable environment ($\bar{x} = 4.8$) at Ahava Day Spa. Within this comfortable environment, the music being played was deemed to create a suitable atmosphere ($\bar{x} = 4.6$). One participant even commented "great background music – very soothing." Clients and staff alike want to be comfortable within the space and playing suitable music was agreed to be a significant factor in the determination of their personal comfort within that space.

Two important emotional characteristics relayed in respect to this understanding of what is suitable music were "calming" and "relaxing". Participants were asked specifically if the music being played helped them to relax. They agreed that it did help them to relax ($\bar{x} = 4.4$), a result supporting the conclusion that both clients and staff agree on the suitability of the music being

played. This agreement can be translated into there being community acceptance regarding what music is suitable within the comfortable environment being shared.

This acceptance of suitability on a personal level allows an individual to demarcate their own sense of space in accordance to the boundary demarcated for the public space in which they temporarily reside. That this sense arises by utilizing tools made available to all individuals within the public space suggests the transformation of the like-mindedness of the community into an established community familiarity that is the defining characteristic of the personal and public boundaries created through the use of the iPod and its content at Ahava Day Spa.

Strategy three - chose personalized sounds.

Personal stereos allow users to be accompanied by their own personalized music. The personalization of the music makes the listener feel special and connected to the music and the space. Overall, participants appeared to be disinterested in personalizing the music at Ahava Day Spa, at least from an individual standpoint. This lack of interest is reflected in the responses regarding the frequency with which feedback and suggestions are provided on the music being played. Seventy-one percent of participants reported they never provide feedback or provide it only rarely (see Figure 4). The high percentage of non-involvement in the individual personalization of the music being played lends itself to hypothesizing that individuals determine the music to be already personalized in respect to the space it is defining.

Discussion for strategy two established that there are emotional characteristics defined by the Ahava Day Spa community as being important to the suitability of the music being played. Sonic qualities such as beat level and lyrical content were also singled out as aural characteristics. Participants who responded that they do provide music suggestions and feedback do so to staff members and the Spa owner. These individuals are the accepted intermediaries in personalizing music for the space and consequently for the people occupying it. This acceptance supports the

current practice where the owner and some staff members manage the iPod and its music. The success rate of these intermediaries is very high from the client perspective, with 91% responding that there is no other music they would like played at Ahava Day Spa.

Staff landed somewhat on the opposite end of the spectrum, with 80% reporting that there is other music that they would like played at Ahava Day Spa. Haake (2006) found that people in office-based workplaces reported music as being distracting and annoying if it was imposed. In contrast, the act of imposing music on the community at Ahava Day Spa is considered acceptable and perhaps even desired. This is especially true when the music played embodies the appropriate emotional and aural characteristics for the environment. Agreement on what music is appropriate for this space translates to an accepted community personalization for all who enter the space. The approach of the intermediaries is to personalize the music from a community rather than an individual standpoint. Music then is an involuntary experience for everyone entering the environment (Beer, 2007). Everyone experiences the same music, music that provides for a personalized community experience of and connection to the space.

Strategy four - aestheticize the environment.

Personal stereos provide users with the ability to select music to suit the environment being passed through. The selected music combines with the visuals of the environment to produce a "film-like" experience, where individuals are watching their surroundings while listening to a soundtrack created for its accompaniment. Bull (2007) found that there is little evidence that users aestheticize the workplace in this respect, favoring the use of headphones to aestheticize their personal experience within the workplace. At Ahava Day Spa there is a strong favouring towards a community aesthetic for the environment to enhance personal experiences, as discussed in strategies two and three.

Ensuring that the chosen music achieves this aesthetic are staff, who are considered the primary contributors to the aesthetic-enhancing musical efforts. Staff reported that they wanted to listen to other music (see Table 9) but that this music would not be appropriate for this environment. They accept that the iPod and the music it plays must set a mood, and that this mood is achieved "as long as" the music is judged as being suitable (strategy two). Staff then are selecting music according to what they believe will be appealing for others rather than on what appeals to them personally (Bassoni, Moore and Agamanolis, 2006).

Setting of the mood encompasses more than just the music itself; it also involves the presentation of the music. Clients responded that they had no interest in requesting the music to be changed or turned off during a session (see Table 7). Similarly, they reported as never requesting an increase or decrease in the volume. A conclusion can be made that clients accept what has already been established as appropriate for the environment in respect to the presentation of the music.

Staff acknowledged that they do receive requests to change or turn off the music but that they "rarely" or "never" action these requests (see Table 8). The lack of action for these requests indicates that staff exercise a degree of judgment in their role as an intermediary when it comes to modifying the musical presentation, as discussed in strategy three. More action seems to occur regarding the increase or decrease in music volume, but even here staff judgment appears to override the requests. These acts of judgment support the community approach to aestheticizing the environment over satisfying individual requests for modifications. In summary, the soundtrack created for accompaniment at Ahava Day Spa is aimed at a "film-like" experience for the community and all the individuals composing it.

Strategy five - aural mnemonic.

Personal stereos enable users to attend to their own sense of narrative. The music becomes associated with events, triggering memories and emotions when heard. Listening to the music becomes an exercise in disconnecting from the environment in favor of connecting with memories.

To disconnect, there needs to be some aspect of recognition or identification with the music. Ninety-four percent responded that identifying with the music played at Ahava Day Spa was of no importance. Establishing a context was important to the lone respondent who did feel it important to identify with the music. This reference to context links back to strategy two and the demarcation of the spatial boundaries at the Spa, as well as to strategy three and the personalization of the space contained within those boundaries. Participants favor a connection with the environment through the music rather than a disconnection. It is through this connection that a sense of narrative is achieved, one that has specificity to the shared space and generality to the community occupying that space.

Strategy six - provide company.

Personal stereos provide company to its users and aid in overcoming feelings of loneliness and isolation. The user is never alone if they have their personal stereo, a social configuration that is an outgrowth of the increasing number and advanced sophistication of mobile technologies like the iPod. At Ahava Day Spa the iPod is a constant companion in the sense that it is operational throughout the full business day. However, it is not necessarily a constant companion in respect to the music that the iPod is playing while operational. Overall, participants responded relatively indifferently that the music played by the iPod provided a sense of companionship ($\bar{x}$ = 3.6). Clients responded more favorably to this question than staff, which

may indicate that there is a greater desire among clients to feel connected to the music being played for a sense of companionship.

Familiarity may factor into the higher agreeability of clients than staff that the music provides companionship. Clients are present within the space for a significantly shorter amount of time than staff. The iPod's playing of music that is accepted as suitable for the environment (as discussed in strategies two, three, and four) is a quick familiarity fix for a client whenever they visit Ahava Day Spa. This familiarity could have an aspect of companionship ascribed to it by clients that contributes to their sense of not being alone. Music played by the iPod is a constant presence from when an individual enters the public space to when they leave it whereas the presence of staff and other clients within close proximity could be for a shorter amount of time. In fact, the music can be a familiar presence before the individual even enters the space if they have been in the environment before (previous aural experiences triggering strategy five) or if the music being played travels beyond the physical boundaries of the space.

In contrast staff are in the constant presence of the iPod, its music, and other staff within the space, a physical, temporal, and social situation that may minimize feelings of being alone or lonely by virtue of proximity. Companionship for staff may be directed towards a personal connection with the people in the environment (strategy eleven) while companionship for clients may be focused towards impersonal connections focused on establishing personal space (strategy two) and creating a personalized experience (strategy three), both of which are at least partially achieved through the iPod and the music it plays.

Strategy seven - manage moods.

Personal stereos manage moods, thoughts, and emotions. They bring order to unwanted thoughts and sustain enjoyable moods. Participants in this study agree that the use of the iPod helps to manage or revise their moods. This agreement is evident in the responses to specific

music functions. Overall, participants agreed that the music being played by the iPod improved their mood ($\bar{x}$ = 4.3) and distracted them from unwanted thoughts ($\bar{x}$ = 4.4). They also agreed that the music made them happier. In summary, the iPod and its music is believed to assist in the management of moods, encouraging participants to be happier, to be distracted, and to be in possession of a better emotional state during and after their visit than when they arrived. And by using the music to aid in mood regulation, either through the act of making the song selections or in the act of consuming these selections, individuals at Ahava Day Spa can "redefine their relationship to the people and places they encounter" (Simun, 2009, p. 923).

Strategy eight - mediate interpersonal interactions.

Personal stereos make public space more habitable and ward off disturbances. The presence of a personal stereo indicates a user's intent to listen to music and to decrease attention on the environment. This can be interpreted that the listener is focused on something other than the potential for social interaction and bystanders will adjust their actions accordingly. Attention is directed to the music and not towards the environment (Bull, 2000; Kaulingfreks & Warren, 2008).

Previous discussions for strategies three and four show that participants tended not to focus attention on the music; they felt it appropriate for the space and enjoyed the positive benefits of its use (strategy seven). Nor did they focus attention towards the environment, other than to assess that the context set by the iPod and its music met their conceptualizations of the space (strategy two).

In the absence of headphones, which categorize individual use of a personal stereo, there is no obvious visual cue in a community soundscape that a person does not want to be disturbed. The content played by the iPod then becomes the clearest indication that a person may not want to be disturbed or engaged. However, Haake (2006) found that the music had a stimulating

impact on social interactions, that it provided a talking point. O'Hara et al. (2006) reported that the music encouraged conversation and debate. Participants were indifferent, neither agreeing nor disagreeing that the iPod and its music encouraged conversation ($\bar{x}$ = 3.1). But the possibility exists that both may encourage interactions with others as a talking point within a shared space or that it may discourage interactions by existing as an auditory boundary.

In respect to individual use of an iPod in the workplace Bull (2000) concluded, "iPod use requires attentiveness to the expectations surrounding workplace sociability and traditional modes of courtesy that may well be undergoing change in iPod culture" (p. 113). However, just as music provides social and anti-social mediating competencies regarding interpersonal involvements when streaming directly into a user's ears, when streamed over iPod speakers within a shared space a similar experience is possible. The iPod and the music combine in expected ways that contribute to the sociability of the shared space through aestheticism (strategy four) and spatial boundaries (strategy two). They do not, however, necessarily contribute to or take away from the interpersonal interactions that may occur within that space.

Strategy nine - time management.

Personal stereos permit users to reclaim or repossess time. Listeners choose to listen to music in the absence of any other activity that is not boring (Williams, 2007). Listening to music is itself viewed as a productive activity as it makes the mundane bearable. Participants in this study did not view the activity of listening to music as being necessarily productive. In terms of music helping in the pacing work, participants leaned slightly towards disagreeing ($\bar{x}$ = 2.9). There was client agreement that it made them less bored ($\bar{x}$ = 3.9), while staff neither agreed nor disagreed that they were less bored ($\bar{x}$ = 3.0). These ratings can be interpreted as supporting the functioning of music as an interpersonal mediator (strategy eight) and/or as a companion (strategy six). They can also be considered suggestive that any boredom experienced was

bearable and that listening to music as an activity in itself was viewed as relatively unproductive in this environment.

Strategy ten - activate action.

Personal stereos serve as activators or energizers. Music stimulates movement, especially rhythmic music, inducing listeners to engage in physical movement and activity. While Bull's focus is more on the physical, mental and emotional stimulation are important as well in terms of responses to music.

Strategy seven discussed the management of moods through the iPod and its playing of music. In relation to this, participants were somewhat agreeable that the music played inspired/stimulated them ($\bar{x}$ = 3.6). Participants were neutral in respect to music helping with their creative flow ($\bar{x}$ = 3.4). These responses can be taken as derivatives of the music aesthetic defined for the environment (strategies two and four). The space is expected to be relaxing and calming; the terms "inspire" and "stimulate" denote activity that could be interpreted as opposing the mood desired for the space.

Results show that the music serves to encourage a degree of passivity, an encouragement that also links to participants wanting the environment to be relaxing. This passivity is reflected in the responses regarding music making them less tired ($\bar{x}$ = 2.6). Staff disagreed while clients were more neutral (see Tables 5 and 6). All commentary provided for this function revealed that the music worked to make them sleepy or more tired. In the context of this environment, this reaction could be considered a resultant of the music successfully relaxing clients and staff (strategy two). Rather than wanting the music to energize, both clients and staff appear to want it to assist them in achieving a level of relaxation that could result in sleepiness. In this respect, both groups are actioning the music as part for their intentional mood regulation activities (Chamarro-Premuzic, 2007).

Strategy eleven - create groups.

Personal stereos form a group exclusivity. Listeners are never alone, and can share their music with others (Williams, 2007). It is true that listeners are never or are rarely alone within a shared space like Ahava Day Spa. The sharing of music through the iPod in respect to contributing content or making suggestions for content are options for all participants though not ones that are usually actioned (strategy three). Based on the discussions for the previous strategies, it can be concluded that participants view the iPod as a community entity managed by staff through spoken and unspoken auditory expectations for the shared space. These expectations about music form a type of group exclusivity.

In addition, when an individual enters the Ahava Day Spa they are communally participating in the activity of consuming shared music. This activity is negotiated through the role of the iPod as a communication medium; it is a central technology in making the music aurally available for consumption by the community through its extended physical form. The music that it plays is determined based on community standards of appropriateness and suitability. While there was a desire on the part of staff to change the music, they too adhered to the expectation of suitability and were courteous in their intermediary role of sustaining this suitability for the overall individual and group spa experience.

Limitations

The findings of this study must be considered in light of a number of limitations. First, the sample size of the study was smaller than desired for clients. Recruitment was impacted by the limited time available to complete the study. It may have also suffered from the researcher not being in direct contact with the participants. The smaller client sample size limits the ability to generalize the results for the entirety of the Ahava Day Spa community in respect to demographics such as age, gender, personal iPod ownership, and length of patronage. This data,

along with the music genres present on personal iPods, is deliberately underrepresented within or excluded from the Results and Discussion sections to avoid oversimplification of these dynamics.

The study also was limited by the research design, specifically in regards to the questionnaire. The questionnaire was derived from an existing research study, which may or may not have included biases that were unknowingly transported to this questionnaire. In addition, there may have been varying understandings in regards to some of the questions, resulting in different interpretations and consequently varied responses.

While space was provided for participants to provide free-form comments for certain questions, this space was not always utilized. Having only some participants provide comments while others left the areas blank increases the potential for response bias. Future research would benefit by considering a modification to the method of delivering the questionnaire so that such questions require a response. This would reduce possible response bias. Also, the development of additional questions that incorporate more of the specificities of the client and staff stakeholder groups would also assist in reducing bias.

Despite the limitations, this study represents a distinct application of Bull's system of analysis to the considerations of community use and shared spaces in respect to the iPod. Although small in size, the sample yielded rich data for consideration. Examination of these results on their own and through the typology of personal-stereo use furthers our understandings of the triangulating relationship between users, music, and personal audio technologies. The discussion points generate ideas for future research in this area. Ultimately, it is hoped that this study can serve as a template for expanding the typology in breadth and depth through the use of different factors such as the duration of client sessions, duration of staff work shifts (daily, weekly, monthly), and frequency of client visits as analysis tools.

Future Directions

Future research in this area would benefit from closer consideration of the spatial context being examined. In particular, this study incorporated elements of previous studies completed regarding music and the workplace. It did not, however, dwell on the differences between those workplaces and the one studied here. This was a deliberate approach, as the intent was to focus more on the concept of "shared space" as a general rather than a specific entity. The results showed that a concerted focus would be beneficial in providing ways of gathering more qualitative insights into strategies such as aestheticizing the environment and mediating interpersonal interactions.

Replication of the present study within other similar shared spaces could help in elucidating how community use manifests itself in respect to the iPod in this particular context. It could also provide additional data in determining if there are different approaches and understandings based on demographic factors like age and gender. Replicating the study with other shared spaces in general would also aid in exploring community use of the iPod and the implications for sharing space.

Also, this area of research would benefit from considering other personal audio technologies like a boombox or satellite radio in the creation of community and shared spaces. In respect to the boombox, Wagner (2009) laments that she misses the imposing of music into her personal space by people playing their radio or stereo loudly and proudly in their cars, dorm rooms, offices, etc. that resulted from the introduction and proliferation of the iPod. For her, the iPod rendered music silent in public. It would be worthy to take Wagner's lament and consider it in respect to researching topics such as the concept of music imposition in a public space, the impact music imposition in public may have on other audio technologies, and the personal pleasure that may be found in being the one imposing the music.

Conclusion

In his book *Sounding Out The City* (2000), Michael Bull determined a typology of personal-stereo use for individuals. According to Bull, these strategies are employed whenever a personal-stereo user negotiates urban space. This study aimed to explore the applicability of this typology regarding the individual use of personal stereos to negotiate urban space to the community use of the iPod in a shared space. Overall, the exploration was successful in its intent and in its resulting conclusions. Bull's personal-stereo typology provided a rich foundation from which to analyze the data collected and to develop an understanding of how the iPod as a communicative technology may mediate the dimensions of community and shared space at Ahava Day Spa.

In particular, the study provided valuable information on the importance of familiarity and boundaries in respect to the shared space and the significance of suitable emotional and sonic qualities in respect to the music being played by the iPod. Participants responded that the iPod functions positively as a symbolic form in establishing a physical environment separate from others nearby and in establishing an identity for that environment within the defined spatial boundaries. It does this through the broadcasting of music throughout the environment, a mediating activity that establishes familiar auditory boundaries that also function to control the flow of unwanted sounds and noises into the space. By controlling the flow of sound from outside the established environment through its mediation of the aural experience within the environment, the iPod creates a sound or sonic bubble zone that is the Ahava Day Spa.

Within this bubble zone, participants express their particularities about the personalization and aesthetic of the music being played. Participants identified emotional and sonic qualities that are expected to be present within the music. These expectations were present in the majority of the responses, demonstrating the existence of a like-mindedness among the participants. They are

not interested in the individual personalization of the music but rather, desire a community personalization of the music. Additionally, this community personalization is to be expressed aesthetically in the form of background or mood music. This type of music is considered to be suitable for making the environment comfortable and relaxing as it allows people to hear the music without actually having to listen to it.

Not being required to listen to the music in order to make sense of it likely factored into participants responding that identifying with the music was not important. They had no obvious need to create their own sense of narrative within the space; participants were in favor of connecting to the environment through the music rather than using it to disconnect from the environment. This connection aided them in managing their moods and in mediating their interpersonal interconnections.

Not all strategies, however, proved to be as applicable as others to this shared space. Participants were rather indifferent to the iPod and its music playing a role in the management of their personal time or in activating physical action. For both strategies, this response could be related to the context of the environment. Going to Ahava Day Spa is meant to be an escape from work and activity and that being bored or unproductive (in respect to the client participants) is acceptable. In terms of physical action, the consideration of mental and emotional stimulation seemed more of an appropriate explanation in the context of this shared space.

The strategy of group exclusivity seems a bit out of place with the results, because it is predicated on excluding individuals in the pursuit of togetherness rather than including them. Within this shared space, the aesthetic is towards comfortably including everyone within the sonic bubble through the sharing of the common space and music. From the perspective of this strategy, the iPod as a mediating technology in this space can be viewed, in effect, as being

irrelevant. It cannot achieve group exclusivity because the space in which it operates is oriented towards inclusion.

Where the concept of group exclusivity has significance in this study though is in recognizing that the iPod is infused with the capacity to map spatial and auditory boundaries in ways that combine the music sharing constructs held by the boombox alongside the music personalization constructs held by the Walkman for inclusionary ends. The iPod is a powerful symbolic form that is continuously constructing and deconstructing reality for its users through its mobility, its design aesthetic, and its technological optimization. Beer (2007) summarizes "the MP3 player is now undoubtedly a significant cultural icon of the digital age and has become a familiar and ordinary urban technology, a part of everyday discourse, and a common topic for consideration in the popular media" (2007, p. 84)." As an MP3 player, the iPod is called upon daily (actively and passively) to map our spatial and auditory boundaries as we go about negotiating urban life and public space, whether or not we are consciously aware of its activity.

This is true of the Ahava Day Spa experience. While participants were not necessarily aware that an iPod is being used in the environment, its symbolic form functions to achieve the community strategies of use and the shared space configurations in which they take personal pleasure. Furthermore, it is in how these mappings may be constructed and understood via the iPod that the concepts of public and private spaces collapse into themselves and render different and possibly unexpected communicative and symbolic processes within each individual and community circumstance.

This study is a small step towards understanding these processes at the intersection of personal audio technology, music, space and users. More importantly though, it is a step towards breaking the sound barrier that personal stereos are solely individual constructs intended for

private use by shedding light on the construction, apprehension, and use of the iPod as a model of communication in a community of like-minded individuals within a shared space.

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Appendix A

Client Questionnaire

Client - Community Use of the iPod Within the Workplace

1. Prior to today, were you aware that an iPod is used to play music at Ahava Day Spa?

- ◯ Yes
- ◯ No (skip to question 4)

2. When did you become aware that an iPod is used to play music at Ahava Day Spa?

- ◯ Initial visit
- ◯ Subsequent visit

3. Did the use of an iPod to play music influence your decision to return to Ahava Day Spa?

- ◯ Yes
- ◯ No

If Yes, please explain:

4. Do you consider the use of an iPod to play music to be appropriate for Ahava Day Spa?

- ◯ Yes
- ◯ No

Client - Community Use of the iPod Within the Workplace

5. Does the iPod and its playing of music contribute to defining Ahava Day Spa separately from other environments nearby?

- ◯ Yes
- ◯ No

Please explain:

6. Rate the following in respect to how the iPod and its playing of music functions at Ahava Day Spa:

	Strongly Agree	Agree	Neither Agree or Disagree	Disagree	Strongly Disagree
Contributes to a comfortable environment	◯	◯	◯	◯	◯
Encourages conversation	◯	◯	◯	◯	◯
Provides a sense of companionship	◯	◯	◯	◯	◯
Establishes an identity for the environment	◯	◯	◯	◯	◯

Client - Community Use of the iPod Within the Workplace

7. Rate the following in respect to how the music played by the iPod functions at Ahava Day Spa:

	Strongly Agree	Agree	Neither Agree or Disagree	Disagree	Strongly Disagree
Improves your mood	◯	◯	◯	◯	◯
Helps you relax	◯	◯	◯	◯	◯
Makes you happier	◯	◯	◯	◯	◯
Makes you less bored	◯	◯	◯	◯	◯
Creates a suitable atmosphere	◯	◯	◯	◯	◯
Improves your focus	◯	◯	◯	◯	◯
Blocks out surrounding noise	◯	◯	◯	◯	◯
Inspires/stimulates you	◯	◯	◯	◯	◯
Helps your creative flow	◯	◯	◯	◯	◯
Distracts you from unwanted thoughts	◯	◯	◯	◯	◯
Makes you less tired	◯	◯	◯	◯	◯
Provides a different perspective	◯	◯	◯	◯	◯
Helps you pace your work	◯	◯	◯	◯	◯

Other (please specify)

8. Rate the following in respect to the use of the iPod to play music at Ahava Day Spa during your sessions:

	Always	Very Often	Sometimes	Rarely	Never
You have requested the music to be changed	◯	◯	◯	◯	◯
You have requested the music to be turned off	◯	◯	◯	◯	◯
You have requested the music volume to be increased	◯	◯	◯	◯	◯
You have requested the music volume to be decreased	◯	◯	◯	◯	◯

Client - Community Use of the iPod Within the Workplace

9. Is it important for you to identify the music being played?

- ◯ Yes
- ◯ No

Why or why not?

10. How frequently do you provide suggestions or feedback on the music being played?

- ◯ Always
- ◯ Very often
- ◯ Sometimes
- ◯ Rarely
- ◯ Never (skip to question 12)

11. Who do/did you provide your feedback or suggestions to (select all that apply)?

- ☐ Staff member(s) conducting your session
- ☐ Other staff member(s)
- ☐ Other client(s)
- ☐ Spa owner

Other (please specify)

Client - Community Use of the iPod Within the Workplace

12. Is there music you would like to listen to that is not played at Ahava Day Spa?

- ◯ Yes
- ◯ No (skip to question 14)

13. What genre(s) of music would you like to be played (select all that apply)?

- ☐ Alternative
- ☐ Children's
- ☐ Classical
- ☐ Country
- ☐ Dance
- ☐ Electronic
- ☐ Hip Hop/Rap
- ☐ Indie
- ☐ Inspirational
- ☐ Jazz
- ☐ Metal
- ☐ Francophone
- ☐ Pop
- ☐ R&B/Soul
- ☐ Rock
- ☐ Singer/Songwriter
- ☐ Soundtrack
- ☐ Vocal
- ☐ World

Other (please specify)

14. Do you consider the use of an iPod at Ahava Day Spa an opportunity to share your music with others?

- ◯ Yes
- ◯ No

Why or why not?

Client - Community Use of the iPod Within the Workplace

15. Do you own an iPod?

- ◯ Yes
- ◯ No (skip to question 17)

16. What genres of music do you listen to on your iPod (select all that apply)?

- ☐ Alternative
- ☐ Children's
- ☐ Classical
- ☐ Country
- ☐ Dance
- ☐ Electronic
- ☐ Hip Hop/Rap
- ☐ Indie
- ☐ Inspirational
- ☐ Jazz
- ☐ Metal
- ☐ Francophone
- ☐ Pop
- ☐ R&B/Soul
- ☐ Rock
- ☐ Singer/Songwriter
- ☐ Soundtrack
- ☐ Vocal
- ☐ World

Other (please specify)

Client - Community Use of the iPod Within the Workplace

17. Age Group:

- ◯ <= 18
- ◯ 18 - 29
- ◯ 30 - 39
- ◯ 40 - 49
- ◯ 50 - 59
- ◯ 60 =>

18. Gender:

- ◯ Female
- ◯ Male

19. How long have you been coming to Ahava Day Spa?

20. Indicate your email address if you would like to be notified of the study results:

Appendix B

Staff Questionnaire

Staff - Community Use of the iPod Within the Workplace

1. Does the use of an iPod to play music influence your decision to work at Ahava Day Spa?

- ◯ Yes
- ◯ No

2. Do you consider the use of an iPod to play music to be appropriate for Ahava Day Spa?

- ◯ Yes
- ◯ No

3. Does the iPod and its playing of music contribute to defining Ahava Day Spa separately from other environments nearby?

- ◯ Yes
- ◯ No

Please explain:

4. Rate the following in respect to how the iPod and its playing of music functions at Ahava Day Spa:

	Strongly Agree	Agree	Neither Agree or Disagree	Disagree	Strongly Disagree
Contributes to a comfortable environment	◯	◯	◯	◯	◯
Encourages conversation	◯	◯	◯	◯	◯
Provides a sense of companionship	◯	◯	◯	◯	◯
Establishes an identity for the environment	◯	◯	◯	◯	◯

Page 1

Staff - Community Use of the iPod Within the Workplace

5. Rate the following in respect to how the music played by the iPod functions at Ahava Day Spa:

	Strongly Agree	Agree	Neither Agree or Disagree	Disagree	Strongly Disagree
Improves your mood	◯	◯	◯	◯	◯
Helps you relax	◯	◯	◯	◯	◯
Makes you happier	◯	◯	◯	◯	◯
Makes you less bored	◯	◯	◯	◯	◯
Creates a suitable atmosphere	◯	◯	◯	◯	◯
Improves your focus	◯	◯	◯	◯	◯
Blocks out surrounding noise	◯	◯	◯	◯	◯
Inspires/stimulates you	◯	◯	◯	◯	◯
Helps your creative flow	◯	◯	◯	◯	◯
Distracts you from unwanted thoughts	◯	◯	◯	◯	◯
Makes you less tired	◯	◯	◯	◯	◯
Provides a different perspective	◯	◯	◯	◯	◯
Helps you pace your work	◯	◯	◯	◯	◯

Other (please specify)

6. Rate the following in respect to the use of the iPod to play music during a client session:

	Always	Very often	Sometimes	Rarely	Never
You have been requested by a client to change the music	◯	◯	◯	◯	◯
You have been requested by a client to turn off the music	◯	◯	◯	◯	◯
You have been requested by a client to increase the music volume	◯	◯	◯	◯	◯
You have been requested by a client to decrease the music volume	◯	◯	◯	◯	◯
You have changed the music for a client	◯	◯	◯	◯	◯
You have turned off the music for a client	◯	◯	◯	◯	◯
You have increased the volume for a client	◯	◯	◯	◯	◯
You have decreased the volume for a client	◯	◯	◯	◯	◯

Staff - Community Use of the iPod Within the Workplace

7. Is it important for you to identify the music being played?

- ◯ Yes
- ◯ No

Why or why not?

8. How frequently do you provide suggestions or feedback on the music being played?

- ◯ Always
- ◯ Very often
- ◯ Sometimes
- ◯ Rarely
- ◯ Never (skip to question 10)

Comments:

9. Who do/did you provide your feedback or suggestions to (select all the apply)?

- ☐ Other staff member(s)
- ☐ Spa owner
- ☐ Clients

Staff - Community Use of the iPod Within the Workplace

10. Is there music you would like to listen to that is not played at Ahava Day Spa?

- ◯ Yes
- ◯ No (skip to question 12)

11. What genre(s) of music would you like to be played (select all that apply)?

- ☐ Alternative
- ☐ Children's
- ☐ Classical
- ☐ Country
- ☐ Dance
- ☐ Electronic
- ☐ Hip Hop/Rap
- ☐ Indie
- ☐ Inspirational
- ☐ Jazz
- ☐ Metal
- ☐ Francophone
- ☐ Pop
- ☐ R&B/Soul
- ☐ Rock
- ☐ Singer/Songwriter
- ☐ Soundtrack
- ☐ Vocal
- ☐ World

Other (please specify)

12. Do you consider the use of an iPod at Ahava Day Spa an opportunity to share your music with others?

- ◯ Yes
- ◯ No

Why or why not?

Staff - Community Use of the iPod Within the Workplace

13. Rate the following in respect to influences on the music being played on the iPod at Ahava Day Spa:

	Always	Very often	Sometimes	Rarely	Never
Spa owner preferences	◯	◯	◯	◯	◯
Staff feedback/suggestions	◯	◯	◯	◯	◯
Client feedback/suggestions	◯	◯	◯	◯	◯
Popular radio	◯	◯	◯	◯	◯
Availability of preferred music	◯	◯	◯	◯	◯
Genre of music	◯	◯	◯	◯	◯
Time of year	◯	◯	◯	◯	◯
Time of day	◯	◯	◯	◯	◯

Other (please specify):

14. Do you own an iPod?

◯ Yes

◯ No (skip to question 16)

15. What genres of music do you listen to on your iPod (select all that apply)?

☐ Alternative
☐ Children's
☐ Classical
☐ Country
☐ Dance
☐ Electronic
☐ Hip Hop/Rap
☐ Indie
☐ Inspirational
☐ Jazz
☐ Metal
☐ Francophone
☐ Pop
☐ R&B/Soul
☐ Rock
☐ Singer/Songwriter
☐ Soundtrack
☐ Vocal
☐ World

Other (please specify)

Staff - Community Use of the iPod Within the Workplace

16. Age Group:

- ◯ <= 18
- ◯ 18 - 29
- ◯ 30 - 39
- ◯ 40 - 49
- ◯ 50 - 59
- ◯ 60 =>

17. Gender:

- ◯ Female
- ◯ Male

18. How long have you worked at Ahava Day Spa?

19. Indicate your email address if you would like to be notified of the study results:

Appendix C

Confidentiality Agreement

Community Use of the iPod Within a Shared Space Confidentiality Agreement

I, _____, the owner of Ahava Day Spa, have been asked to assist with the recruitment of participants and with the collection of completed questionnaires.

I agree to -

1. keep all the research information shared with me confidential by not discussing or sharing the research information in any form or format (e.g., disks, tapes, transcripts) with anyone other than the *Researcher(s)*.

2. keep all research information in any form or format (e.g., disks, tapes, transcripts) secure while it is in my possession.

3. return all research information in any form or format (e.g., disks, tapes, transcripts) to the *Researcher(s)* when I have completed the research tasks.

4. after consulting with the *Researcher(s),* erase or destroy all research information in any form or format regarding this research project that is not returnable to the *Researcher(s)* (e.g., information stored on computer hard drive).

5. other (specify).

_____	_____	_____
(Print Name)	(Signature)	(Date)

Researcher(s)

_____	_____	_____
(Print Name)	(Signature)	(Date)

Appendix D

Participant Information/Consent Form

Participant Information Form/Consent Form
Completion of Paper Questionnaire

Hello,

My name is Teri A McIntyre and I am currently completing my Master of Arts in Communication and Technology at the University of Alberta. As partial fulfillment for this degree, I am researching the community use of the iPod within the workplace. The objective of my research is to explore if the typology regarding the individual use of personal stereos within urban spaces can be extended to the community use of an iPod within the workplace.

Project Summary
Since its release in 2001, Apple's iPod has become "a cultural commodity that has changed how music is shared, transported, distributed, and consumed (Boradkar, 2004, p. 3). It is estimated that over 275 million people now own an iPod. The popularity of the iPod has resulted in numerous research projects focused on how people use and relate to their own iPod on an individual basis. With my research project I am attempting to understand how people use and relate to an iPod as a community within a specific setting.

Participation
I am inviting individuals who have a relationship with Ahava Day Spa to participate in my study. Your participation in this study is entirely voluntary. Participation will require the completion of one (1) paper questionnaire. It is expected that the questionnaire will take approximately 10-15 minutes to complete.

There are no anticipated risks and no real benefits to your involvement with this project. Your participation will contribute to the advancement of knowledge. You are free to withdraw from the study without question or penalty up until March 4, 2011. You may contact me at any time to ask for clarification about the project or to request new information throughout your participation.

If you are interested, a final copy of the project will be made available and the outcome of the research project will be shared.

Confidentiality
I will respect your confidentiality by being the only person with access to any direct information collected. All identifying information, such as names and email addresses, will not be referenced within the research project.

Ethical Considerations
The information collected will be kept for 5 years to meet the requirements of the Faculty of Extension, University of Alberta and then destroyed.

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by the Faculties of Education, Extension, Augustana and Campus Saint Jean Research Ethics Board (EEASJ REB) at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Chair of the EEASJ REB c/o (780) 492-2614.

Consent to Participate
By returning this form, you indicate that you have understood to your satisfaction the information regarding participation in this research project and agree to participate. In no way does this waive your legal rights nor release the investigators, sponsors, or involved institutions from their legal and professional responsibilities.

Two copies of this form are being provided, one to be kept by you and one to be signed and returned to the researcher.

Research Participant Signature (please complete):

_____

Printed Name of the Research Participant (please complete):

_____

By returning this form, I am consenting to complete a paper questionnaire for this study.

Date (please complete):

_____

Contact Information
If you have any questions concerning the questionnaire do not hesitate to contact me or my supervisor (Dr. Mary Ingraham).

Teri A McIntyre
tam5@ualberta.ca

Dr. Mary Ingraham
mary.ingraham@ualberta.ca

Appendix E

Comparison of Music Functions Between Haake and Present Study – Likert Scale

Functions	Haake Study Mean (x-bar)	Present Study Mean (x-bar)
Improves your mood	4.4	4.3
Helps you relax	4.3	4.4
Makes you happier	4.1	4.1
Makes less bored	3.9	3.6
Creates a suitable atmosphere	3.8	4.6
Improves your focus	3.8	3.4
Blocks out surrounding noise	3.7	4.3
Inspires/stimulates you	3.7	3.6
Helps your creative flow	3.6	3.4
Distracts you from unwanted thoughts	3.4	4.4
Makes you less tired	3.2	2.6
Provides a difference perspective	3.1	3.4
Helps you place your work	2.8	3.6
Other	1.9	*

*A category for “Other” was included on the questionnaires but there were no responses provided here that did not align with functions already listed. Haake’s (2006) ‘Other’ category refers to the reporting of music stimulating social interactions and music providing motivation for listening to music at work by her participants. These two functions were not included in the present study.