

**MILLENNIAL NATIVE SPANISH-SPEAKERS' DECISION TO LISTEN
TO ENGLISH AND/OR SPANISH RADIO PROGRAMMING**

An Undergraduate Research Scholars Thesis

by

KARINA K. FARIAS & FATIMA HERNANDEZ

Submitted to Honors and Undergraduate Research
Texas A&M University
in partial fulfillment of the requirements for the designation as an

UNDERGRADUATE RESEARCH SCHOLAR

Approved by
Research Advisor:

Dr. Billy R. McKim

May 2014

Major: Agricultural Communications and Journalism
Spanish; International Studies

TABLE OF CONTENTS

	Page
ABSTRACT.....	1
DEDICATION.....	2
ACKNOWLEDGEMENTS.....	3
CHAPTER	
I. INTRODUCTION	4
II. LITERATURE REVIEW	8
III. METHODS	14
IV. FINDINGS	24
V. DISCUSSION.....	40
REFERENCES	47

ABSTRACT

Millennial native Spanish-speakers' decision to listen to English and/or Spanish radio programming. (May 2014)

Karina K. Farias
Department of Agricultural Leadership, Education, and Communications

Fatima Hernandez
Department of Hispanic Studies
Department of International Studies
Texas A&M University

Research Advisor: Dr. Billy R. McKim
Department of Agricultural Leadership, Education, and Communications

The purpose of this video ethnographic case study was to describe the influences of millennial, native Spanish speakers when deciding to listen to English and/or Spanish radio programming. Five native Spanish-speaking Millennials born outside of the U.S. participated in the study. Listeners were male and female and between the ages of 18 - 32 who grew up in predominantly Spanish-speaking households. We conducted phone-based interviews and reiterated the purpose and procedures of the study. After phone interviews were complete, two phases of data collection began. The first phase consisted of video diaries. Video guides were sent to our participants and video diaries were submitted via FileX over the period of a month. The second phase consisted of in-person interviews with four participants.

DEDICATION

We would like to dedicate this project to our parents and families who have supported us throughout this entire process. We love you and can never thank you enough for the support you have given us.

ACKNOWLEDGMENTS

We'd like to acknowledge Dr. Billy McKim, our mentor, advisor, and honorary family member for guiding us and helping us along the way. Without his help this project would not have been possible.

CHAPTER I

INTRODUCTION

Hispanics are rapidly becoming a powerful majority in the U.S. Therefore, understanding their decision-making process has become crucial to the broadcast industry. This group is one of the most rapid growing populations, which adds why we should study them and their preferences, not only for radio but also for advertising opportunities that may be found with this study. In 2003, Hispanics became the largest minority group in the U.S. (CBS News, 2003). “In 2011, the U.S. population of more than 311 million included almost 52 million Hispanics” (Census, 2011). Bexar County (San Antonio, TX) is home to the seventh largest population of Hispanics in the nation with 1,033,722. Harris County (Houston, TX) is the nation’s second largest population of Hispanics.

Hispanics represent 17% of the U.S. population, which has increased 4% in 11 years making Hispanics the second largest ethnicity in the U.S. (Motel & Eileen, 2013). Due to assimilation into American culture, it is not uncommon for Hispanics to exclusively speak English in their households (Motel & Eileen, 2013). Social cognitive theory may provide a theoretical explanation: According to Bandura (2001), a group of people will change and try to assimilate to the culture that they are living among. This pattern is highly visible in Hispanic Millennials because they are the most pressured by trends and wanting to fit in to the society that they will even go to such an extent as to forgetting their native language to be accepted into society or a circle of friends (Motel & Eileen, 2013).

Approximately 25% of all Hispanics ages five or older speak only English at home (Motel & Eileen, 2013). Further, 59% of the 18+ Hispanics speak English very well or only at home; whereas, 41% speak it less than very well (Motel & Eileen, 2013). Approximately two-thirds of English-dominant Hispanics indicated they want to retain their Hispanic culture (Cartagena, 2011). Hence, radio listening preferences as related to programming language of Hispanics is not clear.

The millennial generation consists of those ages 13-32 (Howe & Strauss, 2002) and is the latest generation to enter into the workforce. The median age for the Hispanic population as of 2011 is 27, making Hispanics the youngest major ethnic group in the U.S. (Motel & Eileen, 2013). Hispanic families tend to consist of Spanish and English program listening, depending on the preference; it is not always clear for radio stations or for television broadcast. Programming preferences are blurry and cannot be easily determined. As a result, more broadcasters and marketing firms need to accurately target the newest generation along with the second largest ethnic group.

Other studies that attempted to address the influences affecting the choice to listen to radio; however, none have focused on one particular target audience. Most previous studies have looked for the global factors affecting the overall salience of promotion and have not been particularly concerned with the impact of audience targeting (Walker & Eastman, 2003). This study presents an observation of a specific group of individuals not evident in the literature and beyond the scope of previous studies.

Discussions surrounding media and how it targets consumers, we are able to see that media as a whole is not well equipped to cater to different cultures in the U.S. “Implicit in this notion was the idea that the media treated all Americans alike and that all Americans—even those with prefixes, like African and Latino- would respond alike to the mass message” (Rios & Mohamed, 2003). The concept of viewing consumers as a single "cookie cutter" sample is an issue that may contribute to the push for acculturation by Hispanics in the U.S. When placed in an environment in which people are not able to receive the type of information and broadcasting that they are accustomed to they are pushed to change their ways of life and their preferences in order to stay informed.

The purpose of this ethnographic case study was to describe the influences of millennial native Spanish speakers when deciding to listen to English and/or Spanish radio programming. “Unlike television, radio is transposed through pre-adolescence, but then becomes a central part of adolescents and young adult culture” (Harris, 2004). “In fact, teenagers listen to music on radio or CD three to four hours per day, more than the two to three hours per day they spend watching television” (Harris, 2004). Interestingly enough, Millennials are more likely to “watch all types of content on their phones, laptops and tablets” (Nielsen, 2013). This study will describe influences affecting Hispanic Millennials’ choice to select radio mediums or other sources of media. The study will provide comprehension of consumer drive of a large portion of radio listeners, which can inform other studies because this is not just a growing industry but also an increasing portion of the American economy, millennial Hispanics.

This study was conducted in three U.S. major- and mid-major markets (based on Arbitron markets) in southern border regions.

One research question guided this ethnographic case study: What factors influenced millennial Hispanic radio listeners to listen to English or Spanish programming?

CHAPTER II

LITERATURE REVIEW

How native Spanish-speaking Hispanics choose to listen to English and/or Spanish radio programming is not expansive in the literature. No obvious particular studies have been conducted on how native Spanish-speaking Millennials choose to listen to radio programming but similar studies based on marketing and television broadcast toward native Spanish-speakers have been conducted. Based on those studies, we have reason to believe that one main thing is correlated with their listening habits, acculturation.

The definition of acculturation was presented by Redfield, Linton, and Herskovits (1936, p.149): “acculturation comprehends those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact with subsequent changes in the original culture patterns of either or both groups”. Now acculturation can be defined as “the process of adopting cultural traits and social patterns of another group” (Cartagena, 2011, para. 2).

A study conducted by Dunn (1975), sought to describe influential elements for producing television programs for Mexican-American audiences. Data were collected in San Antonio, Texas where questions were asked based on media habits and preferences among Hispanics. Participants were at least 18 years old with Spanish surnames or could otherwise be identified as Mexican-American. Phone interviews were conducted and telephone numbers were selected randomly from the phone directories. It was hypothesized that “age, sex, income, residence in

predominantly Mexican-American neighborhoods, and language preferences are all related to media behavior and preferences” (Dunn, 1975, p. 4). Based on 739 phone interviews, Dunn (1975) suggested that Spanish-language radio stations were found to be a function of residence, age, and sex [older persons and females who resided in *barrios* (Spanish-speaking neighborhoods) tended more toward a preference for Spanish-language radio].

Results of Dunn’s (1975) study were separated into six factors: Factor one had two subgroups; the *traditional subgroup* consisted primarily of older participants, who conducted the interview and also preferred their media in Spanish; in contrast, the *nontraditional subgroup* was a younger and better educated group of individuals who conducted their interview either bilingually or solely in English (Dunn, 1975). The nontraditional participants preferred to listen and watch programs in English, which supported the hypothesis that age, sex, income, and residence were related to media behavior and preferences. Dunn (1975) concluded that those who are better educated are more likely to fall into acculturation.

Hernandez and Newman (1992) conducted a choice-based study on advertising to Hispanics. The study examined the choice of language when advertising to Hispanics” (1992). Hernandez and Newman (1992) hypothesized that “the choice of the language in advertising to Hispanics depends on the level of acculturation and the language fluency of the audience” (1992, p. 35). As a component of their study, Hernandez and Newman’s (1992) reviewed the literature and presented a table of consistencies among the findings of the studies they reviewed (see Table 1).

Table 1

Studies on the Choice of Language in Advertising to Hispanics (Hernandez & Newman, 1992)

Study Author(s)/Year	Sample Type	Media Used	Findings
Brennan (1968)	Spanish-surnamed San Antonio residents	TV/Radio	Hispanics using Spanish-language TV and radio are generally less acculturated, older, and are more likely to have lower income than those using English-language stations.
Lopez and Enos (1974)	Hispanics in Los Angeles County	TV	Viewers of Spanish-only TV are likely to be foreign born, with a high school education or less, low income, and over 30 years old.
Dunn (1975)	Mexican-American residents of Austin and San Antonio	TV/Radio Print	Uncovers a “traditional cluster” of media users and a “nontraditional” one. The nontraditionals are define vs. the traditionals as younger, better educated students and white collar workers who refer to themselves as Mexican-Americans (as opposed to Mexicans), and conducted the interview either bilingually or in English. They preferred English-language radio and TV and tended to get news and information from newspapers.
Duran and Monroe (1977)	Hispanics in Chicago	TV	Exposure to Spanish-language TV and dependence on it for information about the Latino community is significantly associated with lower education, fewer years residing in Chicago, speaking and reading mostly in Spanish, and Puerto Rican or born in the U.S.
Roslow and Roslow (1980)	New York survey of radio listening. Sample of 358 Hispanics and 2,280 non- Hispanics (1975)	Radio	57% of Hispanics listened to Spanish-language programming. 43% listened to English stations.
Guernica and Kasperuk (1982)	Hispanics	TV	Women, older and lower income Hispanics are more likely than other Hispanics to watch Spanish TV.
O’Guinn, Faber,	Mexican-	TV	Viewers who prefer Spanish language TV

Study Author(s)/Year	Sample Type	Media Used	Findings
and Meyer (1983)	Americans in San Antonio		news in Spanish, attend Spanish movies, listen to the radio in the afternoon and at home. They are less likely to be born in the U.S., but through the mail, and own a range or a telephone.
O'Guinn and Meyer (1984)	Mexican- Americans in San Antonio	Radio	Hispanics who listen to English language radio tend to be younger, better educated, less likely to be married, more likely to watch English-language TV and to prefer to speak English when at home than Hispanics who prefer Spanish-language radio.
Dolinsky (1984); Dolinsky and Feinberg (1986)	Two groups of bilingual college students: Hispanics who were native Spanish speakers and Americans who were native English speakers	Print	Information overload occurs sooner when information is presented in non-dominant language.
Newton (1986)	Four experimental groups of bilingual Mexican- Americans and an Anglo monolingual control group	Radio	No significant differences in advertising recall that could be attributed to the choice of language copy.
Whitefield (1987)	Bilingual Hispanics	Print	57% of bilingual Hispanics across the nation prefer magazines in English.
Feinberg (1988)	Same as Dolinsky (1984)	Slide Screen	Hispanics pay more attention to ads in Spanish than in English. Hispanics prefer ads in Spanish over ads in English. Hispanics can recall ads in Spanish better than in English, Hispanics can process information more effectively through ads in Spanish than through ads in English.
Mandese (1988)	Hispanics	TV	Spanish TV holds a larger share of the Hispanic audience than any one English station in the same viewing area, but they spend a considerable amount of their viewing time with English-language TV.

Based on the literature, several propositions were created, including: 1) The effectiveness of the ad is higher when in the Hispanics dominant language; 2) Hispanics high in acculturation are more likely to use English language media.

In a study of Mexican-Americans in San Antonio, TX, conducted by O'Guinn and Meyer (1984) they stated that members of minorities may use a language to *feel normal* (acculturation) and be accepted (assimilation) by the dominant culture (p. 10). Further, O'Guinn and Meyer (1984) concluded, "SLR (Spanish Language Radio) and English formats reach very different types of Hispanics" (p. 14). SLR Hispanics are older, most likely married, less educated and mostly speak Spanish. ELR (English Language Radio) Hispanics are younger, better educated, most likely single, and English dominant. "Subcultural orientation," is what separates the ELR and SLR groups, according to O'Guinn and Meyer (1984). Subcultural orientation is defined as "a generalized predisposition toward or away from one's ethnic heritage" (p. 10). Qualities of the ELR group are indicators of a higher level of acculturation.

Bandura (2001) explained through social cognitive theory "the determinants and psychosocial mechanisms through which symbolic communication influences human thought, affect and action" (p. 265). Further, Bandura (2001), claimed there are three determinants composing an equal, triadic, reciprocal model: personal, environmental, and behavioral. Through the work of these previous studies we can explore how one can easily fall into acculturation using Bandura's theory. In Dunn's (1975) study it is shown that the traditional subgroup lived in *barrios* and surrounded themselves with others similar to them and their upbringing; while the nontraditional

group stepped out of their comfort zone and gained an education and moved out of the *barrio*. Bandura states that “the more extensive the sub-skills that people possess, the easier it is to integrate them to produce new behavior patterns” (2001, p.274). Through acculturation the nontraditional group was Americanized.

CHAPTER III

METHODS

The purpose of this ethnographic case study is to understand the decision-making process in listening to English or Spanish radio programming for native Spanish-speaking Millennials in major Texas cities. “Ethnography refers to a systematic description of a culture that is based on direct observation of a particular group” (Lichtman, 2006, p. 63), generally over a prolonged period of time (Creswell, 2007). For this study, data collected through video journals and in-person interviews were used to describe the decision-making process of the participants.

Subject Selection

Lincoln and Guba (1985) noted the importance of purposively selecting participants. Due to the nature of this study participants and locations were purposively selected. Because the purpose of this study was to understand the decision-making process of native Spanish-speaking Millennials, participants had to be native Spanish-speaking Millennials. Although some variation exists in the literature regarding the definition of a millennial, we followed Howe’s (2002) definition: An individual born between 1982 and 2004.

Millennials tend to:

- Gravitate toward group activity;
- Identify with their parents’ values and feel close to their parents;
- Spend more time doing homework and housework and less time watching TV;
- Believe “it’s cool to be smart”;

- Are fascinated by new technologies;
- Are racially and ethnically diverse; and
- Often (one in five) have one immigrant parent (Oblinger, 2003)

Participants must also listen to both English and Spanish radio programming.

We were put in contact with the vice president of a large broadcasting corporation, with a radio cluster in Austin, TX. In September, a meeting was set up with us in which we discussed the specifics of the study. After an hour of discussing, we decided to recruit participants at remote broadcasts (remote). For the purposes of this study, we considered a remote any live broadcast originating from a location other than the control room.

We attended three remote broadcasts in October 2013; two on a Saturday and one the following Sunday. Two of the remotes were located at pawnshops; one in Georgetown, TX and the other in Austin, TX. The last remote we attended was located at a Hispanic grocery store in Austin. We spoke with listeners to determine if they met the qualifications to be included in our study, and if interested, we asked for their contact information.

Using the snowball method, we asked if participants knew anyone similar to them who would be interested in participating in the study. The snowball method, commonly known as chain referral sampling, is a method that “yields a study sample through referrals made among people who share or know of others who possess some characteristics that are of research interest” (Biernacki, 1981). One participant gave us the contact information of nine individuals. At the end of the recruiting process we identified twenty individuals.

We contacted twenty individuals in the Austin area via telephone and asked for their cooperation. Those individuals who agreed to participate were sent an instruction packet via US Postal Services in early December. The packet included a video guide and cover letter acknowledging our appreciation for their cooperation. Of the twenty individuals who were sent instruction packets, one submitted video diaries.

We also contacted four individuals in the San Antonio area using the snowball method who agreed to participate in the study. These individuals have and continue to send in video diaries.

The study was conducted in two sequential phases; one using video journals and another using face-to-face interviews and participant observations. Due to the inductive nature of the interview portion of this project, individuals were interviewed until data saturation was reached, as described by Creswell (2013).

Participants were mailed a video guide along with a cover letter in early December. The video guide was printed in both English and Spanish. The guide contained a number of questions for the participants to answer via video and was modeled after a study conducted by Edison Research called *Country Radio's Heartbeat: The Lives of Your Listeners* (Lazovick, 2013). Edison Research worked with and assisted us in creating our video guide. Due to our agreement with Edison Research, the guide will not be provided. Participants were to create four video diaries (vlog) using their smartphones and submit them via DropItToMe. Deadlines were created for each video, but were lenient.

The first vlog was an introduction. Participants were asked to provide us with their first name and tell us a few details about their lives. Upon submission, we realized the videos were lengthy and could no longer fit in the DropBox. We then began to use FileX, a file sharing source without a file size limit.

The second vlog was more personal. Participants were asked to take the camera with them out for the day and show us some aspects of their daily lives. They were to introduce us to family members or roommates and give us the “soundtrack to their life.” The “soundtrack to their life” is a process used by Edison in which a scenario is given to the participant and they name a song or create a song title for that moment in their life.

During the third vlog, participants had to seek out the music. In seeking out the music, they showed us how they chose to listen to music and whether the music was in English or Spanish. They took their smartphone camera with them to locations they normally go to on a daily basis. At these set locations they explained how they listened to music and why they listened to that type (English or Spanish).

The fourth vlog consisted of a reflection. Participants reflected on the days during their participation in this study and the experience they had. They went into greater detail of how much music means to them and why they choose to listen to the programming they selected. Videos were transcribed and analyzed to identify initial themes and select participants for the second phase of the study.

The second phase consisted of face-to-face interviews and participant observations of four individuals. Two interview sessions occurred with two participants in each session. The participants were friends. Face-to-face interviews were semi-structured; participant observations were approximately one day and sought to gain a holistic understanding of the individual's radio programming choices. Each face-to-face interview was video recorded with the permission of the participant. After each interview was transcribed, it was emailed to the participant for confirmation.

“Spindler and Spindler emphasize that the most important requirement for an ethnographic approach is to explain behavior from the ‘natives point of view’ and to be systematic in recording this information using note-taking, tape recorders, and cameras” (Creswell 2013). Because of this, reflexive journals were kept since the beginning of the recruiting process. We have watched each video numerous times, both together and separately. Notes were taken on each video, both during and after the video. We realize the findings of this study may not be representative of native Spanish-speaking Millennials throughout Texas, just the participants in the study.

Researcher's Bias

Both student researchers are Hispanic Millennials, one being a native Spanish-speaker, whereas, the other is fluent in both languages. Growing up, one researcher listened to primarily Spanish radio programming, now primarily listens to English radio programming. The other researcher continues to listen to both types of programming. One researcher has taken numerous courses in

the broadcast field and has interned at a radio station for a year. The other researcher is majoring in Hispanic studies and resides in Mexico during parts of the year.

When remotes in Austin failed we used our own connections to begin sampling. We began to ask around in our local communities for those who fit our criteria. We started out with three participants. When the participants were heavily involved in the project we asked each one to recruit one friend who would be willing to help, using the snowball method. In total five participants were included in this study. Though it is not a fair representation of all native Spanish-speaking Millennials, we believe we have a good understanding of why each participant listens to the program of his or her choice.

Both researchers have met several of the participants in passing. Therefore, in analyzing the data, each researcher's personal perception of the participant could have been imposed on the meaning of the responses. It is also possible that the interviewer allowed personal knowledge of individual's beliefs to influence the direction of the interview.

Trustworthiness

Lincoln and Guba (1985) noted the importance of trustworthiness, defining it as "a matter of concern for consumer or inquirer reports" (p. 328). We established trustworthiness using credibility, transferability, dependability, and confirmability.

Lincoln and Guba (1985) defined credibility as "a trustworthiness criterion that is satisfied when source respondents agree to honor the reconstructions; the fact should also satisfy the consumer,"

(p. 329). We addressed credibility using member checks. Member checks were performed once videos were received (Lincoln and Guba, 1986). We transcribed each video and then sent the transcripts to the respective participant for confirmation.

Transferability as defined by Lincoln and Guba (1985) is an “analogy to external validity.” External validity is defined by Cook and Cambell (1979, p. 37) as “the approximate validity with which we infer that the presumed causal relationship can be generalized to and across alternate measures of the cause and effect and across different types of persons, settings, and times.” We addressed transferability by using direct quotes whenever possible. We also described the participants in great detail.

Dependability is an analogy to reliability (Lincoln & Guba, 1986). Reliability is consistency. The participant vlogs were and personal interviews were given a code number along followed by the Julian date and round number, ending with the language they chose to conduct the video in (VL0001_Julian_R1_EN = vlog1, round 1, English and PI0001_Julian_SP = personal interview, Spanish). Because we had four vlogs, there were four rounds of videos.

Lincoln and Guba (1985) addressed that the major technique for establishing confirmability is the confirmability audit. Therefore, confirmability was addressed through the use of an audit trail to examine the research process and process for consistency (Lincoln & Guba, 1985). We kept reflexive journals from the start of the recruitment process until the last interview. The reflexive journals were kept both individually and together. Notes were taken upon watching videos together and separately, as well.

Pseudonyms

Pseudonyms were assigned to participants to protect the participants' confidentiality.

Arabella is a 20-year-old student born in Venezuela and currently residing in Austin, TX. She moved to Houston at the age of four and has lived there until moving to Austin for college.

Arabella does not go by her first or middle name; she goes by a shortened, Americanized version of her middle name. She doesn't know how to drive, enjoys the concert scene, and has a job at a local wing bar. She is a liberal and a huge advocate for peace especially in Venezuela. Arabella is a family person: She has two older brothers and an older sister, her mother is a teacher and her father is an engineer in India.

Arabella's room is covered in pictures and posters especially of John Lennon and Lady Gaga.

She is a huge fan of the British indie rock band, Arctic Monkeys, so much a fan that she named her record player after the lead singer so he could sing to her every night. Music is a big part of Arabella's life. She listens to music at all times whether she is showering or walking to class.

Her friends and family all have an influence on her music taste.

Sophia is a 19-year-old student who is friends with Arabella. Sophia would much rather go by a nickname than her first name. She currently lives in Houston, TX with her parents but plans on moving to Austin, TX during the fall to start school. Her parents are her biggest influences when it comes to music taste. She is a huge Queen fan because of her father, but occasionally listens

to old Tejano music like Selena. She prefers listening to music in Spanish when at family gatherings and parties because it is easier to dance to.

Francisco is a 22-year-old student born in Mexico, but moved to Houston when he was 8 years old. He currently resides in College Station, TX for school and has a part-time job at Subway. He's a musician along with his best friend, Pedro. Francisco has an appreciation for all types of music, but prefers to listen to rock in English. Music is a big part of his life and listens to it from the moment he wakes up until he goes to sleep. He has several thousand songs in his iTunes library.

Pedro is a 21-year-old student who resides in Houston, TX with a part-time job as a student worker. He is currently residing in College Station, TX where he is perusing a mathematics degree with a minor in music. Pedro works as a personal assistant at the Hispanic Department office. He loves Christian music, so much that he plays electric guitar in his church's band. He also takes part in a band with a couple of friends. He enjoys different types of music but his favorites include John Mayer and Paramore. His house also has its own recording studio in which music is present 24/7.

Manuel is a 20-year-old student born in Mexico, but moved to San Antonio, TX when he was five years old. He still resides in San Antonio where he attends college and works as a disc jockey on the weekends and recently acquired a job at a Domino's working as a deliveryman. Music is around him at all times of the day. If it is not on the weekend at his job as a deejay, he is listening to music as he goes through his day delivering pizzas. Jesus is also very religious, so

much that he plays saxophone in the church band and partakes in many retreats that he helps coordinate. Manuel likes all types of music, but his favorite artist would have to be Romeo Santos, who was once part of a group named Aventura, a *bachata* group.

CHAPTER IV

FINDINGS

After four months of data collection, four emergent themes emerged from the data: *assimilation, nostalgia, spirituality, and music importance.*

Assimilation

Assimilation is defined as “a process of interpenetration and fusion in which persons and groups acquire the memories, sentiments, and attitudes of other persons and groups and, by sharing their experience and history, are incorporated with them in a common cultural life” (Park 1969, p. 735). We defined it as the process of bringing native Spanish-speakers into mainstream American culture. Assimilation has affected Arabella not just with her beliefs, but even with the way she dresses and presents herself.

A lot of people don't know I'm bilingual. I speak Spanish. You probably know this but uh a lot of people just think I'm white so they don't see it or whatever.

(V0001_008_R1_EN/SP)

All the participants were born in a Spanish speaking country; four were born in Mexico, the other in Venezuela. We did not plan or anticipate all participants being born outside of the U.S. The participants all grew up in small towns and migrated to the U.S. before the age of 10. Manuel's entire family moved from city to city in Mexico but eventually moved to the U.S. when he was a child.

Umm I grew up in San Antonio, umm life here I guess is really nice. I guess the place where I was born in Mexico in Monterrey but I came here as a baby in San Antonio. So, I guess, if you ask me, I think I like...well from my experiences going back and forward, I like Mexico a lot because that's where I was born but umm I owe a lot to San Antonio because it's given me everything that I have right now so I really can't say much because I really enjoy my life here. I really have no regrets I think I've had a nice life here in San Antonio. (V0005_005_R1_EN)

Francisco was the oldest when he immigrated to the U.S. He has the most memories about living in Mexico.

I was born in San Luis, Potosí, Mexico and that's where all my brothers and sisters were born and you know we lived there in a really small town of about 200 people so it was really rural. My dad used to grow crops for a living back then and he also used to build houses. Umm, in 2000 we were all able to come to the States so we have been living here since 2000. Umm, I grew up in Mexico until I was 8 years old and then the rest of my life I've been in the States in Houston, TX. In Mexico it was pretty calm. The town was very small so everybody knew each other. I really liked the freedom especially for a kid like me. Um I could really you know just go walk around the whole town if I wanted to and there was really no danger of like oh somebody is going to rob me or of anything bad happening to me because everybody knew each other. (V0003_005_R1_EN)

Music preferences were not consistent among the participants; some preferred English more than Spanish; others preferred Spanish more than English. Overall, the participants favored English music over Spanish in most situations. One participant, Arabella admitted that her favorite music came from English speaking artists.

I used to be really obsessed with the Beatles; it's going down. I really like Jake Bugg; he's not really a band but I like him...obsessed with him. I know like all the words to all his songs. I really like Lady Gaga. Umm, I went through a really big Ed Sheeran phase last year, but it kind of went down. I really like Lady Gaga, oh, and old Shakira. I've been jamming to old Shakira a lot, but I'm definitely on my Arctic Monkeys phase right now and it's not going away. (V0001_045_R2_EN)

Upon seeing the list of artists that she preferred one would not realize Arabella was born in Venezuela. These artists are mostly English speakers with exception of Shakira, but just because Arabella is a fan of English music does not mean she does not associate with her native culture as well.

I'll go back to Venezuela and go to a family party and there will be some traditional Venezuelan music playing and I'll be singing along. Then my grandma looks at me like "sí sabe la palabra" [she does know the lyrics]. Then I'm like guys, just because I live in another country doesn't mean I don't know this stuff. It made me who I am today. (PI0001_046_EN/SP)

Actually, all the participants mentioned that just because the artists they like are English speakers does not mean their families in the other countries are not fans of their music as well. Sophia mentioned in her personal interview that once an artist has made it in the U.S., they are heard possibly all over the world.

The U.S. is the main central for, I guess...pop culture, like the main distribution of pop culture. It's like all the countries know our pop culture, but we don't know theirs. Like I have a little cousin that doesn't know a single word of English, but knows every lyric to every One Direction song out there. It just goes to show that once you've made it in America, you've officially made it as an artist.

(PI0002_046_EN)

People in other countries are slowly assimilating to the culture by music as well. Arabella explained a Venezuelan video blogger that blogs about American pop culture.

You know that YouTube girl, La Divasa? [The Diva] She's like this video blogger; she's Venezuelan. Well he's Venezuelan, but his alter-ego is La Divasa. He like literally – he does like video stuff on like the American Music Awards or like Teen Choice Awards and he knows everything like, you know, like every single famous person like what happened. Like Pretty Little Liars like um the Teen Choice Awards I think like Lucy Hale was like the person and like Pretty Little Liars won a bunch of stuff and like Glee won a bunch of stuff. Like he was like more on top

of American pop culture than I was and like he lives over there and he was just like “okay so Pretty Little Liars came on and I didn’t like that they won, but okay. Then this happened.” And I’m over here like I don’t even know who half these people are. He knew like every single person. (PI0001_046_EN/SP)

It’s not always American bands and artists that people grow to love. Sophia explains that her family members in Mexico have grown to love Korean pop.

Well I have a, have a cousin who listens to...well you know whenever Psy came out you with the Gangnam Style. Um after that like she just got obsessed with like Korean pop music, or K-Pop or whatever and that’s like literally all she listens to now and she’s from Mexico. Like it’s not even English; it’s Korean! And she listens to it and she knows all the words and she watches all the videos and I’m like I don’t understand how somebody from Latin America can connect with music from Asia. I guess that’s just the power of music, you know, it can connect people from different sides of the world. To me that’s crazy. (PI0002_046_EN)

Arabella feels that she may be an exception and may be more cultured than the rest of Hispanic Millennials, but then goes on to say that she may not be.

I feel like I’m an exception because I listen to like Arabic music and my brother will show me Indian music and Sophia shows me French music, but then at the same time we aren’t really exceptions because I don’t know who’s famous in

India. I don't know who's the shit in...I know like some of the music and I know like I don't know like I barely I know like Latino music because I grew up with it and I like it but I don't know who's like the most popular right now like I don't know what's going on right now in Latino music. I just know I like Shakira and I like Bebe and I like Juanes and whatever. (PI0001_046_EN/SP)

Nostalgia

After finding out that the participants migrated to America from Spanish speaking countries, we found a common theme: nostalgia. Nostalgia is commonly defined as “a longing to return home” (Havlena, W.J., 1991, p. 1). Sophia leaned toward favoring Spanish language music when feeling home sick or when reminiscing their childhood.

Whenever I'm with my mom in the car all we listen to is Spanish music so when I'm away from home, I listen to that music when I won't be going home for a long while. It makes me feel like I'm back with my parents. (PI0002_046_EN)

The parents of the participants prefer to speak Spanish at home and are very in touch with their roots. Arabella visits Venezuela at least once a year, mostly during the summer. Even though her immediate family migrated to America for a better life, they want their children to be aware of where they come from. Her parents have taught her siblings and her to appreciate the music of their native country.

My parents and siblings influenced me a lot in my music taste. We all share music and make CDs for each other and like whenever we take road trips all we listen to is my parents' music so it just stuck with us. It's to the point that we'll go to parties and my relatives are surprised because they can't get their kids to listen to the music and that's because they still live there [in Venezuela]. My mom will just say that that is all we listen to when we are together. It makes us feel like we never left. (V0001_045_R3_EN)

In a sort of combination between nostalgia and assimilation, Arabella speaks about a genre of traditional Venezuelan music that has been influenced by other cultures.

My mom, oh my gosh this is weird, you know she listens to like Gaitas [traditional Venezuelan music] all the time. She listens to like hardcore Venezuelan music. She even listens to umm you know what that language is called it's like papa...pa...Papiamento or something and it's in mix, it's in the Caribbean. I forget how much like, how much influence Venezuela is, but it's umm, it's English, Spanish and I think French together so you know the song like umm. I don't know it speaks weird like I hear stuff in English and then like you know the sapo verde eres tu sapote [green toad, is it you, toad]. You know the song? Those traditional Venezuelan songs. They're actually like another language, you have no idea what they are saying. Like I was like mom, like why is that there? Because we grew up listening to it. And I'm like that's so weird that we all listen to it, like I'm listening to another language that I don't know the words but I was

like yeah that's cool. (V0001_045_R4_EN/SP)

Three of the five participants agreed that the music you grow up listening to because of your parents' influence will affect the music you like as an adult. Francisco tells us a little about what he grew up listening to.

Tell you about music. Music I listened to growing up was basically ah norteña [a genre of Mexican music originating in the Northern states of Mexico] also música tropical umm and I don't know exactly how to describe that one. There is this artist that my dad used to listen to his name was Aniceto Molina umm my dad used to listen to him so that's música tropical, also cumbia norteña.

(V0003_005_R1_EN)

Sophia recalls her road trips with her parents and the music they play in the car. She finds it interesting that she has been influenced so much by them.

Like my parents they play, when we go on road trips they play Juan Luis Guerra, and like merengue. It's from the Dominican Republic and like they have all of his albums so like every time we go on a road trip when we go back to Mexico we always listen to that music and I know it. Like I'm, I spent four years in Mexico but that doesn't mean that I don't know, like, the music that they have over there. It's awesome that my parents listen to that music and that I like it too.

(V0002_045_R4_EN)

The Spanish music makes a big influence on these participants. Especially for Francisco, it takes him back to a time where things were easy and not worried about all the struggles of life. The music brings back memories from his childhood and influenced him and who he is today.

I'll listen to corridos and look back and just think of all the fun times that I had and now realize that there was some innocence when I was a child. And that you know all human beings can be good people so I guess that's how you know playing all those games with my friends and even going to the carnival that's how they had an impact on who I am today. (V0003_005_R1_EN)

Francisco shared his happiest memories with music and how it takes him back to when he was a child.

Um so again I was raised listening to norteña music I would say part of my happiest memory was probably when I was like really really little like when I was 4 or 3 umm and my dad would get home from work I guess, or wherever he was. Sometimes just from the stores or sometimes he was just out and then he would come back and then he would put on some music and then he would carry me and then he would umm I guess dance with me or something. (V0003_005_R1_EN)

Music does not always bring back the good memories, but some of the saddest for Francisco. Spanish music played a big part in some of the funerals he has been to while growing up.

Saddest memories umm I don't know I really don't have a sad song that I listen to or a sad memory. Probably just when my uncle died when my uncle died I was like in the 9th grade this was like later in life but umm I remember my aunts they were uhh this was the viewing of the body and umm you know after everybody left we were at my grandma's house and after everyone left we were all sitting around you know my uncle and he was already dead and they were just singing his favorite songs or the songs that he liked the most and they sang for hours and hours and that's probably one of the saddest memories because I just thought that it was sad you know that he was gone. (V0003_005_R1_EN)

Spirituality

Spirituality is commonly associated with religious belief. In our case we used it as a word to represent the pull that we saw towards music that made our participants feel better about the situation that they were going through, as well as include the concept of religious beliefs. As we went through the videos there always seemed to be a link between music and the mood in which the person was in. Francisco was a strong believer in the emotional connection toward music.

Umm do you pick different types of music yeah definitely umm it just depends on the mood. (V0003_005_R1_EN)

As long as the song had a good message or matched the mood Manuel was in he was going to listen to it, no matter the language.

I uhh yes depending on the mood I am in, that's the music I choose. It really has to do a lot with the mood. But usually you know Aventura, bachata or country you know they go all along, they go all out. It really does matter on the mood I am in. Well yeah depending on the mood, sometimes if I'm sad I'll put sad country music songs, you know if I'm happy I'll put joyful country songs on, and so on.

(V0005_005_R1_EN)

Arabella felt a similar way about the emotional connection toward music. She wanted the music she listened to match the mood she was in. If she was sad, she was going to listen to sad music.

When I'm sad I'm definitely gonna rock that Adele and Amy Winehouse, like obviously. When I'm studying I have to listen to music that I don't know so that I won't sing or get distracted by it. Or like soundtrack music, when I listen to soundtrack music when I'm still awake you know, but then at night that will make me sleepy. But when I need to stay up I need to listen to a person that I don't know, that like I like the person, but like a new CD that I don't know. Oh and like when my roommate and I get ready or like normal, or even more like literally the second that we wake up, we have music that we listen to to get ready to go to school. It pumps you up. (V0001_045_R2_EN)

Francisco felt that Spanish music was a lot more positive. He claimed that the music made him feel better in certain situations.

I really love listening to Spanish music or music in Spanish. Umm I don't know I feel like lyric wise Spanish music is much umm much positive in a way umm I don't know there is just positivity that I see like in some especially like in salsa and umm some pop. (V0003_005_R1_EN)

In fact, one of Manuel's favorite radio stations is a new format. The station is pop Latino, but they play popular English pop music as well as pop Latino.

Umm, ok so, for each station I listen to, ktx, I mean 97.3 ugh KJ 97 (Country), I listen to 98.1 the beat (Hip-Hop) I listen to 95.1 la calle (Pop & Pop Latino), those are like my top ones that I listen to, but umm yeah.

We were also able to find that spirituality, in the sense of religious beliefs, had a lot to do with how music was incorporated in our participants' lives, three out of the five participants were in their church musical groups because of how well this kind of music spoke to them. Manuel happens to be one of those participants.

Christmas music, look at that makes you jolly you know you have all those Christmas music songs you have Christian music you have different genres of music that just pop into your head every now and then and they can bring you down and bring you up. (V0005_005_R1_EN)

Francisco said the music made him feel better and increased his relationship with God. There is an emotional connection to his beliefs and morals.

This is umm a Christian song by a guy named Coalo Zamorano it's called "A ti sea la Gloria" [To you be the glory] so I've always gone to church since I can remember and umm so Christian music definitely plays a big part in my life, and umm I think it in a way brings me closer to god and umm yeah it's some sort of connection with Him. So that's why I listen to Christian music.

(V0003_064_R3_EN/SP)

Francisco gave us a little more insight about his Christian music listening habits, by introducing new forms of music to us. He's a big fan of Christian reggaeton, which is a Hispanic genre, something we were not aware existed.

The cool thing about uh I guess Christian reggaeton it's more like ah the message that they give is mostly of you know don't give up, uh I'm strong. You know, be strong you can do this you can be a warrior type of message so, I guess in a way listening to this music makes me feel a bit uh stronger or like you know like a warrior like you know there's nothing that can stop me if God is by my side.

(V0003_064_R3_EN/SP).

As previously mentioned Pedro is in a band with Francisco. Pedro believes that music has brought them closer together.

I know we do a lot of bad things even though we try so hard not to, but one way or another we end up screwing up but we have our music that we play for Him so maybe that will change things. (PI0004_090_EN)

Music Importance

Before getting involved in the study, the participants were unaware of how important music is to them and how it affects them in every day settings. The language of choice is of no importance to how much music means to them.

In Arabella's reflection video she tells us how it surprised her. She knew she had to listen to music every day, but never knew why she listened to what she did and in what language. This process has helped her discover that.

Music makes a difference. Some people, they don't realize it but artists put so much time and effort into like writing songs and like putting the effort to put an album out when they don't even know...they take the risk and they don't even know if it's gonna do well. They just do it for the music, like purely for the music and that's like awesome and people appreciate it. I didn't understand how big of a deal it was. It's like how in the first video it says music is your buddy. Well especially with our siblings with [my brother] that's how we bond. He shows me different music and makes me CDs. I grew up with Shakira because [my brother] was obsessed with her and I thought he had a crush on her, but when he came out

I was like “oh...you don’t love her in that way.” And then, yeah. It’s a big deal.
(V0001_045_R4_EN/SP)

Sophia agreed with her. Little thought came to her about music other than she liked this song and band, but she has a greater appreciation for songwriters and the music now.

I feel like if you’re a singer and you don’t write your own music you shouldn’t be called an artist. The songwriter should be more famous because they created it.
(V0002_045_R4_EN)

Music was already a big part of Manuel’s life, but he came to terms with it while reflecting upon where he listens to music. There is not a moment where music is not around him.

Uhh when do I listen to music? Umm every day, there’s not a single day that I don’t listen to music. I would say at least I listen to music once every hour, mostly because I drive a lot so I’m constantly listening to music the whole day in my car, or in my truck you know I’m just listening to music the whole time. Umm constantly on YouTube looking up music and songs like I said getting ideas for my songs that I like to write, umm so it’s just, and weekends when I’m deejaying, I’m listening to music. You know whether it’s in my car when I’m driving around. Whether it’s when I’m working, basically I’m always just listening to music. Even when I’m playing video games, I like to listen to music. I play music in the background. (V0005_005_R1_EN)

Pedro described music as a friend who helps him on his life journey. The music has guided him in his toughest times and continues to be there for him in his times of need.

So basically you know music and me umm you know going on this journey together and trying to figure out life together. (PI0003_090_EN)

What we have found out through data collection has ensured us that there is a reason why native Spanish-speaking Millennials choose to listen to English and/or Spanish programming and music. Though data saturation was reached we believe there is still more to find out about native Spanish-speaking Millennials.

CHAPTER V

DISCUSSION

The purpose of this ethnographic case study was to describe the influences of Millennial, native Spanish speakers when deciding to listen to English and/or Spanish radio programming. The themes found throughout the duration of our study are some that have been found in similar broadcast industry-based studies; however, we did find native Spanish speakers favor English music over Spanish. This is similar to what Dunn (1975) found. Although we did not question them based on education, income, or other demographics, our participants are all enrolled at a university and working on their bachelor's degree. They are part of the non-traditional group that favors speaking in English when in areas away from their family.

As Bandura (2001) stated, environmental, behavioral, and personal determinants all have an influence on one another. We believe that because the participants all moved to the U.S. before reaching the age of 10, they associate more with American culture and have assimilated to it. Four of the participants moved to U.S. before reaching the age of five, and hardly remember living in another country. Although these participants continue to visit their native country often, they cannot see themselves living anywhere else but the U.S. However, that does not imply the participants have no association with their native country, because they do. They have ties there and even speak out on political movements that are happening in their native country.

As mentioned previously, Arabella is a huge advocate for peace in Venezuela. Although she hardly recalls living in Cabimas, Venezuela, it is still her home. Most of her family continues to

live there so she feels an emotional tie to stand up for her country. Her personal determinants have affected the way she acts in her environment.

English station programmers should not rule out Hispanics as an ethnicity when trying to program. Just because there are so many Hispanics in a market does not rule out English stations as a choice for these native Spanish-Speaking Millennials. In fact, the majority of them find themselves listening to more English speaking artists than Spanish speaking artists.

Sophia admittedly says she is probably the most Americanized out of the group. She rarely listens to Hispanic music unless with her family and has even lost some of her Spanish speaking skills. Though her parents and grandparents speak the language, her parents have assimilated to the U.S., as well. The language used at home is a lot more *pocho* (a mix between Spanish and English).

Pedro was very straight and to the point in his vlogs. His answers were very short in comparison to the other participants. He spent three years of his life in Mexico and then resided in California until he was 14 before moving to Houston. He feels that because he has spent so much time in the U.S. and rarely goes back to Mexico, he is more influenced by U.S. pop-culture. He prides himself on being born in another country, but has found himself assimilating to the culture that is around him.

Spanish programmers should not assume that all American Hispanics will immediately choose to listen to English radio stations. Native Spanish-speaking Millennials will listen to Spanish radio

in their cars, especially when riding with their parents. Native Spanish-speaking Millennials will also find themselves listening to Spanish radio when they are feeling homesick.

Francisco was the oldest when he immigrated to the U.S. He tends to associate more with Spanish music because it has played a huge role in his life. Rock in English, Hispanic music, and Christian music in both languages are the genres he listens to the most. He explained that music has helped him overcome the obstacles in his life. His environment as well as his morals affected his behavioral.

Manuel moved to San Antonio at the age of five and associates with both ends of the spectrum when it comes to music taste. He enjoys listening to country as well as bachata. There is a more recent format in radio where it is a predominantly Pop Latino station, but will play the top 10 songs on the Billboard charts.

These stations have become very popular in the last few years. Tejano stations in South Texas have started incorporating country music into their rotation, and a country station in Central Texas has an air-shift on the weekends entirely dedicated to Tejano music (KTEX 106).

These stations tend to target younger Hispanics. The jocks code-switch when they are on-air. It's a very Tex-Mex format that is getting the attention of listeners because it is so relatable, especially for Hispanics in border towns.

Programmers should not worry about fighting for the attention of Hispanic Millennials. They will win them over in some way or another. If there is another thing we learned from our findings is that the participants rely on their mood for their music listening. If they are down, they will play sad music. If they want to get ready for a night on the town, they are going to play music that gets them excited. At a party or outing the participants will play a mixture of English and Spanish music; what they feel is more desirable for the crowd.

Limitations

There were several limitations to conducting this study. Because our mode of data collection is fairly new, we had no idea if it would be a success. The recruiting process was a major obstacle because when we thought we found people who were intrigued in the process they later declined. There is no evident literature on vlog data collection so everything was trial and error.

Time was an issue—not just the nine months we had to conduct the study, but all our participants had various schedules and could not submit videos on time. That is why we were lenient with the vlog submission deadlines. We knew the participants were in college and their studies were their first priority, but once we needed our data we made sure they submitted it.

Another limitation was the amount of free space given to you on DropBox. We were not anticipating videos to be as lengthy as they were. The shortest video we received was 30 minutes long and the lengthiest was approximately two hours. This is why we used FileX after the first round of submitted videos.

Technology was an issue at times because we would not receive the videos the participants said were submitted. At times we would not receive the notification. We found that we could not rely on technology as much as we had hoped; we eventually started checking FileX manually every day.

Advantages

Data collection was fairly simple. We did not have to leave our area to collect data. We only traveled for recruitment and the face-to-face interviews. We were let inside our participants homes without really being there.

Millennials are the generation that grew up with technology. They feel so comfortable posting personal things online and talking to a camera. When we asked them questions about their personal lives, all but one participant really opened up to us. They had no issue telling us where they were born, family history, what frustrates them, etc. In fact, our participants were completely fine with us using their first names, which we did not to protect their identity.

We learned that to collect data using vlogs and have the participant intrigued in the study, we had to become the participant's friend. We made sure to call and text the person at least three times per week. Most of the time, we called and texted them just to ask how their day was going and did not bring up our study at all. We waited for them to tell us how they were doing with our project. Making the participants feel appreciated was a big part of collecting data because they were taking time out of their busy schedules to help us with our study. We wanted to get the

most information out of their vlogs that we possibly could; the participant needed to feel like they knew and trusted us.

There was little money used to collect data. The participant recorded everything using their smartphone and then uploaded it to FileX. The only money used was for fuel to travel for the face-to-face interviews.

Further Research

For further study, we would suggest having a larger population to represent all native Spanish-speaking Millennials. These Millennials would have to be from different backgrounds and upbringing. Some Hispanics born in the U.S. and others in other countries would be preferable. We believe that there may be a different outcome for those born in the U.S. than there are with the ones we interviewed because they were born outside the U.S.

We would also suggest wording questions differently and offering an incentive. Participants are taking a lot of time out of their day to create the vlogs. Working with a broadcasting corporation for recruitment can be helpful, especially with incentives. Gathering a group of friends to work on vlogs is also a plus. If they see one of their friends do it, more will want to be involved.

Conclusion

Although there is more to find out about native Spanish-speaking Millennials and their radio program listening habits, the emergent themes from this study may be useful to practitioners: *assimilation, nostalgia, spirituality, and music importance.*

The Millennials who participated in this study all immigrated to the U.S. and have assimilated to the norms of American culture. They enjoy listening to Spanish programming and music when they feel they want to remember their childhood or feel homesick. Native Spanish-speaking Millennials are in-touch with their emotions and base their choice to listen to certain types of music on their mood. Music is their friend and they cannot picture life without it.

Music is a listener's best friend and keeping them engaged in the program is what challenges radio programmers. Millennials are the new face of the nation and will be for some time to come. Further research is essential to better understanding and engaging a Millennial audience.

REFERENCES

- Bandura, A. (2001). Social cognitive theory of mass communication. *Media effects: Advances in theory and research*, 2, 121-153.
- Biernacki, P., & Waldorf, D. (1981). Snowball sampling: Problems and techniques of chain referral sampling. *Sociological methods & research*, 10(2), 141-163.
- Cartagena, C. (2011, May 25). *The four keys to understanding acculturation*. Retrieved from <http://corporate.univision.com/2011/featured/the-four-keys-to-understanding-acculturation/>
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five approaches*. London: Sage.
- Dunn, E. W. (1975). Mexican-American media behavior: a factor analysis. *Journal of Broadcasting*, 19(1)
- Harris, R. (2004). *A Cognitive Psychology of Mass Communication*. Mahwah, New Jersey: Lawrence Erlbaum Associates
- Havlena, W. J., & Holak, S. L. (1991). "The Good Old Days:" observations on nostalgia and its role in consumer behavior. *Advances in Consumer Research*, 18(1).
- Hernandez, S., & Newman, L. (1992). Choice of English vs. Spanish language in advertising to Hispanics. *Journal of Current Issues and Research in Advertising*, 14(2), 35-45.
- Howe, N., & Strauss, W. (2002). *Millennials rising: The next great generation*. New York: Vintage Books.
- Lincoln, Y., & Guba, E. (1985). *Naturalistic Inquiry*. Newbury Park, CA: SAGE Publications, Inc.
- Lincoln, Y., & Guba, E. (1986). But is it rigorous? Trustworthiness and authenticity in naturalistic evaluation. *New Directions for Program Evaluation*, 1986(30), 73-84.
- Motel, S., & Eileen, P. (2013, February 15). *Statistical portrait of Hispanics in the United States*. Retrieved from <http://www.pewhispanic.org/2013/02/15/statistical-portrait-of-hispanics-in-the-united-states-2011/>
- Nielsen. (2013, June 06). *The me generation meets generation me*. Retrieved from <http://www.nielsen.com/content/corporate/us/en/newswire/2013/the-me-generation-meets-generation-me.html>

- Oblinger, Diane (July/August, 2003). Boomers, Gen Xers, and Millennials: Understanding the new students. *EDUCAUSE REVIEW*, Vol. 38, (4).
- O'Guinn, T. C., & Meyer, T. P. (1984). Segmenting the Hispanic market: The use of Spanish-language radio. *Journal of Advertising Research*, 23(6), 9-16.
- Park, R. E., & Burgess, E. W. (1969). *Introduction to the Science of Sociology: Including the Original Index to Basic Sociological Concepts*. University of Chicago Press.
- Redfield, R., Linton, R., & Herskovits, M. (1936). Memorandum on the study of acculturation. *American Anthropologist*. 38. 149-152.
- Rios, D., & Mohamed, A. N. (2003). *Brown and black communication: Latino and African American conflict and convergence in mass media*. Westport, CT: Praeger.
- Roslow, P., & Roslow, S. (1980). How U.S. Latinos use radio. *Journal of Advertising Research*, 20(3), 19-22.
- Walker, J., & Eastman, S. (2003). On-air promotion effectiveness for programs of different genres, familiarity, and audience demographics. *Journal of Broadcasting and Electronic Media*, 47(4), Retrieved from http://www.tandfonline.com/doi/pdf/10.1207/s15506878jobem4704_8