

Uso de métodos mistos na pesquisa Para Além d'A Distinção

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Research funded by: FAPESP - The São Paulo Research Foundation
(Proc. 2018/20074-2)

French mission supported by: Print Capes/Unicamp

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 **Centro de Sociologia
Contemporânea** 

Início **Institucional** **Integrantes** **Pesquisas** **Produção** **Acervo**

Distinção e Práticas Culturais em São Paulo

Vigência: 2020 – 2024

Resumo do projeto de pesquisa:

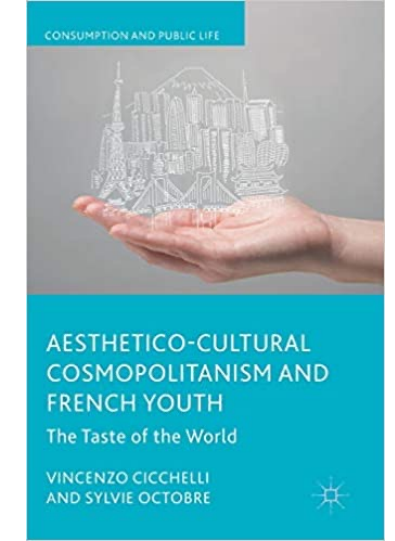
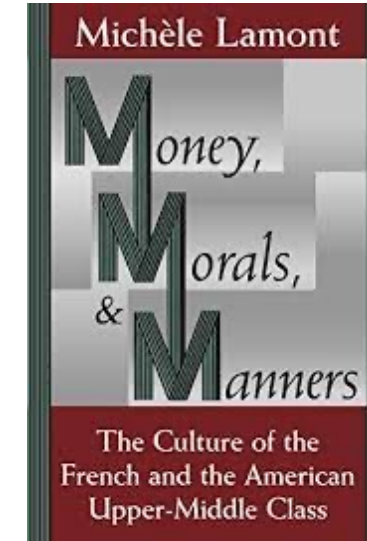
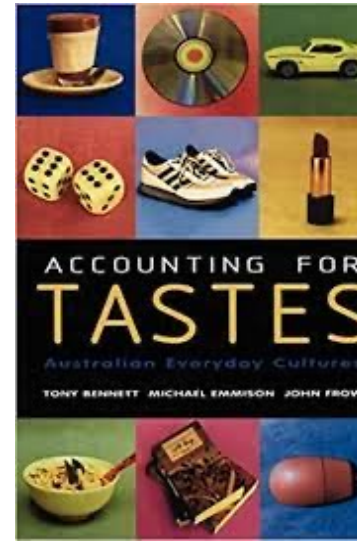
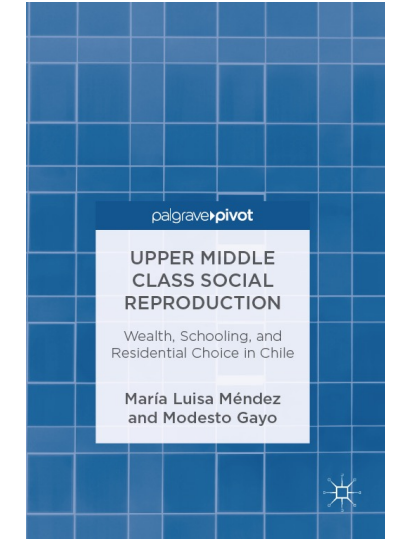
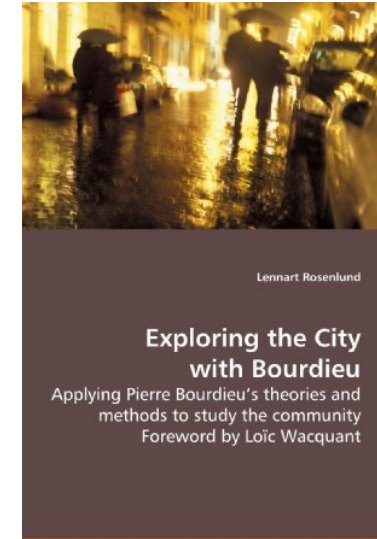
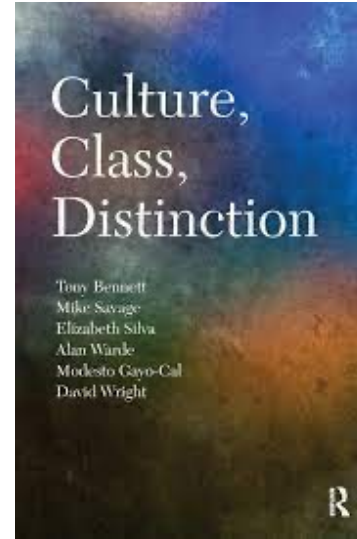
O projeto visa compreender como se configuram atualmente as relações entre espaço social e espaço simbólico, tendo como lócus a cidade de São Paulo e considerando mudanças sociais recentes, com foco especial no contexto brasileiro. A partir do arcabouço teórico-metodológico desenvolvido por Pierre Bourdieu, a extensa pesquisa multimétodos busca precisar quais seriam os condicionantes sociais dos gostos e das práticas culturais e se o capital cultural ocupa hoje algum lugar nas dinâmicas de classe e estratificação na conjuntura analisada. Contudo, a investigação se debruça sobre elementos que complexificam o quadro bourdieusiano de análise, como a crescente circulação global de bens, práticas e pessoas, a ampliação dos meios de produção e oferta cultural com a disseminação das TICs, a importância de marcadores de diferenciação (como raça, gênero, etc.) na formação de grupos, as transformações no sistema educacional brasileiro nos últimos anos, e a própria expansão do que se entende por cultura, atentando também à atuação do Estado e do mercado em tais processos. Inserida em um amplo debate internacional sobre o tema e no intuito de rever e atualizar tais questões à luz das particularidades do tempo e do espaço investigados, a pesquisa recoloca a pergunta acerca da participação da dimensão cultural na construção de proximidades e distâncias relacionais entre grupos/classes. Objetiva-se investigar se determinadas práticas culturais consideradas legítimas demarcam pertencas, exclusões e hierarquias, vinculando-se à produção de grupos e do espaço. Trata-se, portanto, de compreender se e como o capital cultural se define, se transforma em “bom gosto simbólico” e como este, em distâncias contemporâneas de estratificação.

Definition

Understand how distinction works in São Paulo and mainly the role played, if any, by cultural capital in it and in the class dynamics of the city.

What is new?

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Criticism on Distinction and further researches

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- **Questioning the relevance of legitimate culture and dominant class**
- **Measuring capitals in the popular classes**
- **Drawing symbolic boundaries**

What we want to grasp

Power relation

Inheritance

The what and the how

Compostion

Method

Mixed and multi-method research

Inductive research (producing the data before inference)

Method

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Focus groups → survey → household interview

Phases

0 – Pandemic Survey, Defining the observation zones

1 – Focus Groups

2 – Questionnaire

3 – Household interviews

Phase - The Pandemic Survey

The Pandemic survey

- Academic staff, non-academic staff, and student of USP, UNESP, and Unicamp
- N=5165

Due to the pandemic, some states of Brazil issued lockdown measures still in 2020. The in-person classes were suspended at the universities and schools across the country. Most of the universities shut their doors still in March 2020. These measures lasted for almost two years, and the in-person classes returned only in March 2022. The Pandemic survey was applied in the second semester of 2020.

USP, UNESP, and UNICAMP are the three state-owned universities by the state São Paulo. They are the largest ones in the state and generally considered as the some of the most prestigious universities in Brazil.

We used the pandemic survey to help us to choose some of the categories to be used in questionnaire. The survey is also important, as we can grasp how the pandemic may have change some cultural habits.

Phase 0 – The Pandemic Survey

Functions	Total (based on USP)	Sample
Graduate students	55.16%	51.02%
Postgraduate students	27.34%	24.28%
Non-academic staff	12.48%	15.45%
Academic staff	5.02%	9.25%

Phase 0 – the city of São Paulo

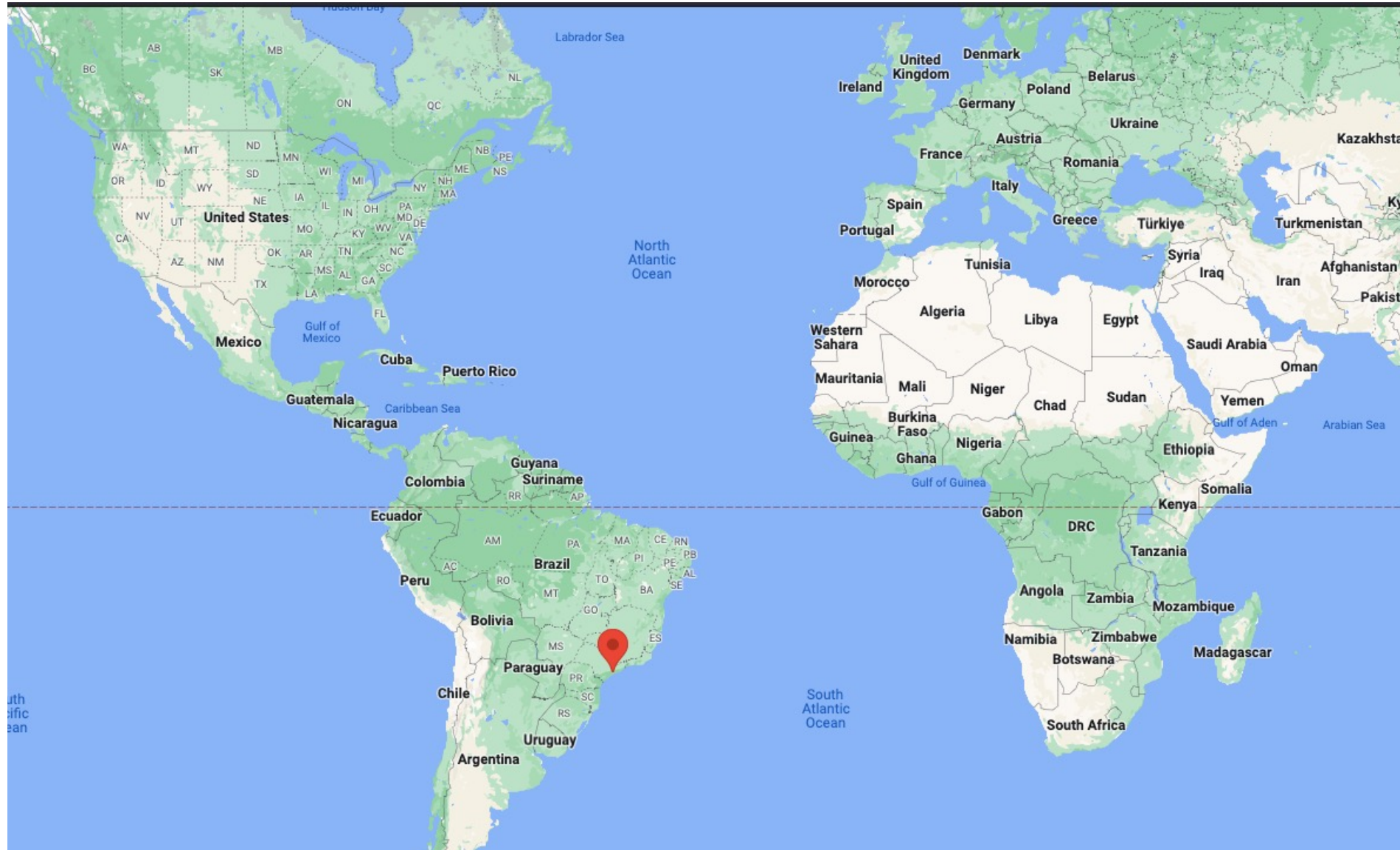
Studying the city of São Paulo

- Largest, and richest city in Brazil; unequal, and culturally diverse.
- 12.33 million

The following study helped us to understand better the city of São Paulo, and to define the zones of observation. We define the zones of observation to reduce the complexity of the city to an amount of data that are feasible to be analyzed. Each of the 20 observation zones should represent, taken altogether, the complexity of the city.

Phase 0 – the city of São Paulo

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Phase 0 - the city of São Paulo

Defining the zones of observation with MCA

Bertoncelo, E. [A cidade de São Paulo: padrões de desigualdade sociodemográfica](#)

Bertoncelo, E. [Comparação descritiva dos distritos da cidade de São Paulo em termos de características demográficas, educacionais e socioeconômicas](#)

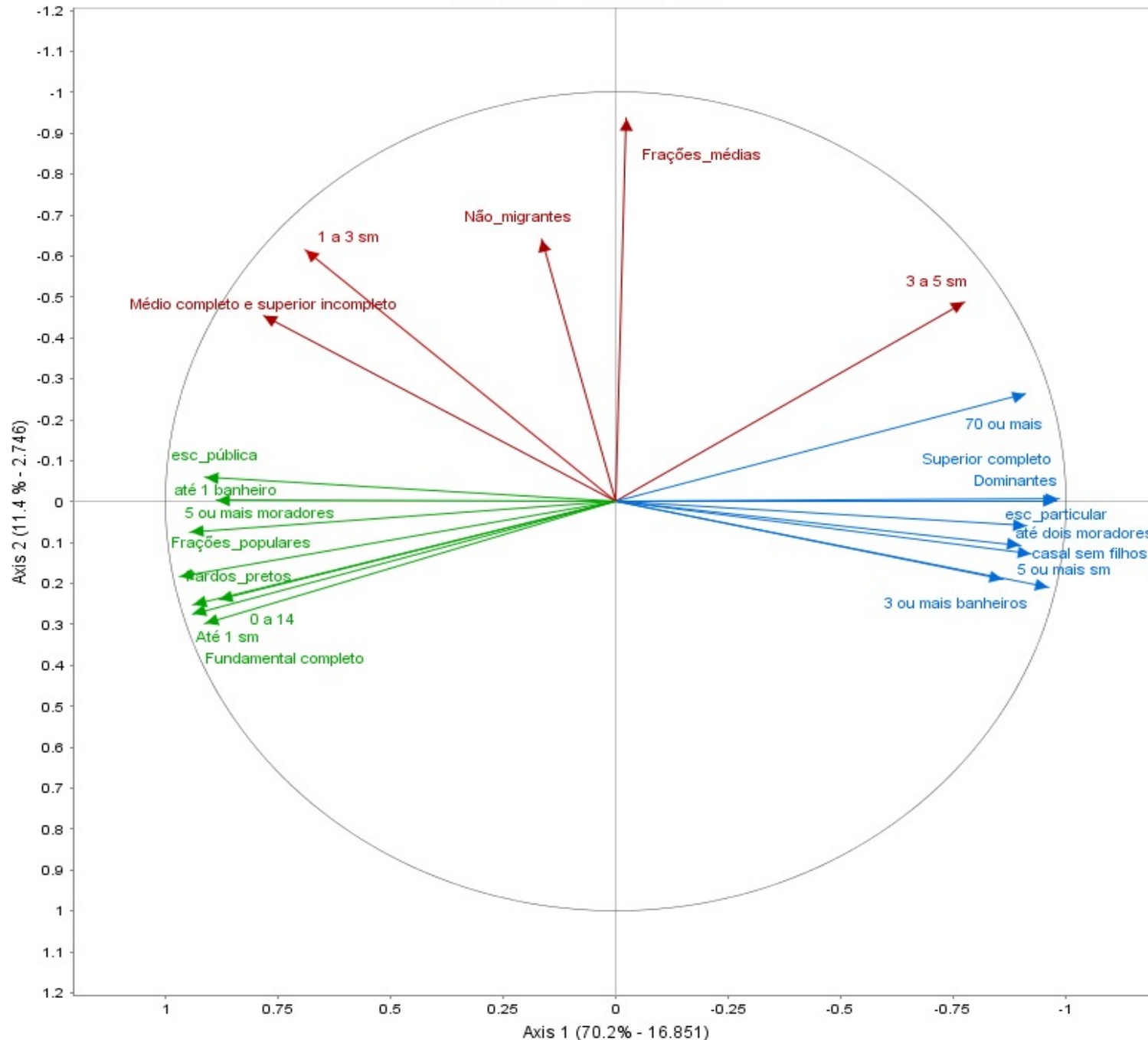
Comparing the districts in the city of São Paulo

A PCA was applied to the data derived from the General Census (2010) and School Census (2010);

Variables included in the model:

- Proportion of households with 1 bathroom (in relation to total households in the district)
- Proportion of rented houses;
- Proportion of apartments;
- Proportion of households with no more than two residents, and of households with five or more of them;
- Proportion of households composed of couples without children;
- Proportion of households with monthly *per capita* income not higher than 1 minimum wage; between 1 and 3 minimum wages; between 3 and 5 minimum wages, and higher than 5 minimum wages;
- Proportion of individual aged 14 or less, and 70 or more;
- Proportion of adults having completed initial school years, middle school and college;
- Proportion of “pardos” and blacks;
- Proportion of nonmigrants;
- Proportion of adults in upper, middle and lower classes (according to a bourdieusian approach);
- Proportion of enrollments in public and private schools.

Variables - Axes 1 & 2



Upper:

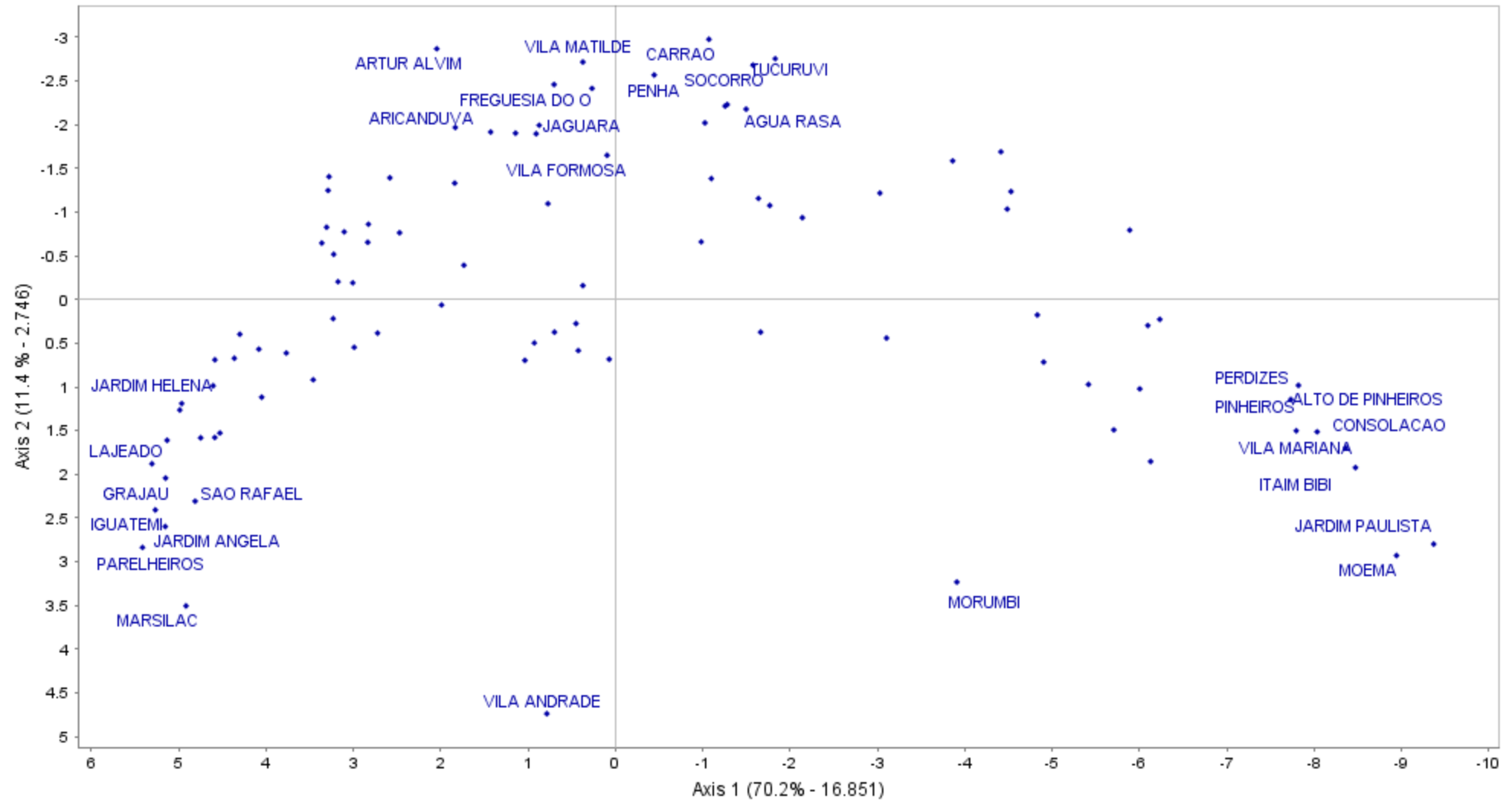
- High school degree;
- Middle class;
- 1 to 3 minimum wage *per capita*;
- Non-migrants;
- 3 to 5 minimum wage *per capita*.

Left:

- Enrollment in public school;
- 1 bathroom;
- 5 or more residents;
- Popular classes;
- "Pardos" and blacks;
- Population aged 14 or less;
- Initial school Years completion;
- 1 minimum wage *per capita* or less.

Right:

- Enrollment in private school;
- College degree;
- 2 or less residents;
- Upper classes;
- Couples with kids;
- Population aged 70 or more;
- 3 or more bathrooms;
- 5 *minimum wages per capita* or more;



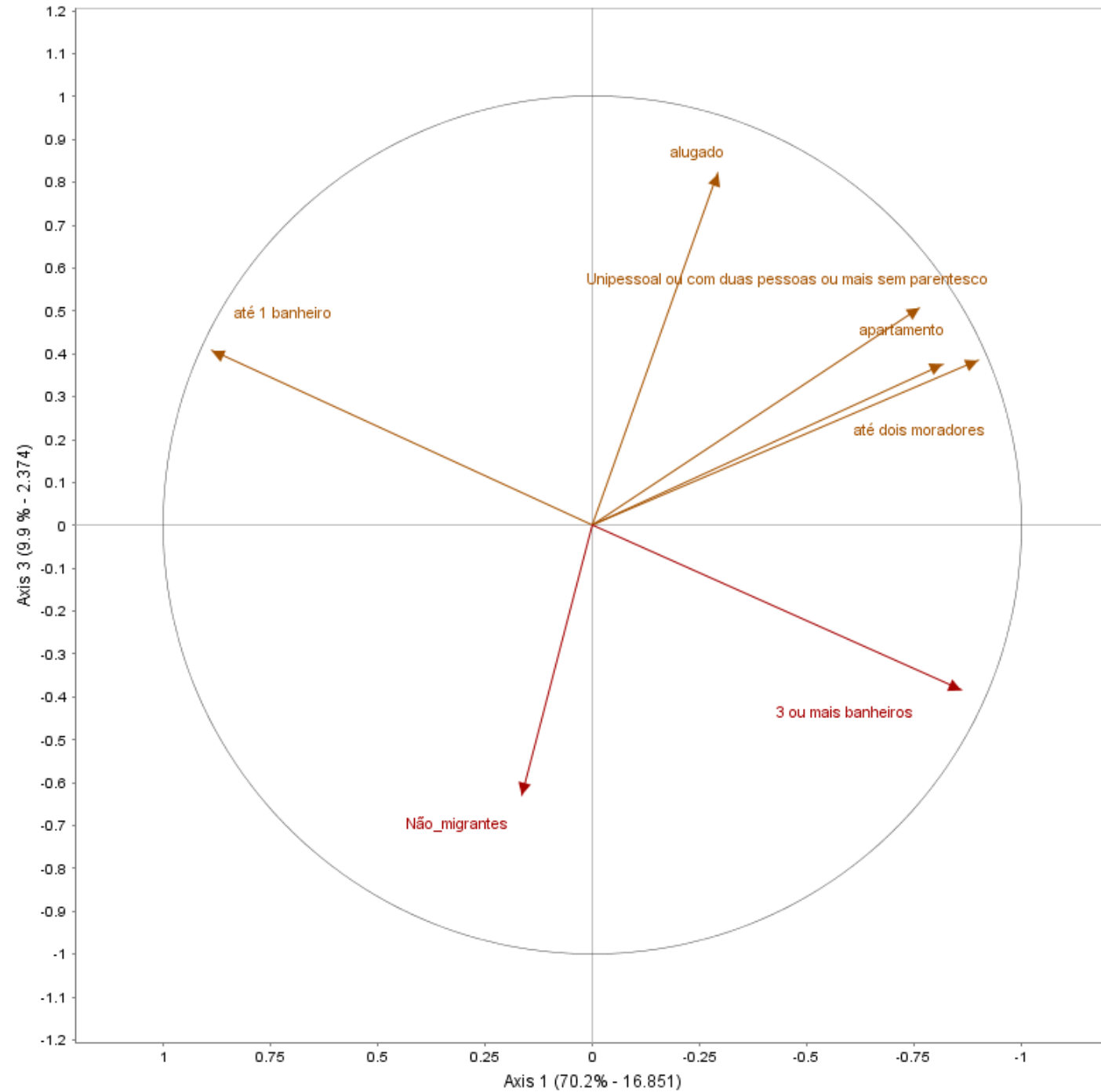
Variables - Axes 1 & 3

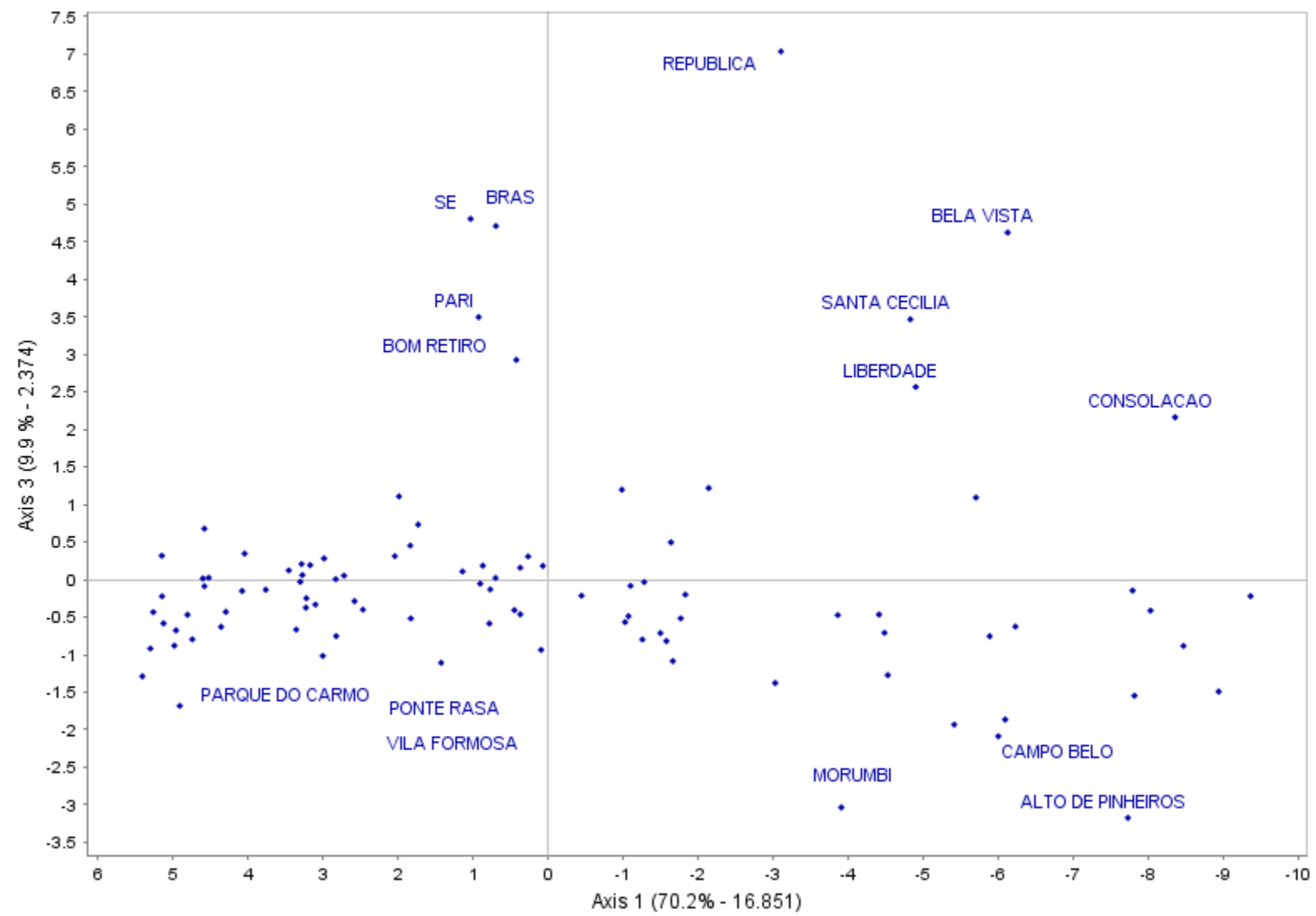
Upper:

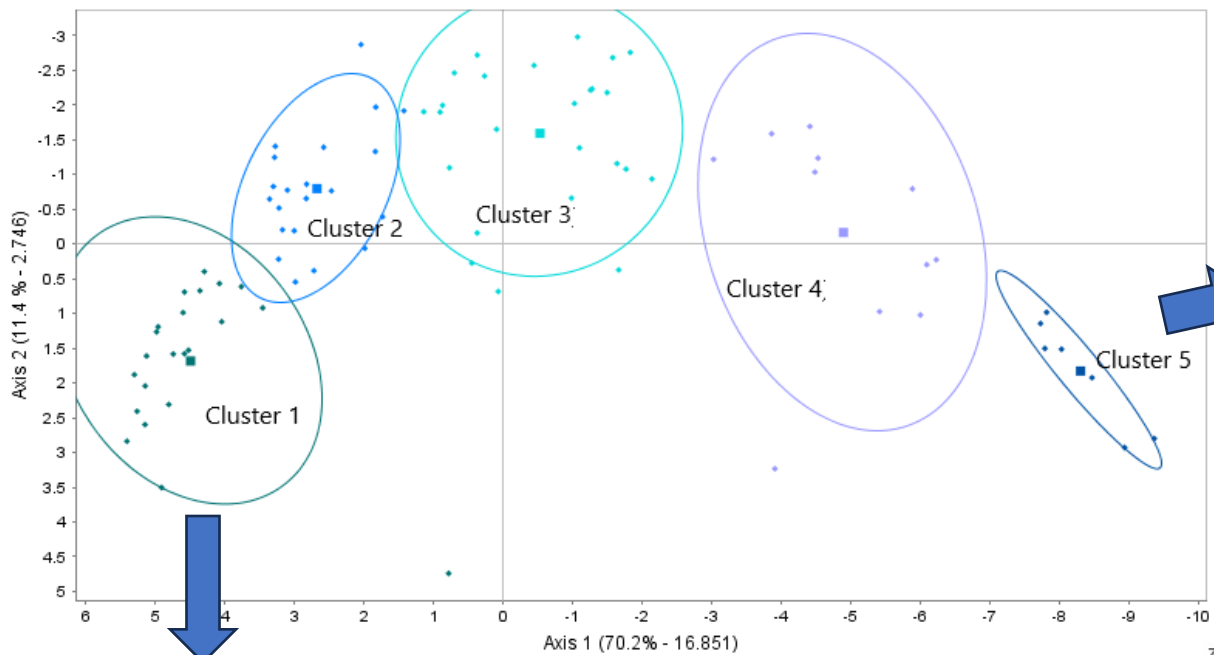
- Rented places;
- 1 bathroom;
- Apartments;
- 2 residents or less;
- One person or two or more non-related people living together.

Lower:

- Non-migrants;
- 3 or more bathrooms.

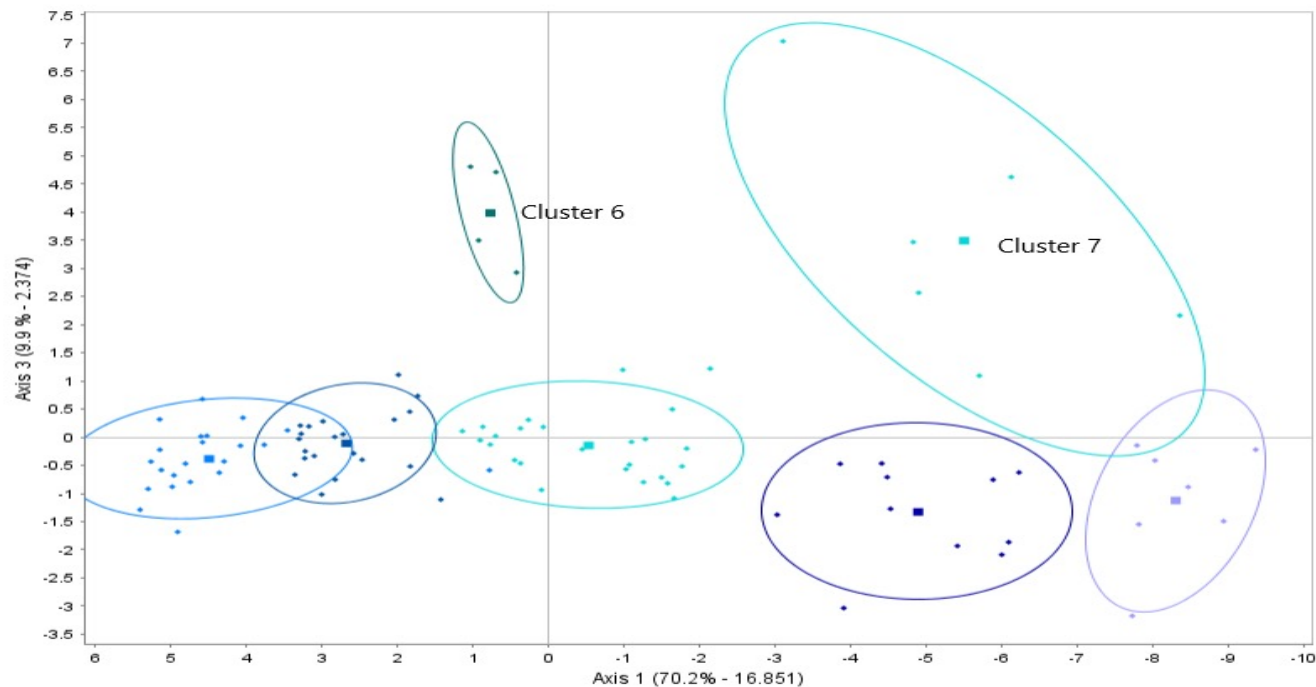






Variable	Mean (partition)	Mean (global)
3 or more bathrooms	0,402	0,128
5 or more minimum wages	0,614	0,185
College degree	0,724	0,292
Private schooling	0,782	0,313
Dominant classes	0,703	0,310
Middle classes	0,145	0,190
Blacks and "pardos"	0,073	0,319
5 or more residents	0,066	0,153
0-14 Years-old	0,132	0,182
Popular classes	0,152	0,500

Variable	Mean (partition)	Mean (global)
Up to 1 minimum wage	0,566	0,340
Blacks and "pardos"	0,520	0,319
Elementary education	0,512	0,338
Popular classes	0,749	0,500
5 or more residents	0,214	0,153
Private schooling	0,104	0,313
Up to 2 residents	0,298	0,401
Couples without children	0,161	0,214
Middle classes	0,151	0,190
College educatoin	0,080	0,292



Map of the city of São Paulo representing the typology of spaces:

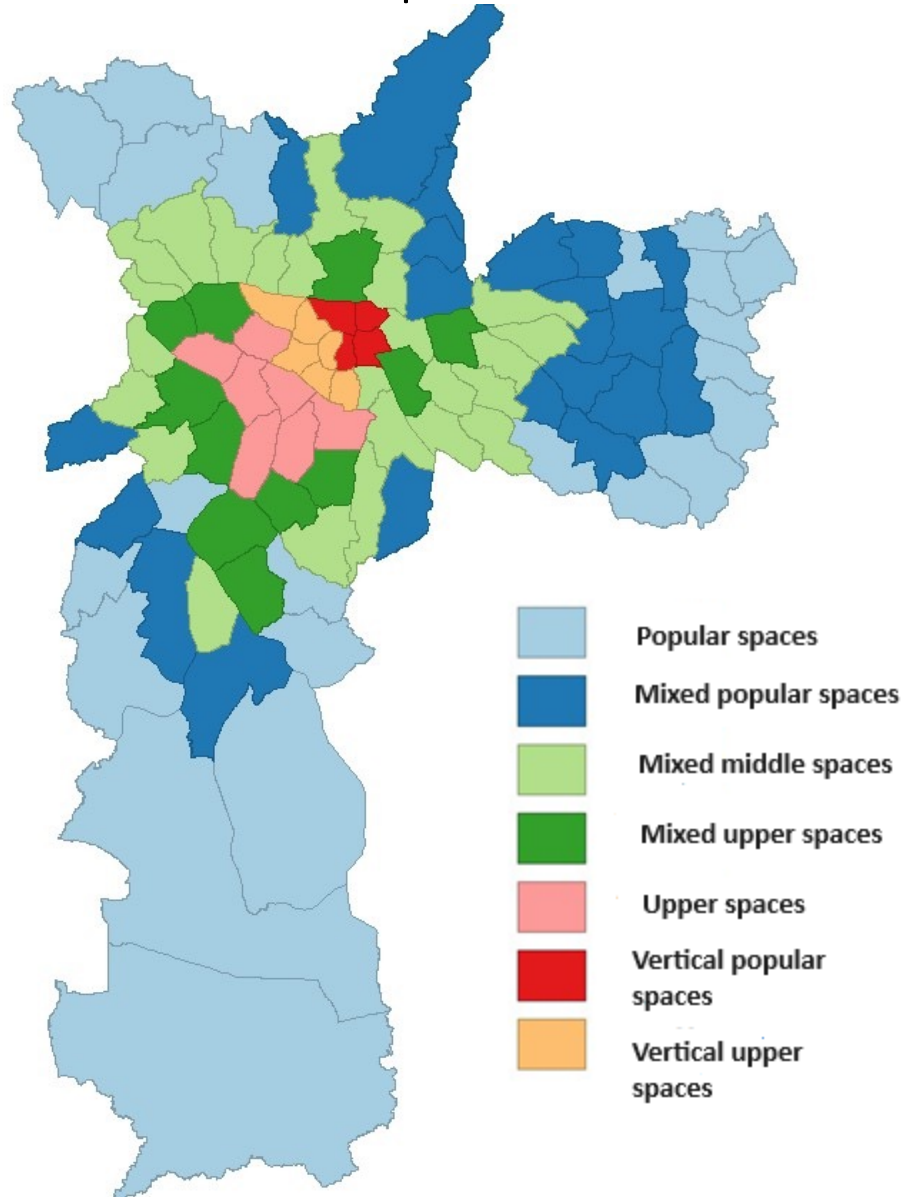
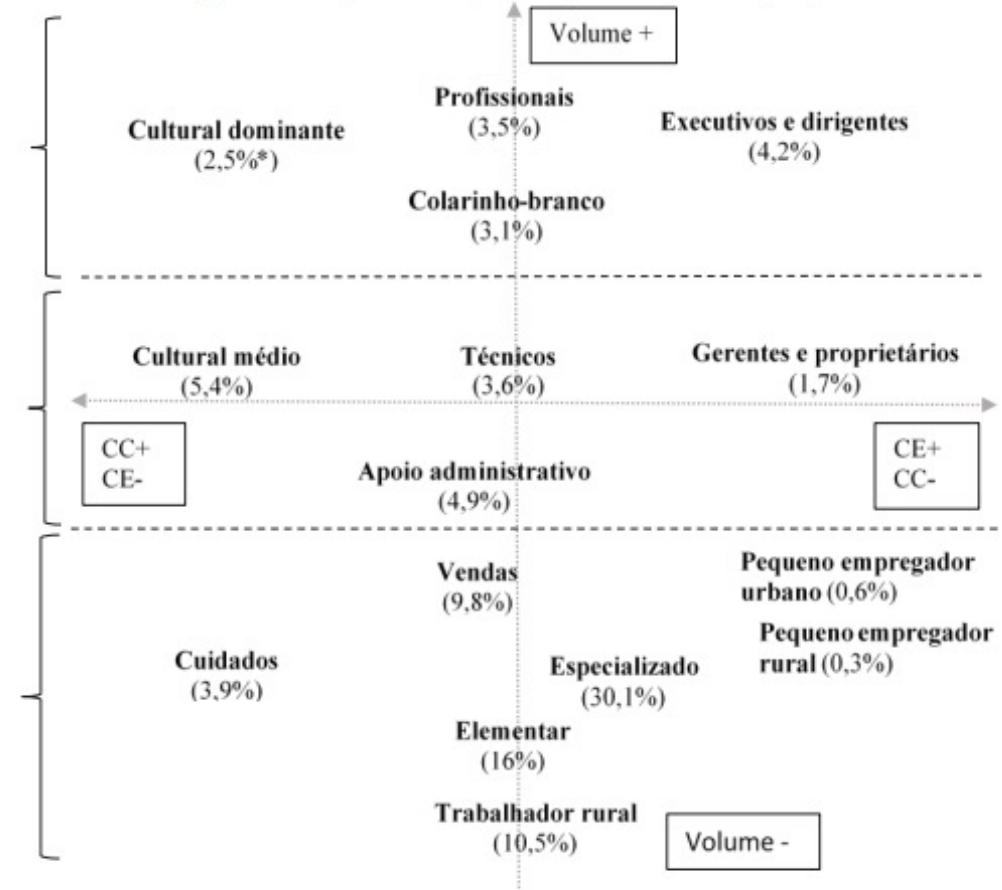


Figura 1 – Representação esquemática do espaço social



* proporção de famílias na amostra.

Phase 0 – the zones of observation

- Cluster 1
- Cidade Tiradentes
 - Perus
 - Grajaú

- Cluster 2
- Cachoeirinha
 - Raposo Tavares
 - Itaquera

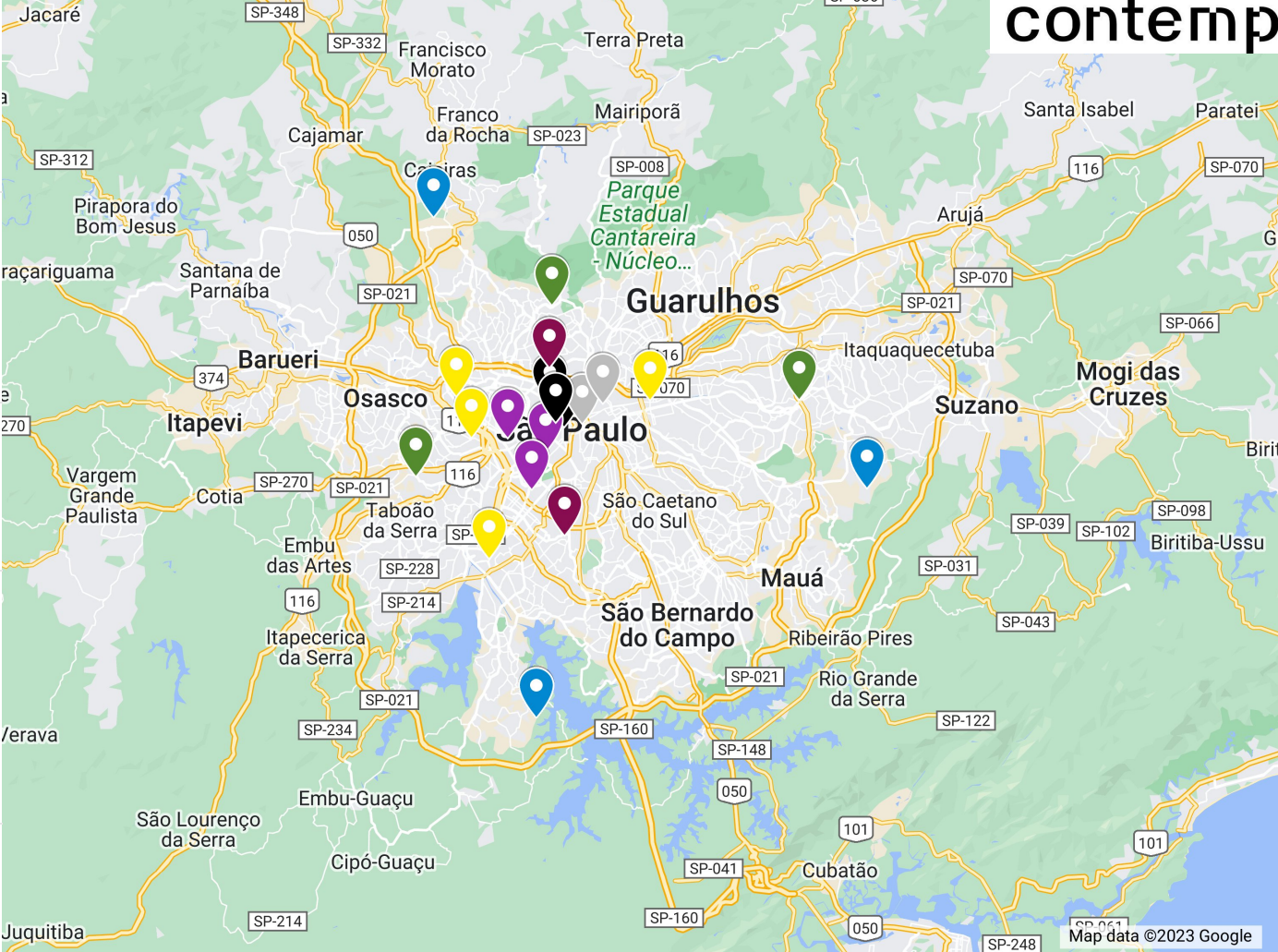
- Cluster 3
- Jabaquara
 - Casa Verde

- Cluster 4
- Butantã
 - Santo Amaro
 - Tatuapé
 - Vila Leopoldina

- Cluster 5
- Pinheiros
 - Moema
 - Jardim Paulista

- Cluster 6
- Brás
 - Sé

- Cluster 7
- Bela Vista
 - Consolação
 - Santa Cecília



Phase 1 – Focus groups

How did we form the focus groups?

- Occupation, as a proxy of cultural and economic capitals;
- Many other indicators of social position, such as:
 - Economic capital: employee or company owner; labor situation; household income; number of residents in the household
 - Cultural capital: degree; in case of higher education, which university attended to; if the parents and/or any other person in the household has attended to higher education
- Each of these indicators had a score
- According to the occupation + total score we would place the participant in a focus group
 - We also gathered other informations that were not scored, such as: genre, race/ethnicity, place of origin and residence, sexual orientation.
- We put together 6 focus groups

Lower class

Cultural Capital +

Plastic artist, cultural producer, dance teacher, library assistant, nursing assistant, guitar teacher, graffiti artist, child development assistant.

Only one participant had a higher degree, two attended higher education, and two had incomplete higher education.

Age between 30 and 40 years old.

Household income per capita between R\$ 1,000 and R\$ 2,500.

3 women, 5 men.

3 white, 5 black/pardo.

Cultural Capital -

Seamstress (2), caregiver for the elderly, security guard, day laborer, app driver, bricklayer, house painter; educational agent.

One participant is attending higher education.

Age between 28 and 45 years old.

Household income per capita between R\$1,000 and R\$ 2,000.

5 men and 4 women.

5 white and 4 black/pardo.

Intermediate Class

Cultural Capital +

Music teacher, violinist, guitar teacher, photographer, language teacher, artisan.

All with higher education.

Age between 25 and 39 years old.

household income per capita between R\$ 1,300 and R\$ 4,600.

5 men, 5 women.

5 white, 2 yellow, 3 black/pardo.

Cultural Capital -

Administrative manager, support analyst, small shopkeeper, purchasing manager.

Higher education in low-prestige colleges.

Age between 28 years and 40 years old.

Household income per capita between R\$ 2,500 and R\$ 6,000.

5 women, 4 men.

5 white, 4 pardo.

Upper class

Cultural Capital +

Director of photography (cinema and TV), journalist-editor, university professor, lawyer, film director, teacher and audiovisual producer, cultural manager and actress, theater teacher and actress, musician

Graduate at public university.

Higher education with parents with higher education.

Age between 31 and 49 years old.

Household income per capita between R\$ 4,000 and R\$14,000.

5 women, 2 men.

6 white, 1 indígena

Cultural Capital -

Sales executive, general director, engineer, manager (3), public servant (economist), lawyer, dentist.

Higher degree in private universities.

Parents with higher education.

Age between 36 and 52 years.

Household income per capita between 6,000 and 16,000.

5 men, 4 women;

All white.

Phase 1 – Focus groups

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Analysis

General differences in terms of structure of capital

Cultural Capital +

Fluent talk about culture

Denegation of the economic

Search for the alternative, the authentic e the unknown

Value the cultural intermediary (Institutions, search engineers, content platforms, youtubers, reviewers)

Aesthetic judgement

Cultural Capital -

Less talk about culture, but fluent on other issues, such as the price of things, how to find their ways in the city driving the car.

Affirmation of the economic. Domain the price of things, as distinctive

Choose culture according to what is famous, such as name of actor for film, or blockbusters, etc. But the higher class choose what is rare in other things, such as travel

Distaste has moral basis

Lower class

Cultural Capital +

Talk slowly, low, and do not interrupt each other

Culture is less articulated with aesthetic, rarely articulated with moral, but very articulated with politics

Value the territory: eating in the neighborhood, buying clothes in the neighborhood

Value the traditional culture, such as classic movies

Value awards to choose their practices, such as Oscar winners. Also value best of lists. But they don't give names of these lists.

Lower class

Cultural Capital -

Talk loud, interrupt each other, especially the men

Husband's occupation is frequently mentioned by the women

Shopping mall is central to their consume and cultural practices. They go to cinema in the mall

Like recent and massified culture, such as blockbusters

Dislike what is more legitimate. Example: they don't like Oscar winners' movies: "They reason different from us. We like to see action, we like to see 'pá, pá'. They like to look at what the actor is talking and stuff like this".

Religion plays a role. It impacts distaste. It is a place of socialization and cultural activities.

Intermediate Class

Cultural Capital +

Value alternative circuits of movies.

Reject shopping mall to everything, from going out to eat and shopping to going to cinema.

Dislike massified culture, but value it when it is “old”. So, they don’t like rock in general, but like “classic rock”; they don’t like sertanejo, but like the “old sertanejo”.

Rejecct things, but with a aesthetic judgement. Example: I don't like funk, I don't like sertanejo, yeah... The songs that are so popular on Tik Tok, for me, they had to be only 15 seconds long, which is Tik Tok time and never played on the street. For example, because a while ago I had to go photograph a trap show. (...) I left there and said “I never want this job again”, because that song is unbearable. And it's all auto tune, if the auto tune doesn't work, there's no career, because the person's voice is [inaudible], the lyrics are: “I have a car, I have a wife, I have a... So, it's very empty. I also consider sertanejo to be very empty, if you stop to see all the lyrics – they are all the same. It's always the same thing! [laughing]”

They don’t watch TV, but choose the streaming platform they prefer

Strong judgement on the public behavior. They suppose they know better how to behave in a cultural event.

Intermediate Class

Cultural Capital -

Value shopping mall to various activities

Rejection on moral basis. Example: they don't like funk, and so they justify it: "The people is a bit depraved"; "there were dances where people commented that women went without panties"; "there are a lot of drugs in there, they sell in there"; "What is life.... called the life of crime", "They carry guns".

They would love to go to Disney

Upper class

Cultural Capital +

Extreme value to what is authentic, alternative, and unknown. “hidden stuffs on Netflix”, “alternative circuits”

Value the knowledge of the cultural intermediary and the institution. They judge best of list, they choose the institutions they like, etc.

Value diversity and openness to difference.

Value experience over possession.

Value Brazilian culture (travels, music, films, gastronomy), but not in opposition to international culture

Upper class

Cultural Capital -

Recognize the value of legitimate culture but does not master its symbols. Very often they don't remember the name of books or films. "I'm have terrible memory"; "We all have terrible memories".

Value safety and easy access by car. So, they say they prefer shopping malls over, for instance, cinemas or concerts in the center of the city. "Too dangerous"; "Too many beggars".

Value moving in the city with the car

Choose their cultural program by the greatness of it. They like blockbusters musicals, etc.

Judge culture on moral basis. Funk is pornography.

Value expensive presents and travels. They like to go skiing in Chile, to rent a house in Orlando

Value USA, and are ashamed to "look like" a Brazilian when abroad

Final remarks

There may be different forms of mastering the symbolic. It seems that mastering the price of things, knowing how to take economic advantages may be distinctive, as much as mastering culture.

Differences among frequency, knowledge and taste may differentiate the classes

Classes seem to judge culture differently: the opposition between aesthetic and moral judgements

Taste seems to oppose traditional vs emergent; common vs rare (authentic)

Knowing the cultural intermediary may be as distinctive as knowing the cultural good in itself

Cultivating and consuming seem to be different orientations to culture. On the one hand, culture is seen as an asset, acquisition, investment, and cultivation; on the other, culture is seen as consumption, entertainment, and leisure.

Phase 2 – Questionnaire

Sources:

- Pandemic research
- Focus group
- Expert panels
- Magazines, websites, and TV programs of lifestyle

Phase 2 – Questionnaire (ongoing)

- Execution
 - Household based
 - Stratified, random sample, designed to represent the adult population (aged 18+) of São Paulo.
 - N=2000
 - Plus 2 boosters with 200 respondents, comprising (1) people with high levels of economic and cultural capital, living in the rich districts of the city, and (2) young adults with college degree with low levels of economic capital living in the periphery of the city.

- Analysis
 - MCA

Phase 2 – Questionnaire (ongoing)

- Modalities to grasp
 - Practice (frequency)
 - Tastes
 - Knowledge
 - Inheritance (cultural and economic);
- Also:
 - Highbrow and lowbrow culture;
 - Traditional and emergent culture;
 - Moral *versus* aesthetic;
 - Cultural intermediaries and institutions.

Phase 2 – Questionnaire (ongoing)

- Symbolic space
 - Audiovisual: cinema, series, and TV
 - Music
 - Art
 - Travel
 - Fashion
 - Food
 - Reading
 - Free time
 - Uses of language
 - Other cultural practices
 - Body
 - Education

Phase 2 – Questionnaire (ongoing)

- Social space

- => Cultural capital: level of education of the respondent, parents, and grandparents

- Detailed categories: area of studies and institution.

- => Economic capital: level of wealth of the respondent, parents, and grandparents

- Occupation, income (several kinds of income), and housing property (housing tenure, owing a secondary house/apartment, inheritance of housing property).

- => Sociodemographic information: age, gender, color/race, family composition, marital status, religion

Searching for solutions

- Basing survey items on categories gathered through empirical research:

P.41 (PARA TODOS) As músicas podem falar de várias coisas diferentes. Por favor, me diga quais desses temas você gosta em uma música: (LEIA CADA ITEM)? (ESPONTÂNEA E ÚNICA)

APLICAR RODÍZIO	Gosta	Não gosta	Tanto faz (ESPONTÂNEA)	Não sabe
a) músicas com muitos xingamentos ou palavrões	1	2	3	99
b) músicas que falam de violência	1	2	3	99
d) músicas falam de traição amorosa	1	2	3	99
e) músicas que falam de bebida	1	2	3	99
f) músicas que falam de drogas	1	2	3	99
g) músicas que falam de sexo	1	2	3	99

P.124 (PARA QUEM TEM FILHO QUE ESTUDA OU QUE ESTUDOU – P.115 #96) Vou ler algumas frases e gostaria de saber se você concorda ou discorda de cada uma delas: (LEIA CADA ITEM). (SE CONCORDA OU DISCORDA) Totalmente ou em parte? (ESTIMULADA E ÚNICA)

APLICAR RODÍZIO	Concorda totalmente	Concorda em parte	Indiferente (espontânea)	Discorda em parte	Discorda totalmente	Não sab
Antes de mais nada, a escola deve ensinar os alunos a respeitar a autoridade.	1	2	3	4	5	99
A prioridade da escola deve ser estimular as crianças e jovens a pensarem por si próprios.	1	2	3	4	5	99
A escola deve oferecer uma formação religiosa.	1	2	3	4	5	99
A escola deve ser laica.	1	2	3	4	5	99
A escola deve formar alunos que respeitem diferenças.	1	2	3	4	5	99
A escola deve preparar para o ingresso na universidade.	1	2	3	4	5	99
O mais importante da educação é a preparação para o mercado de trabalho.	1	2	3	4	5	99

P.10 (PARA TODOS) Se você soubesse que um filme (LEIA CADA ITEM), você iria querer ver esse filme? (ESPONTÂNEA E ÚNICA)

APLICAR RODÍZIO	Sim	Não	Indiferente	Não sab
a) Venceu o Oscar de melhor filme	1	2	3	99
o) Venceu a Palma de Ouro de Cannes de melhor filme	1	2	3	99
o) Recebeu uma crítica positiva de especialistas (listas, sites e revistas)	1	2	3	99
d) Foi sucesso de bilheteria	1	2	3	99
e) Tem atores ou atrizes famosos	1	2	3	99

P.13 (PARA QUEM JÁ FOI AO CINEMA OU QUE COSTUMA ASSISTIR FILMES – P.3=1 OU P.6=1) Quais desses cinemas você costuma ir pelo menos uma vez no ano: (LEIA CADA ITEM)? (ESPONTÂNEA E ÚNICA)

P.13a (PARA QUEM NÃO COSTUMA FREQUENTAR – P.13=2 EM CADA ITEM) E, você gostaria de ir ao/ à (LEIA CADA ITEM QUE NÃO COSTUMA IR)? (ESPONTÂNEA E ÚNICA)

APLICAR RODÍZIO	P.13		P.13a		
	Costuma ir pelo menos 1 vez no ano	Não costuma ir nem 1 vez no ano	Gostaria de ir	Não gostaria de ir	Não sab
a) Belas Artes	1	2	1	2	99
o) Cinema em shopping center	1	2	1	2	99
o) Cinema em CEU (Centro Educacional Unificado)	1	2	1	2	99
d) Cineclube do seu bairro	1	2	1	2	99

• Knowing “how”

P.17 (PARA QUEM ASSISTE – P.14=1) Em quais dispositivos eletrônicos você costuma assistir séries? (ESPONTÂNEA E ACEITA MÚLTIPLA)

P.17a E, em qual desses você mais utiliza para assistir as séries? (ESPONTANEA E ÚNICA)
(ATENÇÃO PESQUISADOR: SE O ENTREVISTADO CITOU APENAS UMA RESPOSTA NA P.17, COLOCAR A MESMA RESPOSTA NA P.17a)

	P.17	P.17a PRINCIPAL
Celular/ smartphone	1	1
Computador de mesa (desktop)	2	2
Notebook	3	3
Tablet	4	4
Televisão/ Smart TV	5	5
Outros (ANOTE:)	98 (ANOTE: _____)	98 (ANOTE: _____)

P.43 (PARA TODOS) Qual mídia eletrônica você mais utiliza para ouvir música? (ESPONTÂNEA E ÚNICA)
(ATENÇÃO PESQUISADOR: Se o entrevistado responder “celular/ smartphone” perguntar se: MP3, site de música ou Streaming)

	Preferência
CD	1
Disco de vinil	2
DVD	3
Fita cassete	4
MP3	5
Rádio	6
Streaming (Spotify, Deezer, Itunes e etc)	7
YouTube	8
Outra resposta (ANOTE)	98 (ANOTE: _____)
Em qualquer momento (ESPONTÂNEA)	96
Não sabe (ESPONTÂNEA)	99

P.40 (PARA TODOS) (MOSTRE CARTÃO 40) Em relação ao seu estilo musical favorito, em quais dessas situações do dia-a-dia você prefere escutá-la? Mais alguma? (ESTIMULADA E ACEITA MÚLTIPLA)

APLICAR RODÍZIO NOS ITENS A a D	Preferência
a) Concentrado, não fazendo outra coisa	1
b) Enquanto trabalha	2
c) Enquanto faz exercício	3
d) Enquanto se desloca a caminho de algum lugar	4
Outra resposta (ANOTE)	98 (ANOTE: _____)
Em qualquer momento (ESPONTÂNEA)	96
Não sabe (ESPONTÂNEA)	99

- Capturing taste compositions:

P.39 (PARA TODOS) Falando de gêneros musicais, você diria que: ama, gosta, não gosta ou odeia (LEIA CADA ITEM)? (ESTIMULADA E ÚNICA)

(PESQUISADOR: FICAR ATENTO PARA DIFERENCIAR AS RESPOSTAS ESPONTÂNEAS “NÃO CONHEÇO” E “NÃO SABE”)

APLICAR RODÍZIO	Ama	Gosta	Tanto faz (ESPONTÂNEA)	Não gosta	Odeia	Não conheço (ESPONTÂNEA)	Não sabe
a) a música Clássica	1	2	3	4	5	96	99
b) a música Eletrônica	1	2	3	4	5	96	99
c) a música Gospel	1	2	3	4	5	96	99
d) a música Indie	1	2	3	4	5	96	99
e) o Jazz/ Blues	1	2	3	4	5	96	99
f) a MPB	1	2	3	4	5	96	99
g) a música Brega	1	2	3	4	5	96	99
h) o Pagode	1	2	3	4	5	96	99
i) o Rap/ HipHop	1	2	3	4	5	96	99
j) a música Romântica	1	2	3	4	5	96	99
k) o Samba	1	2	3	4	5	96	99
l) a música Sertanejo Universitário	1	2	3	4	5	96	99
m) a música Sertanejo Raiz/ música caipira	1	2	3	4	5	96	99
n) a música Funk	1	2	3	4	5	96	99
o) o Trap	1	2	3	4	5	96	99
p) o Forró	1	2	3	4	5	96	99
q) o Rock and Roll	1	2	3	4	5	96	99
r) o Heavy Metal	1	2	3	4	5	96	99

- Capturing inheritance
- Questions on “since when”, “When you were a child”...

P.58 **(PARA QUEM JÁ VIAJOU – P.57=1)** Quando você era criança, você viajou alguma vez com a sua família? **(SE SIM)** Você costumava viajar à lazer: mais de uma vez por ano, uma vez por ano OU menos de uma vez por ano? **(ESTIMULADA E ÚNICA)**

- 1 Sim e viajava mais de uma vez por ano
- 2 Sim e viajava uma vez por ano
- 3 Sim e viajava menos de uma vez por ano
- 4 Nunca viajou com a família quando era criança

P.59 **(PARA QUEM JÁ VIAJOU – P.57=1)** Você já viajou à lazer para fora do país? **(SE SIM)** Aproximadamente, quantos anos você tinha quando viajou para fora do país **pela primeira vez**: 10 anos ou menos, entre 11 e 18 anos de idade, OU, 19 anos ou mais? **(ESTIMULADA E ÚNICA)**

1. Sim, e tinha 10 anos ou menos
2. Sim e tinha entre 11 a 18 anos
3. Sim e tinha 19 anos ou mais
- 96 Nunca viajou para fora do país

P.60 **(PARA QUEM JÁ VIAJOU – P.57=1)** Você já viajou de avião? **(SE SIM)** Aproximadamente, quantos anos você tinha quando viajou de avião **pela primeira vez**: 10 anos ou menos, entre 11 e 18 anos de idade, OU, 19 anos ou mais? **(ESTIMULADA E ÚNICA)**

1. Sim, e tinha 10 anos ou menos
2. Sim e tinha entre 11 a 18 anos
3. Sim e tinha 19 anos ou mais
- 96 Nunca viajou de avião

P.33 **(PARA TODOS)** Quando você era criança, até os seus 15 anos, havia instrumentos musicais na sua casa? **(ESPONTANEA E ÚNICA)**

1 Sim 2 Não 99 Não sabe/ não lembra

P.34 **(PARA TODOS)** Quando você era criança, até os seus 15 anos, havia aparelho tocador de música na sua casa? **(ESPONTANEA E ÚNICA)**

1 Sim 2 Não 99 Não sabe/ não lembra

P.35 **(PARA TODOS)** Quando você era criança, até os seus 15 anos, havia discos de vinil ou CD na sua casa? **(SE SIM)** Aproximadamente, somando discos de vinil e CDs quantos havia na sua casa: até 10 unidades, ou, 11 ou mais unidades? **(ESTIMULADA E ÚNICA)**

- 1 Sim, havia até 10 unidades
- 2 Sim, havia 11 ou mais unidades
- 3 Sim, havia mas não lembra a quantidade
- 4 Não havia
- 99 Não sabe/ não lembra

Phase 3 – Household interviews and observation (planned to the end of 2023)