"DIALED-IN OR DISCONNECTED:" MILLENNIALS' PERCEPTIONS OF RADIO

A Thesis

by

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ABSTRACT

With multiple advancements in technology and the wide range of genres available to choose from, younger adults may be shifting to other platforms of radio. If younger generations begin to shift towards digital streaming outlets, it could potentially be a threat to marketers and programmers in AM/FM radio. The purpose of this study was to understand Millennials' listening habits, specifically, the cognitive and affective (emotional) connections a listener has when consuming radio programming. Understanding these personal experiences may lead to more effective targeting and increase AM/FM listenership.

The first phase of the study was a qualitative exploration of listening habits. Interviews were conducted with radio program directors and Millennial listeners. Qualitative data was collected to provide a thick description of the programmers who were interviewed and describe what influences their programming. Data from interviews with Millennial listeners was used to describe their listening habits and preferences. The psychographic data obtained was used to understand listeners' motivations for listening to radio through various themes applied to the social cognitive theory, specifically the personal determinants.

The data from the quantitative study was used to describe listeners' environmental and behavioral determinants, including what participants are listening to, when they listen,

and how often they listen. The data from the quantitative study was obtained through the distribution of questionnaires across the southwest United States.

Several factors influenced how listeners consume radio programming in the United States. Millennial listeners wanted to be able to connect to the music they listen to and the radio programming they consume on an emotional level. Programmers interviewed for this study have shifted away from focusing only on the numbers reported to them and are incorporating other forms of research to better understand their audience. The most common differences were found when comparing generations' listening habits and preferences. Significant differences occurred when comparing generations listening habits including where listeners were consuming radio programming, when they were listening, the device used, format preference, and the platform used to consume radio. Several significant differences occurred when comparing listening habits of Millennials among designated market areas.

DEDICATION

This thesis is dedicated to my loving family, my fiancé, and my mentor.

ACKNOWLEDGEMENTS

To my family, thank you for all of the love and support and thank you for helping push through this even though it meant being apart. Dad, thank you for always reminding me that we have to "sacrifice now for the future glory" those words helped me more than you know. Mom you have a great way of knowing when I need your tough love and when I need your comfort and understanding and it has helped me through everyday of my life. Lindsey you are the best sister anyone could ever ask for and I thank you so much for the encouragement and for always being there when I need you most.

Justin, thank you for comforting me and pushing me every time I wanted to quit. Thank you for helping me get rid of all of the doubts and always believing in me. God couldn't have brought you in to my life at a better time; you make me a better person every day of my life.

Dr. McKim, I literally would not be here without you, I never would have gone to grad school if it wasn't for you convincing me that this research stuff would be fun and worth it. Thank you for constantly pushing me and holding me to the highest standard. Even though getting feedback and edits from you was pretty rough sometimes, it was always worth it.

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CHAPTER I

INTRODUCTION

"What is the give-a-shit for the listener?" – Program Director, undisclosed location, 2014

Radio is everywhere. People in the United States have the option to listen to the radio through countless devices and platforms. People can listen on their phone, on the Internet, in their car, on their tablet, and several other places. The option to control the device and platform people want to use for content discovery has resulted in a resounding growth in content consumption on digital platforms over the past 20 years (Santhanam, Mitchell, & Olmstead, 2013). A timeline was provided in Figure 1 to demonstrate how content discovery has evolved since radio's inception. Radio reaches more than 90% of nearly all demographics, with more than 16,000 stations available that cover 50 different formats across the United States (Nielsen Audio, 2014a). Nielsen Audio (2014a) reported that 242 million people listen to the radio each week. However, with the advancements in technology and the wide range of genres available to choose from, younger adults may be shifting to other platforms of radio such as online radio and satellite radio (Albarran et al., 2007). "Among the choices, digital streaming seems to carry the most momentum, though traditional AM/FM still reaches far more Americans" (Santhanam, et al., 2013, p. 1). The shift toward digital streaming could potentially be a threat to marketers and programmers in AM/FM radio.

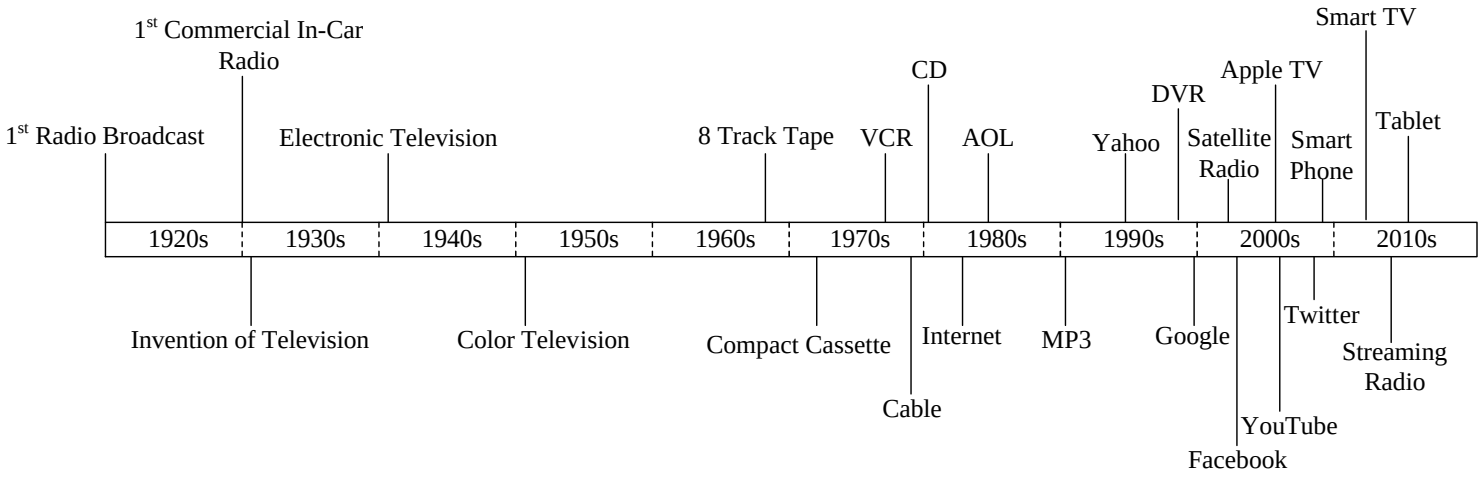

Figure 1. Content discovery timeline. This figure shows the technological advancements made over the past 94 years. (Information Please® Database, 2014; Nielsen Audio, 2014h; Pearson, 2014)

Nielsen Media Research, a division of the Nielsen Company, is often most recognized for media research (especially television), and most recently, radio research (Nielsen Audio) after the acquisition of Arbitron, radio rankings and market research. For the purpose of this study, I will be focusing on the radio and television research Nielsen has done. This is not to discount the research they have done for web and print media. Nielsen produces a *Radio Market Report Reference Guide* to provide Nielsen's methods and procedures for collecting data in numerous markets (Wimmer & Dominick, 2011). The methods and procedures listed included Portable People Meter™ (PPM™) rating distortion and rating bias to preserve the reliability of the radio listener estimates and remain a credible source (Nielsen Audio, 2014b). Nielsen's market report provides radio rating estimates for the PPM™ -based surveys (persons six years of age and older [6+]) and for the diary-based surveys (persons 12 years of age and older [12+]). Each monthly or quarterly survey provides the radio rating estimates for every day of the week, from 6 a.m. to midnight. PPMs™ are used to report consumption trends in radio (Nielsen Audio, 2013.

According to Nielsen's (2013c) *eBook Reference Guide*, often referred to as the "Purple Book," demographics and psychographics, including market, age, generation, sex, and income, are believed to be predictors of listening habits and can be linked to purchasing decisions. Linking these purchasing trends allows programmers to effectively target their audience.

> In addition to knowing listeners' radio and lifestyle preferences, Nielsen Audio has the tools, services and software to help radio stations, and programmers,

> make the most of their air time [*sic*]. After all, we know that having great analytics is only part of the puzzle, so we help radio groups streamline their sales processes and provide insight that helps stations tailor their programming effectively. (Nielsen Audio, 2014c, para. 5)

Other than the research by Nielsen Media Research, Pew Research Center, and Edison Research, the millennial generation has been a relatively unexplored generation in terms of market research in the academic world. Because the interest in gathering information on audiences is increasing (Wimmer & Dominick, 2011), it is essential to understand the upcoming generation and their radio listening habits.

Nielsen Audio (2014d) stated that upscale and tech-savvy Millennials represent "the future of economic growth and prosperity" (para.1). Upscale Millennials are consumers coming from households earning more than $70,000 in the United States. Contrary to the general Millennial population, these upscale Millennials are securing their future finances by actively saving and investing. Nielsen Audio (2014d) stated the upscale Millennials are saving a larger portion of their monthly income and it is reflective of their lifestage, such as first home purchases and their education level. To connect, educate, and communicate with upscale Millennials, financial institutions need to understand their savings intentions (Nielsen Audio, 2014d).

With $1.24 trillion of the annual U.S. Gross Domestic Product (GDP), totaling 7%, coming from the radio and TV broadcasting industries (Woods & Poole Economics, 2014), it is important to understand the people who will make these financial

contributions in the future (National Association of Broadcasters, 2014). In 2011, the Radio Advertising Bureau reported radio revenue totaled $17.4 billion alone, a 1% increase from 2010. The steady growth of online and mobile radio revenue are depicted in Figure 2.

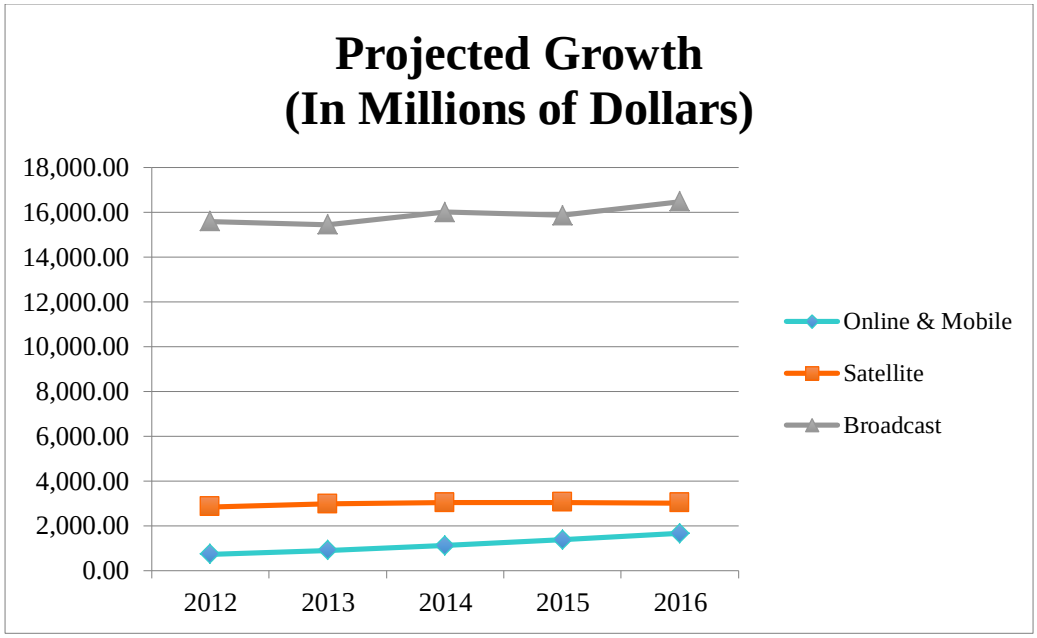

Figure 2. Projected growth chart. Figure shows projected growth of satellite, broadcast, online, and mobile revenue in millions of dollars. Online and mobile revenue shows a steady incline (Pew Research, 2013).

Literature Review

In this section, I addressed literature and theories as they related to this study and the respective research questions. The purpose of this section was to provide background information pertaining to this study and to legitimize the reasoning for completing this study. I divided the topics addressed in this section into five parts: First, how researchers currently measure radio audiences will be addressed, including market ratings and

demographics for Designated Market Areas (DMAs). Second, the PPM™ and how its invention has changed the way researchers measure radio audiences. Third, the Millennial Generation and the impact they are predicted to have on the future of radio. Fourth, social cognitive theory (Bandura, 1986) was addressed as it relates to the radio listener. And fifth, a description of how social exchange theory related to the method of this study.

Measuring Radio Audiences

Because most radio stations are considered for-profit organizations and are not funded by the government, radio stations have to generate funds through advertising. In the early 1930s, radio became more popular and the need for additional financing for radio became a necessity; that point is when the radio industry began to generate funds through advertisements rather than government funding (Wimmer & Dominick, 2011). Large audiences attracted to radio led to the need for media research. Advertisers quickly became interested in who was listening and why they were choosing to listen, which led to ratings research (Wimmer & Dominick, 2011).

No matter the DMA, frequency (AM or FM), or format (e.g., country, rock, contemporary hits radio [CHR]), it is vital for all radio stations to be familiar with their audience (Hendricks & Mims, 2015). There are several research companies across the United States including Gallup, Inc.; Nielsen; Pew Research Center; Edison Research; International Demographics, Inc. The Media Audit; Paragon Media Strategies; Bolton

Research Corporation; Mediabase®; TAPSCAN™; and others who provide broadcasters with some of the pertinent information needed to become familiar with their audience (Hendricks & Mims, 2015).

Wimmer and Dominick (2011) stated because programming and nonprogramming decisions are affected by these radio ratings and market research that it is important to remember ratings are only approximates and estimates. Moreover, "not all ratings are equally dependable because each company uses its own methodology" (Wimmer & Dominick, 2011, p. 355).

Originally, researchers attempted to measure audience size by the number of phone calls and mail received by a station; however, this method was not viable because it was not considered hard evidence and, therefore, was not representative of the number of people listening (Wimmer & Dominick, 2011). When the need for more information arose in the 1930s, the United States was divided into about 363 markets; therefore, ratings could be produced for each market (Wimmer & Dominick, 2011). To aid in the discovery of market information, Nielsen began measuring radio in 1936. Currently, Nielsen creates and publishes reports for survey-based rankings, frequency, and market population. Nielsen Media Research produces national and local audience measurement reports using diaries, PPM™, Nationwide, and Radio's All Dimension Audience Research (RADAR®), all of which were described in the following section.

Diaries, which were kept for seven to eight days, were used to measure audiences' listening habits. These participants were asked to complete a diary of what they were listening to, in terms of stations and formats, and the amount of time they spent listening. For example, if an individual were selected to complete a diary, he or she would have to recall that he or she listened to Radio Station 1 from 6:45 a.m. to 7:15 a.m., on the way to work, and listened to Radio Station 2 from 7:30 a.m. to 11:30 a.m. at work, and then listened to Radio Station 3 from 12:00 p.m. to 12:10 p.m. on the way to lunch. The problem with the diary method is that it is difficult for a participant to accurately recall what he or she listened to and for how long he or she was listening. "Arbitron claims that 65 out of every 100 diaries it receives are useable, a remarkable compliance percentage considering that the company mails almost two million diaries each year" (Hendricks & Mims, 2015, p. 275).

Nationwide is a service that reports the size and demographic information of a radio audience. The estimates reported include 350,000 respondents consuming radio for a total of seven days during a 12-week period. Nationwide is issued twice per year; once in the fall and once in the spring (Nielsen Audio, 2014e).

RADAR® is a national radio audience service provided by Nielsen. This reference guide stems from a study using a sample of more than 395,000 respondents designed to provide a national measurement of radio audience usage. RADAR® is released four times per year and includes information about the respondents, aged 12+, living in the

United States, excluding Alaska and Hawaii. The respondent is asked to provide seven days of listening logs (a diary) to be used to compile network audience estimates. Currently, "RADAR is the only service that measures audiences to cleared commercials" (Nielsen Audio, 2014e, p. 2).

Due to the growing, fast paced, competitive nature of radio, the need for broadcast research has grown (Hendricks & Mims, 2015). If a station is competing for a top spot in ratings surveys, it is no longer acceptable to just know the age and sex of the target audience. Qualitative and quantitative research has played a substantial role in the programming decisions made for broadcast radio (Hendricks & Mims, 2015).

Portable People Meter™

Arbitron is credited with developing the Personal People Meter™ (PPM™), which is used to report the target audience estimates (target demographic and total line reporting), medium, and listening habits. The PPM™ measures exactly what an individual is listening to and when he or she is listening by sending a nonaudible code to Arbitron's encoding equipment that is detected when audio signals are given off. "A station received credit for a quarter-hour of listening if the PPM™ records five or more minutes of exposure to the stations encoded signal winning that coded hour" (Arbitron, 2010). A PPM™ device can also detect online broadcasts, using inaudible codes, and a station is not required to subscribe to be able to encode. The audience rating is the number of people listening to a certain station and is calculated by dividing the number or people

listening by the population using radio. Nielsen acquired Arbitron in September of 2013.

Nielsen's radio rankings are calculated using PPM™ data, and then a summary of the analyses are sent to subscribing radio stations. The data from PPM™ are more readily available than the data that came from the diary method because the data is released more frequently. The invention of the PPM™ also allowed data to be analyzed and applied on a daily basis, versus getting the data every four to six months, after the data from the diaries were analyzed (Napoli, 2005).

The invention of the PPM™ has drastically altered the way radio stations are programmed. The data produced using the PPM™ changed the way programming is approached because PPM™ data are available in real-time. For example, formatics, such as mentioning the name of the station, name of the show, the disk jockey's (DJ's) name, the call letters, and the frequency, have become far more important when measuring with the PPM™ (Geller, 2011).

> With the advent of PPM™, where listening is measured in real time [*sic*], without the listener or viewer having to recall his or her habits, or keep a diary, some types of formatics have become far more important, while others are not quite as vital as they once were. (Geller, 2011, p. 52)

Changes in the way audiences are measured have also had a major impact on broadcasters (Adams, 2004). The real-time method used for PPM™ ratings can be a direct influence on how an audience is portrayed (and understood), because of their advanced response pattern (Napoli, 2005).

Additionally, Arbitron, now Nielsen Audio, produces what is referred to as the "books" in the winter, spring, summer, and fall to report their methods and procedures (Wimmer & Dominick, 2011). The books report average quarter-hour shares for persons 12 and older per station in approximately 272 different markets. Currently, diary markets use a 12-week survey period and the estimates are included in the book. Arbitron (2010) stated, to understand the *Arbitron eBook Reference Guide*, the reader needs to understand the audience estimates that are reported. The three basic estimates reported are persons estimates, ratings, and share:

> Persons estimates are the estimated number of persons listening. A rating is the percent of listeners in the universe of the measured survey area population. Finally, share is the percent of one station's total daypart estimated listening audience. (Arbitron, 2010, p. 7)

In markets monitored by and measured with the PPM™, the *Radio Market Report* occurs during a four-week survey period (Arbitron, 2010). In diary markets, a 12-week period is covered. Each estimate is included for the survey area, demographic, and daypart (the time of day each segment is aired; Arbitron, 2010). These estimates are given for Average Quarter-Hour (AQH) and Cume (Arbitron, 2010). AQH refers to the average number of people who are listening to a particular radio station for at least five minutes during a 15-minute period. Cume describes the total number of persons who tune to a radio station for at least five minutes during the course of a daypart.

The Millennial Generation

New technologies, including the MP3 player, Internet radio, and satellite radio (i.e., Sirius© XM) may contribute to younger audiences shifting away from terrestrial radio (traditional AM/FM) and be the reason for the decrease in time spent listening (TSL) (Albarran et al. 2007). MP3 players have been suggested to be the biggest threat to radio (Bachman, 2005). Although it may be challenging to understand these new platforms of media and technology, the new platforms may provide many opportunities for market researchers (Galloway, 2013).

With the exception of news, young people are parting with AM/FM radio. If the listening habits of these young people continue in this direction, programmers will have to change the way that they program radio. Without a change in programming, radio may lose the ability to attract advertisers and, therefore, generate funds, thus, affecting terrestrial radio's long-term future (Albarran et al., 2007).

The ability to group a population into generations is known as the generational cohort theory (GCT). GCT is generally used for market research for defining a target audience. Criteria defining generations in the literature varies greatly (Coomes & DeBard, 2004; Dries et al., 2008; Howe & Strauss, 1991; Moore, 2012; Nielsen Audio, 2010). The constraints of the generational cohorts for this study were based off of Nielsen Audio's classification for a generation. Because persons under the age of 18 could not participate in this study, participants born in 1995 and 1996 were treated as Millennials for this

study. Generational cohorts, as they are described in the literature, are noted in Table 1, in which the ranges of each generation were noted by year.

Table 1
Generational cohort describing what classifies a generation and how their definitions differ in literature

Generation	This study	Nielsen Audio[a]	Dries et al.[b]	Howe & Strauss
Silent	1925 - 1945	1925 - 1945	1925 - 1945	
Baby Boomers	1946 - 1964	1946 - 1964	1946 - 1964	1943 - 1960
Gen X	1965 - 1976	1965 - 1976	1965 - 1980	1961 - 1981
Millennials	1977 - 1996	1977 - 1994	1981 - 2001	1982 - 2004

Note. [a] Nielsen Audio, 2010; [b] Dries et al., 2008; [c] Howe & Strauss, 1991

Additionally, factors included in shaping a generation included major events and technological advances that shape the attitudes and beliefs of people in a specific cohort (Schewe & Meredith, 2004). Each generation's credo and significant events that the generation identifies with were noted in Table 2.

Table 2
Generational credos and significant events as described by Dries et al. (2008)

Generation	Significant Events	Credo
Silent	Great Depression, WWI, Dust Bowl	"We must pay our dues and work hard"
Baby Boomers	Kennedy/ King assassinations, moon landing, Vietnam War, 1960s social revolution	"If you have it, flash it"
Gen X	1st oral contraceptive, cold war, 1973 oil crisis, AIDS, Three Mile Island	"Whatever"
Millennials	MTV, Internet, fall of Berlin Wall	"Let's make this world a better place"

Several technological advancements have occurred since the early 1980s, including the Internet and smart phones, which allowed consumers in the Millennial Generation to have constant access to this technology. There are approximately 78 million people who can be classified as belonging to the Millennial Generation, and because they are so substantial in size, they are the primary focus of media outlets and marketers (Moore, 2012). This generation of consumers is causing a shift in marketing strategies in markets across the world (Moore, 2012).

Millennials represent the same amount of the U.S. population as Baby Boomers (Nielsen Audio, 2014f). Representing 24% of the population, Millennials provide an opportunity for broadcast researchers to effectively target an audience by knowing what they are listening to, watching, and buying (Nielsen Audio, 2014f). Including the Millennials in the context with the other generations will help researchers fully understand the size of this relatively new generation (Nielsen Audio, 2014f). Figure 3 depicts the U.S. population, divided by generation. This figure demonstrates one-half of the population consists of the youngest generations (Millennials and Gen Z).

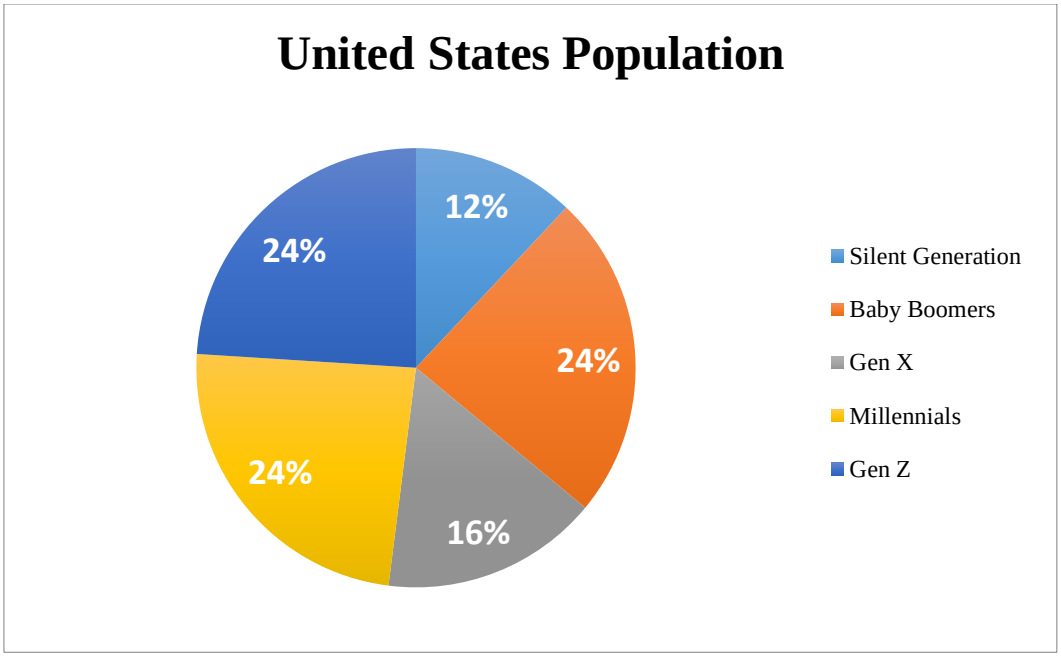

Figure 3. Percentages of each generation making up the U.S. population. This graph demonstrates the importance of the Millennial and Gen Z generations.

The Millennial Generation is considered the most racially and ethnically diverse generation (Futrell, 2013), and is said to be the next great generation, because of the impact they will have on society (Coomes & DeBard, 2004). Therefore, it is imperative to understand their attitudes and beliefs. Moore (2012) suggested there is a knowledge gap between Millennials and other generations, and further suggested Millennials are "superiorly adept at using these technologies in their daily life compared to older generations" (Moore, 2012, p. 441).

Millennials are often stereotyped by several characteristics (Martson, 2009). However, for the purposes of this study, I will focus primarily on the unique aspects of Millennials. Nielsen Audio (2014f) reported that Millennials

- are the founders of the social media movement;
- prefer to live where social interaction is readily available;
- value creativity and authenticity;
- care for their friends, family, and community; and
- prefer to be constantly connected to their "social circles." (para. 1)

Nielsen Audio (2014f) also reported, however, "[Millennials are] also coming of age in the most dire economic climate since the Great Depression—making their families, communities, and social networks even more valuable as they band together" (para. 1). Considering how high Millennials value their social interactions, and understanding the Millennial Generation, as a whole, is only the start to being able to connect with them via broadcast content.

Social Cognitive Theory

When Bandura relabeled the social learning theory to the social cognitive theory (SCT), he wanted to focus on the way people construct their realities, adjust, understand the information, and undertake the task at hand. SCT separates biological factors (personal) and environmental factors, and focuses on bidirectional (reciprocal) influences that can alter human functions and communications (Pajares, Chen, and Nabi, 2009).

Bandura (2001a) noted there are three considerations that make up the major components of SCT, which interact with each other in a triadic, reciprocal structure:

personal, behavioral, and environmental determinants. Each of the determinants function as a significant component in the triadic structure (Bandura, 2001a).

SCT Determinants: Environmental determinants include the organizational environment; the way the environment affects its surroundings, and an individual's reaction to behavioral involvements (Bandura, 2001a). "In (SCT), people are agentic operators in their life course not just onlooking hosts of internal mechanisms orchestrated by environmental events" (Bandura, 2001a, p. 4).

Behavioral determinants are described as the options that are a part of the organizational environment (Bandura, 2001a). An individual's behavior is affected by how he or she chooses to interact with the engaging brand and the cognitive ability or focus of the individual (Brodie Ilic, Juric, and Hollebeek, 2011). Personal determinants are self-beliefs of goals, thoughts, and reactions (Bandura, 2001a).

Personal determinants can be identified by an individual's feelings and if he or she believes he or she is connected with a brand or not, based on their level of engagement (Brodie et al., 2011). Although each of the determinants can be isolated to better describe the static nature of each component and determinant, the interaction between and among determinants must also be considered because the dynamic interaction may have an effect on a measure of outcome; i.e., the whole is greater than the sum of the parts. Holistically, the determinants are continually considered to confirm and clarify if

findings are causal over time and they operate as a whole and contribute to the experience (Bandura, 2001a). The triadic reciprocal relationship between and among determinants in Bandura's (2001b) social cognitive theory is illustrated in Figure 4.

> In the transactions of everyday life, behavior alters environmental conditions, and behavior is, in turn, altered by the very conditions it creates. The bidirectional relation between behavior and environment is not disembodied from thought, however. (Bandura, 1999, p. 8)

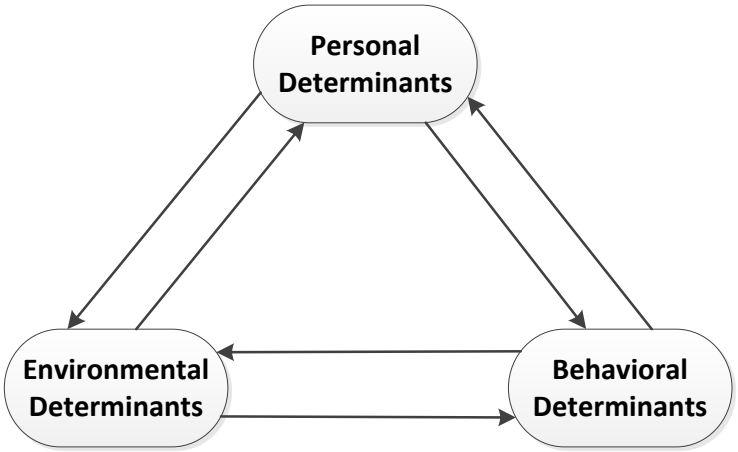

Figure 4. Bandura's social cognitive theory

Because audience plays an influential role in individuals' behavior, not being familiar with the audience could be detrimental in mass media communication. In a market where the audience may be difficult to identify, it only makes communicating with the audience more challenging (Litt, 2012).

Bandura (2001b) noted people not only act on what they are feeling or doing at the time but they also self-examine those actions. The intentions a person has to listen to or not listen to the radio stems from intentionality, referring to "the creation of an engagement

in plans and strategies by which people realize predetermined intentions to act" (Pajares et al., 2009, p. 285).

Bandura (2001a) also noted the ability people have to control their own life is what makes what makes us human and makes us unique. Broadcasters have the capability to use these human beliefs and behaviors as a factor in the decision-making process allowing for effective cognitive thinking. Theoretically, when broadcasters examine the personal determinants of listeners through research, broadcasters may have a deeper understanding of the audience (Bandura, 2001a). "The validity and functional value of one's thoughts are evaluated by comparing how well thoughts match some indicant of reality" (Bandura, 2001b, p. 269).

SCT provides insight to the media influences on an audience and their attitudes, beliefs, and values (Pajares et al., 2009). Based on Pajares et al.'s (2009) description of SCT, content can positively and negatively affect audience members' behaviors:

> As we consider the literature on the intersection between media and (SCT), it is evident that the theory has been used to explain both unintended (and usually negative) as well as intended (and usually positive) effects of media depictions. (Pajares et al., 2009, p. 287)

It is critical to understand the psychosocial side of the mass media because of the communication influences it has on human actions including "human thought, affect, and action" (Bandura, 2001b, p. 265). Personal experiences assist in understanding how an individual relates to their surroundings (environmental determinants) and various

events. An individual's experience can provide broadcasters with more information about a person and how he or she feels (affective) and thinks (cognitive) about something (Bandura, 2001b).

Audiences are the most influential element in behavior during mediated communication (Litt, 2012). Because broadcasters program for a specific audience, it is important to understand an audience's behavior and what influences their behavior. Having a better understanding of the audience can increase the effectiveness of communications used by broadcasters to reach their audience (Litt, 2012).

The purpose of using social cognitive theory was to explain the psychosocial functioning in terms of causation (Bandura, 2001b) for these listeners when it comes to choosing to listen to radio. Bandura (2001b) stated, the media has the capability to influence and create personal attributes, and could also alter pre-existing determinants. Bandura (2001b) also stated an apparent self-efficacy—a person's belief in himself or herself to have a positive outcome from a situation—can affect each and every phase of personal change, and it determines how individuals behave and why they choose to behave the way that they do:

> In this transactional view of self and society, personal factors in the form of cognitive, affective, and biological events, behavioral patterns, and environmental events all operate as interacting determinants that influence each other bidirectionally. (Bandura, 2001b, p. 266)

Communications media now have the ability to expand the reach and impact to more

people due to technological advancements made in the past 20 years (Bandura, 2001b). These advancements have allowed communications the ability to be tailored to individuals' behaviors and interests.

Social Exchange Theory

The social exchange theory introduces an emotional (affective) component to an interaction between two or more persons, thereby allowing a person to attempt to understand the other's feelings (Lawler, 2001). Lawler (2001) stated that if this interaction generates a positive result and is successfully accomplished, then the people involved in this interaction are likely to feel good about the interaction. "This will motivate each to interact with the same others in the future, expecting another enjoyable result" (Lawler, 2001, p. 348). Because people seek and form exchanges to receive benefits, the emotional process affects the outcome of the exchange (Lawler, 2001).

This social interaction can be applied when conducting survey research. Dillman, Smyth, and Christian (2009) stated that this interaction is "similar to asking for people's help" and if the researcher has a positive attitude then it could encourage participation (p. 23). Historically, Homans (1958) noted that exchanges are directly affected by a person's behavior. "Social behavior is an exchange of goods, material goods but also non-material ones, such as the symbols of approval or prestige" (Homans, 1958, p. 606).

Dillman et al. (2009) stated people feel a sense of compassion when they are asked to complete a questionnaire if it is going to help someone. Thus, the hand delivery method (door-to-door distribution) for household survey research was selected because it draws on the strengths of social exchange theory. When distributing questionnaires to selected homes, each researcher was provided a script to refer to when they made face-to-face contact with a resident. The script (see Appendix B) was written in a manner thought to evoke a sense of compassion in the resident and emphasize the importance of the survey to students' academic success.

Purpose Statement

After a topic is chosen for a thesis, a decision has to be made about how data will be collected. As a researcher, I had the option to approach my inquiry through positivistic or naturalistic approaches. Originally, I believed the way to find the answer to my research questions was to survey specific populations. However, market research companies have conducted several quantitative studies that have used primarily a quantitative, descriptive survey approach. The lack of qualitative research conducted by academic researchers led me to believe there was a need for qualitative research on the perceptions of radio listeners.

Lincoln and Guba (1985) stated the framework for perceptual realism is, "no one person—or, indeed, a group of many persons—can know all of reality at any point in time" (p. 83). I do not claim to have an exhaustive understanding of any population or to

make generalizations of any sort. Rather, I am seeking to answer my research questions based on the information provided by the participants in this study.

Conducting two parallel, independent studies, one qualitative and one quantitative, using different methods while addressing the same research questions is a multiple methods study (Morse, 2010). Although the findings from both studies support each other, they are self-contained and complete. Morse (2010) stated, when using multiple methods, each study can stand alone and is rigorous enough to be published as its own study.

A mixed method study conceptually uses two projects with data collected from different groups of people with different types of data collection methods, such as qualitative data collection and quantitative data collection. One of the projects is considered the core project and the other is a supplemental strategy used to collect and analyze data to answer research questions (Morse, 2010). Because the data in this study are dependent upon each other and each method plays an integral part of the project, I am using a mixed method technique.

The intent of this two-phase, mixed method, (QUAL + quan) study was to describe what Millennials listen to, in terms of radio format and platform, and why they listen. The first phase, and core of the study, will be a qualitative exploration of listening habits by conducting interviews with radio program directors and radio listeners. The reason for collecting qualitative data was to be able to provide a thick description of the listeners and programmers who were interviewed and to obtain psychographic data. The psychographic data will be used to separate and understand listeners' motivations for listening to radio through various themes applied to the social cognitive theory, specifically the personal determinants. The data from the quantitative study will be used to describe listeners' environmental and behavioral determinants, including what participants are listening to, when they listen, and how often they listen. The data from the quantitative study will also include demographic information representing part of the personal determinants of the listeners. The purpose for applying these data to the social cognitive theory is to understand the participants' perceptions of radio and how interaction of determinants may influence listeners' behavior. The QUAL + quan methods used in this study were described in Figure 5.

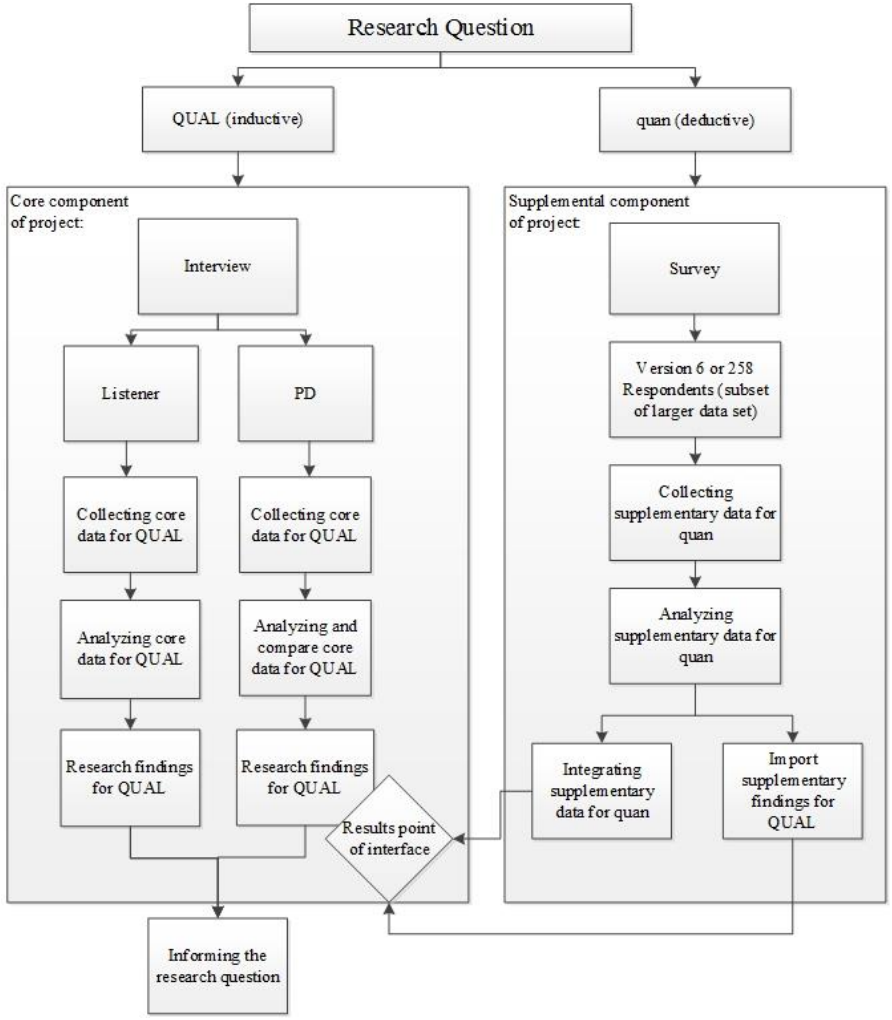

Figure 5. QUAL + quan method. Method as described in Morse (2010) in Tashakkori & Teddlie, 2010, p. 342

Summary

The overarching aim of this study was to understand the listening habits of Millennial radio listeners and the underlying reasons for their habits. To guide this inquiry, research questions and the methods used to address each question were presented in each method chapter: qualitative in chapter two and quantitative in chapter four.

The mixed methods in this study were presented in parallel. Chapter two included a description of the qualitative method, followed by the qualitative findings in chapter three. The quantitative method was described in chapter four, followed by quantitative results in chapter five. A discussion of the findings and results were presented in chapter six, which will enable cross referencing of the data and lead to the conclusions of the study. To better represent the participants included in this study and their uniqueness, the title of each chapter includes a direct quote from participants.

CHAPTER II

QUALITATIVE METHOD

"Make eye contact with the audience member" – Program Director, undisclosed location, 2014

This chapter describes the theoretical framework, research paradigm, participant recruiting methods, research design, data collection protocol, and the analyses and interpretation of the data used in this study. Research design, protocol, and data collection for this study were approved by the Texas A&M University, Institutional Research Board (IRB2013-0109).

Data were collected during an eight-month period, beginning June 2014 and concluding in January 2015. Using social cognitive theory to guide my inquiry, I aim to describe how environmental, behavioral, and personal determinants (cognitive and affective) influence Millennial listeners' when listening to radio. Understanding these determinants provides a deeper explanation for why the participants of this study are listening to radio. I want to be able to understand how these participants think and feel, and thereby connect to radio. Bandura (2001b) stated, people are not just reactive beings and their thoughts, environment, and feelings shape who they are and how they self-regulate. I want to understand these events affecting the listeners' thoughts and actions.

Unstructured interviews were conducted with Millennials encountered in public settings across the Southwest United States, which helped me understand how each individual listens to radio. When necessary, the Millennial was contacted for a follow-up interview to provide more information about their listening habits. Semi-structured interviews were conducted with CHR (top 40) radio program directors (PDs) in major U.S. radio DMAs.

To increase the soundness of this study, I followed Lincoln and Guba's (1985) suggestions for establishing trustworthiness. This included providing evidence of credibility, transferability, dependability and confirmability, which will be subsequently described in this chapter. After considering and attempting multiple initial coding tactics, I selected a grounded theory approach and the social cognitive theory as the main framework for coding and analyzing these data.

Framework/ Paradigm

The purpose of this study was to understand Millennials' listening habits, specifically, the cognitive and affective (emotional) connections a listener has with radio. I believe people primarily connect to music and radio on an emotional level and listen based on their mood and their memories associated with their personal experiences. Understanding these personal experiences may lead to more effective targeting. I used Bandura's SCT as a framework for this study to be able to analyze these experiences in a

way that could be divided and understood in the three categories of personal, behavioral, and environmental determinants.

> (SCT) provides an agentic conceptual framework within which to analyze the determinants and psychosocial mechanisms through which symbolic communication influences human thought, affect and action. (Bandura, 2001b, p. 265)

SCT provides guidance for observing how people are affected by media influences and communications. Understanding a participant's personal, behavioral, and environmental factors can help researchers understand why the listener's behavior is the way it is (Bandura, 2001b). "Structural interconnectedness provides potential diffusion paths; sociocognitive [*sic*] factors largely determine what diffuses through those paths" (Bandura, 2001b, p. 265).

Research Questions

Research Question 1: How do environmental factors influence Millennial listeners in the United States?

RO1.1: Describe the environment (listeners' previous experience) in which Millennials consume radio programming.

RO1.2: Describe the environment (place) in which Millennials consume radio programming.

RO1.3: Describe the environment (device) through which Millennials use to consume radio programming.

RO1.4: Describe the environment (platform) through which Millennials use to

consume radio programming.

Research Question 2: How do behavioral factors influence Millennial listeners in the United States?

RO2.1: Describe the behavior (hours of music listened to in a day) of Millennials when consuming radio programming.

RO2.2: Describe the behavior (time of day listening to music) of Millennials when consuming radio programming.

RO2.3: Describe the behavior (format preference) Millennials have when consuming radio programming

Research Question 3: How do personal factors influence Millennial listeners in the United States?

RO3.1: Describe the personal factors (perceptions of radio) Millennials have when consuming radio programming

RO3.2: Describe the personal factors (perceptions of music) Millennials have when consuming radio programming

Procedure

Population and Samples

I used purposive sampling for this study. Purposive sampling is selecting a sample from a population, based on specific characteristics, which eliminates those who do not meet

the criteria needed for the study (Wimmer & Dominick, 2011). This type of sampling was appropriate because it is commonly used in mass media research. For this study, there were specific criteria needed to meet the needs of this study; thus, purposive sampling was necessary to select CHR program directors (PD). Only CHR PDs were selected for this study because Nielsen describes the primary target demographic for CHR stations as ranging from 18 to 24 years of age, which fits the operation definition of the Millennial Generation used in this study. Listeners were selected to participate in this study because they belong to the millennial generation.

Broadcast Radio Program Directors

Individuals who work in the radio industry often use terms such as "major market" or "mid-major" to describe radio markets by size; however, there is no widely used definition of the terms, so understanding of the terms varies greatly. For example, the term "major market" is often used to describe the largest 25 metropolitan areas, but some may include Nielsen markets as small as 50. The National Association of Broadcasters categorizes market size differently for the purposes of annual awards, using the terms major, large, medium, small. Nonetheless, little formal categorization criteria exists; i.e., criteria for major market are markets ranked 1-25 or markets 1-50. For interviews, I selected program directors of CHR stations in metropolitan radio markets ranked by Nielsen ranging from DMA 1 to DMA 50.

I chose the CHR music format (see Appendix C) because, according to Nielsen Audio (2014a), a target audience for CHR consists of individuals ages 18-24, which would, therefore, be included in the Millennial Generation. CHR radio has a lot of crossover in terms of the music they play. For example, trending (being played frequently due to likeability of the song) rock and country songs that make the Billboard Top 40 list may be played on CHR stations, causing CHR radio to be ranked highly. I have personal (positive) bias to CHR because I have worked as a radio DJ and promotions assistant for a CHR radio station. For the purposes of this study, country radio is another program format that would have been good to consider. The reason for not selecting country radio was because a recent qualitative study conducted by Edison Research (2013), *Country Radio's Heartbeat: The Lives of Your Listeners*, described the personal connections listeners make while listening to country music and I was interested to see how these participants connect with CHR music. Many of the participants in Edison Research's (2013) study demonstrated the importance of the connections made with radio through their stories of how they relate to a particular song or station based on personal events. For example, one participant related to a song because it reminded her of when her grandmother died; she related to that song on a deeper emotional level than others may. My interaction with listeners (face-to-face at station events and by phone while on-air) while working at a CHR station led me to believe CHR's music may not be as easy to relate to as country music, and I thought it would be interesting to find out the determining factors for time spent listening (TSL) for CHR stations.

Four semi-structured interviews with PDs were conducted over the course of seven months (June to December 2014). When interviews were face-to-face, the interview took place in the office of the PD. The audio and video from the face-to-face interviews were recorded to increase the accuracy—and, therefore, validity—of the transcriptions. When interviews were conducted by phone, the audio was recorded. I took notes during the interviews and recorded my comments as the interview took place. In some cases, I was accompanied by a peer debriefer to conduct face-to-face interviews; in those cases, the peer debriefer and I debriefed by discussing the interviews and reconciled our notes. Additionally, debriefing of interviews occurred with a researcher who did not accompany me to the interviews. Debriefings were audio recorded and transcribed in a word document. After each interview, I noted my reflections in my journal. The interview protocol for PDs is included in Appendix D.

Millennial Radio Consumers (Terrestrial, Streaming, and/or Satellite Radio Listeners)

Because Nielsen is the largest and most commonly used source of radio metrics, the division of age demographics is typically categorized by age, 18-24, 25-34, 35-44, 45-54, 55-64, and 65+. The purpose of this division is based on listener cume composition. There is an assumption that different formats of radio target different age groups. For example, CHR radio targets the 18-24 age group. However, others have proposed approaches to age-related questions, including Geller (2011) who proposed that people's way of living is no longer the way it used to be.

Geller (2011) described and suggested the use of "LifeStage Demographics" as a way of accurately describing the target audience, and targeting their LifeStage instead of their age. Geller (2011) used people who wanted to sell their homes as an example of a LifeStage. A LifeStage is different from an age or generation because people who have a 30-year age difference can be in the same LifeStage. For example, an 18-year-old individual attending college for the first time and a 42-year-old individual attending college for the first time could belong to the same LifeStage. For this study I used Nielsen's age groups for studying Millennials. Because I did not know the LifeStage Demographics of my participants before the study, I could not use them as a predetermining category.

Protocol

The sample for this study included Millennials in major markets across the United States. I approached people, assuming they were Millennials (born after 1980) and asked if they would be willing to participate in my study, and confirmed they were a Millennial. I explained that I was a master's student at Texas A&M University and that the interview was for my thesis. If they agreed to participate, I then asked if they would be willing to be audio and video recorded and I had them sign a media release form (see Appendix E).

To describe the rank of the metropolitan radio markets, I used Nielsen's DMA rankings (by population), which range from most populated (DMA 1 – New York City, NY) to

least populated (DMA 272 – Beckley, WV), as a starting point for selecting a purposive sample.

Unstructured interviews are interviews that take place after a researcher has become familiar with the participants and has rather open-ended questions prepared to ask and does not have a specific direction that the researcher wants the interview to go (Lincoln & Guba, 1985). Brief, unstructured interviews were conducted with the Millennials who agreed to participate. The interviews were video and audio recorded, which improved the accuracy of the transcriptions, and, thereby, increased the validity of the study. Interviews were conducted in public settings near San Diego and Berkeley, CA; locations were publically accessible and varied by crowd size, activities, and demographics. Examples of locations included the San Diego County Fair and an ice cream shop near The University of California at Berkeley campus.

Initial unstructured interviews were conducted with eight participants and typically lasted between five to 15 minutes. To increase data quality, semi-structured follow-up interviews were conducted with five of the participants and typically lasted one hour. In some cases follow-up interviews were not possible, however, the data from the initial interviews were included in the findings of this study. The interview protocol for listeners is included in Appendix F. I transcribed and coded the interviews. After each interview, I noted my reflections in my journal to increase dependability. Each participant's contact information was saved in case follow-up interviews were needed.

Semi-structured interviews are interviews that take place after a researcher has familiarized themselves with the participants and has some prepared directional questions before the interview takes place that helps to shape the interview (Lincoln & Guba, 1985). Follow-up interviews were semi-structured and took place to help me better understand their listening habits. Because the answers were open-ended and conversational, the questions asked in the interviews allowed for more in-depth answers.

Because I want to understand how someone relates to music on a personal level, these questions were necessary. Some of the questions that were asked in the interviews stemmed from conversation that provided me with answers to questions that I did not think to ask before the interview took place.

I contacted radio stations in San Diego, CA; San Francisco, CA; Los Angeles, CA; Las Vegas, NV; Houston, TX; Dallas, TX; San Antonio, TX; and Austin, TX, by phone. When I made contact with someone at the station I told him or her that I was a graduate student working on my thesis and wanted to speak to his or her program director to see if I could meet with him or her for an interview. If the PD did not answer my call when I was transferred, I left a message briefly explaining the purpose of my call and included my contact information. If the PD answered my call, I briefly explained the purpose of my call and asked him or her if he or she would be willing to be interviewed for this study. Unfortunately, I was not able to reach some of the stations' program directors due to an invalid phone number listed in the station directory. When this happened, I

searched for their email, and then emailed the PD directly. It was very challenging to reach program directors due to the busy nature of radio. For example, I was in San Diego during a time near the fourth of July; some of the stations I contacted in the area had events going on and I was not able to meet with them. Most PDs also receive multiple emails on a daily basis, many of which are not from people they know, so some emails may have been overlooked or marked as spam, making it difficult to reach them.

I used a sampling method referred to as snowball sampling to reach additional PDs. Snowball sampling is often used in academic research and involves a researcher contacting participants and asking the participant to refer the researcher to another participant, based on a specified criteria. This type of sampling was appropriate because I do not know many PDs across the country and if the PD I was interviewing knew of another PD who would be good to interview, they could give me their contact information and a reference. I asked each PD I met with to refer me to another PD to interview with the intention of forming a snowball sample. Unfortunately, I was not able to interview the additional PDs because they did not meet the criteria of the purposive sample for this study, i.e., CHR PD who worked in a major market (DMA 1 – 50). For example, some of the program directors I was referred to did not program CHR radio. Due to these and other constraints of the study, i.e., time and money, there was not a foreseeable way to reach data saturation.

In some cases, the program director could not meet in person. When this happened, I conducted the interview by phone. I used a commercial, web-based conference call service, FreeConferenceCall.com, which allowed me to set up a toll-free phone number that the participant could call and also enabled me to record the phone call. After the call was complete, I downloaded the recording to my computer and saved a backup on my external hard drive.

Analysis and Interpretation

Analyses and interpretation of qualitative data can be approached many ways; e.g. metonymic, ironic, or paradigmatic (Lindlof & Taylor, 2011). I began with informal analysis by taking field notes during the interviews with the program directors. These notes were transcribed and merged with the formal transcriptions from the audio recordings.

I included my attitudes, values, and beliefs to the study by journaling reflectively and reflexively throughout the entire process. Not only did I journal before, during, and after each interview, I also wrote in my journal about things that were going on during the seven months of data collection. This technique allowed me to journal about things that were going on around me (my environment, my life experiences and events) at the same time of data collection. This process is important because it allows a researcher to be aware of his or her biases; I believe it personally helped me acknowledge my biases

throughout the study. Acknowledging bias informs a researcher and the reader that the study conducted is not assumed to be without errors.

My comments were written during each interview and were transcribed and coded with the other data as a part of in-process analytic writing. In-process analytic writing is when the researcher writes comments and starts to make categories and themes while they are in the process of collecting data. All comments were transcribed in red text to differentiate my comments from those of the participants. Debriefings were written after every interview by myself and sometimes with a research colleague. In-process memos were written and used to help develop themes during the time of data collection.

For this study, I followed Lincoln & Guba's (1985) suggested activities to establish trustworthiness. According to Lincoln & Guba (1985), establishing trustworthiness includes providing evidence of credibility, transferability, dependability and confirmability. Establishing trustworthiness is important to ensure that the study is true and dependable (Lindlof & Taylor, 2011). For example, if a researcher asks each participant a different set of questions and does not use multiple forms of evidence, the study would not be credible, reliable or valid (Lindlof & Taylor, 2011).

Credibility is a trustworthiness criterion used to increase the internal validity of the study (Lincoln & Guba, 1985). Credibility is key when it comes to establishing trustworthiness and can be accomplished by prolonged engagement, persistent observation, and

triangulation (Lincoln & Guba, 1985). For this study, I addressed credibility by triangulation, keeping a reflexive journal, peer debriefing, peer revisions, and member checks. Lincoln & Guba (1985) also stated to be mindful that with naturalistic inquiry, credibility is open-ended and cannot be considered unflawed.

Another method for establishing credibility is through crystallization as described by Ellingson (2008). Crystallization, originally known as triangulation, is a method for "gathering multiple types of data seen through multiple lenses" (Tracy, 2013, p. 236). Crystallization is addressed by using multiple co-researchers' opinions and multiple forms of data collection (Tracy, 2013). For this study, I addressed crystallization by conducting different types of interviews, including unstructured and structured interviews with Millennial listeners, and by the inclusion of co-researchers' opinions.

Conceptually, transferability exists when the conditions of the study fit and are transferable to other texts (Lincoln & Guba, 1985). Establishing evidence of transferability can be accomplished in several ways, including thick description (the data are rich and meaningful), the descriptions make sense to the reader, and the findings are comprehensible (Miles & Huberman, 1994). For this study, I opted to include other researchers and asked them to discuss interviews and observations with me to provide a thick description that is more meaningful to the reader and easily understood. To accomplish transferability thick description is necessary (Lincoln & Guba, 1985). For

this study, I addressed transferability by attempting to have as thick of a description of my participants as possible.

Dependability and confirmability are techniques used to examine the data and the process it takes to collect the data to be consistent (Miles & Huberman, 1994). Dependability and confirmability are important because they help establish reliability, which thereby makes the data reported more valid because "an unreliable measure cannot be valid" (Lincoln & Guba, 1985, p. 292). Dependability and confirmability are often addressed by keeping a detailed audit trail (Lincoln & Guba, 1985); thus, I kept my own audit trail in my journal throughout the study.

Multivocality involves including multiple voices in the findings while being aware of how your own voice and others voices may vary (Tracy, 2013). I used multivocality by including my voice, my participants' voices, and my co-researchers' voices.

Coding

Coding data allows the researcher to make connections or links between data. Coding of qualitative data can be approached many ways; e.g., inductive, deductive, abductive, and discovering constructs from generative inquiry (Lincoln & Guba, 1985). I analyzed the data using a constant comparative method. The process, in which categories emerge from an ongoing process where the researcher compares the units of data with each other, is known as the constant comparison method (Lindlof & Taylor, 2011). Using the

constant comparison method allows the codes and categories to change and evolve throughout the study without altering the terms of the framework.

Demographic data, including age, sex, and race were pre-coded and put into their own category. Because my findings stemmed from specific observations and interviews, inductive reasoning was used for this study. I used an initial unrestricted form of open coding while in the field. Open coding is the first stage, line by line, coding allowing the researcher to see how the data will be addressed later (Lindlof & Taylor, 2011). This included marking certain quotes with an asterisk and making notes next to them for future coding.

A codebook was kept to track of all of the data that were coded. Lincoln and Guba (1985) suggest writing a theoretical memo in the middle of coding to help determine meanings of the categories. Thus, a theoretical memo was written after each time I coded data, which helped me to understand and visualize the coding process, and to form my findings.

After initial coding steps, I integrated the data using new code sets and making category connections and setting the overarching theory using axial coding, creating new codes that help link categories (Lindlof & Taylor, 2011). I then teased out the key variations and non-relevant properties.

All transcriptions were typed and saved in a Microsoft® Word document. Back-ups of the data were saved to the Digital Media Research and Development Lab's external hard drive. The data were also saved on my computer and on my external hard drive.

After the interviews were transcribed, I entered in a page break after each individual thought. This allowed me to print the thoughts on to separate note cards for coding. Before the cards were printed, they were numbered to keep track (an audit trail) of where they came from in the transcript.

I shuffled the note cards and then began to organize them into similar categories. As a new category emerged, I would write the category title on a sticky note and would put the thoughts that belonged with it in the corresponding pile. There were overarching themes that went along with each category, which were indicated by a different colored sticky note. I compiled these categories and themes on the floor in my office to keep them separate and have a better visual of where these thoughts belonged.

I repeated this shuffling method every time I added more data to discover what categories would develop after the new interviews. This allowed me to incorporate the constant comparative method where I could refer back to my coding from previous interviews.

After data were coded and put into appropriate categories or themes, I narrowed down the categories to fit into one of three categories. In some cases, a code fit into more than one category, in those cases, I reprinted the card and put it into every category it fit into. The three overarching categories used were personal determinants, environmental determinants, and behavioral determinants.

CHAPTER III

QUALITATIVE FINDINGS

"Are they a window to the world, meaning people look through them into their lives for entertainment, knowledge, and news? Or are they mirrors reflecting the audience's tastes, thoughts, and suggestions at that particular moment?" –PD, undisclosed location, 2014

The purpose of this study was to understand the cognitive and affective (emotional) connections a Millennial listener makes when consuming radio programming. The aims of the research questions were to describe the personal, behavioral, and environmental characteristics associated with Millennial's listening habits. Interviews were conducted with CHR PDs and Millennial listeners. Details regarding research questions, interview protocol, and methods used for qualitative data analysis can be found in chapter two.

To better understand the findings of this study, the findings were separated into two sections. The fist section describes the findings from interviews with the program directors. The second section describes the findings from interviews with the millennial listeners. The two sections were further broken down to describe categories that emerged from the interviews. Pseudonyms were used to protect the participants' identity.

Program Directors

Four major categories emerged from interviews with PDs. The first category that will be addressed is an introduction of characters, explaining how the PD got their start in radio and experience they have. The second category is audience, and is addressed for the reader to understand who the target audience is, the size of the market the PD is dealing with, and challenges the PD has when programming their station. The third category that will be addressed is programming tools, such as research companies and other tools a PD uses to program a station. The fourth category is the brand and it explains how a PD creates a brand and communicates the message they want to convey to their audience.

Introduction of Characters: Background and Experience

Andrew got his start in radio right out of college. "I was just out of college as an undergrad and wanted to get into, for a lack of a better term, show business, and the music industry, and I love music" (Andrew). He started out by producing morning shows and then worked his way through all of the day parts before he became a PD. "What I had to do was learn my way around" (Andrew). After working several different positions he decided that he wanted to become a PD.

Jack said he got his start in the mid 1980s. "Back in the 1900s (sarcastically). I have been doing radio since 1984" (Jack). He has experience on the air and behind the scenes being a PD. He started programming his current station two years ago.

William got his start in radio at 19 and due to a failed baseball career, he became a PD by the time he was 24. “A lot has to do with ego but a bunch of it had to do with drive. I knew where I wanted to go” (William). He started out on-air but wanted to do more. “I had gotten to a point as an on-air personality and I felt like I could make a bigger impact on my station if I was making decisions for the radio station” (William).

David started in radio at a young age. “My high school had a radio station where we would play music for the lunch hour and I started there” (David). After graduation he said he worked for his college radio station as well. “When I graduated I moved to Florida. Believe it or not I started working as an assistant golf pro and played a lot of golf and decided I wanted to get back into radio. To get my foot in the door I took a job as Chuck The Duck, so I dressed up in the duck outfit and went out to remotes and appearances” (David). He then worked his way into the promotions director job and started doing weekends on-air. While David was working there, he sent out tapes and his resume all over the United States and took a job as the night DJ at the same station he is now the PD for.

The Audience: Market, The Millennial Generation, and Challenges

A market is defined as an area in which products can be sold. In the case of radio, advertising is the product being sold to the market. Each PD who was interviewed for this study worked in a different market. Each market was unique and had different demographics that make up the market; thus, programming for an audience varied based

on the market. “There could be records that are big here that aren’t big elsewhere. Or the exact opposite, which is probably more important, there are records that are huge nationally that aren’t huge locally” (Jack).

Each of the PDs stated that they have to focus on local radio programming to reach their particular audience. “This is the kind of town where there is a hometown feel even though it is a big market in terms of radio. People band together, there’s a local town feel here” (Andrew). David said, “There is just nothing about an automated station that is engaging or fun or entertaining.” Jack said that you have to know your audience when it comes to programming your station. “If you did not look that local stuff you were just playing whatever somebody in Seattle was really into and that cant help you at all” (Jack). David also said that their programming is focused on being local. “Our ratings are based on locals and the local dollars spent here” (David). David said that their market is different because they are very active and their schedules are different. “We are really unique because, in most cities morning drive is the monster and afternoons because people are driving to work and from work, but the busiest shift here is 3pm till 11pm. So really our afternoon drive works like a double drive” (David).

Engaging the audience is an important factor when programming a terrestrial radio station. “So you know we have to be engaged. We walk up to them talk to them one-on-one, you need to make sure that you’re in the same places that they want to go” (Jack). David said that this interaction really helps him connect with his audience and he enjoys

getting to do promotions that allow him to interact with his audience, specifically with contests and auditions. “We are doing what is called The Surrogate. We have listeners that have sent us videos of themselves as to why they should be the surrogate. It is an audition, not a contest.” (David). David said he narrowed it down to the ten best and each of them get a day on the air to fill in for their radio host, who is having a baby, and then the best one gets to fill in while she is out and get $2,500 cash and the on-air time. “That’s the type of stuff, to me, that makes radio fun” (David). Andrew said that you have to be able to identify with the audience in order to understand their needs. “I think when we are out there trying to find ways to identify and connect with our listeners we what hear what they have to say. It’s not so much about picking your favorite song, it’s about finding out what people really like” (Andrew). Andrew said that when you find out what the audience wants and needs them you can truly connect with them and your station would be a direct representation of the audience.

> We want to sound like a station that appeals to a aspirational 24-year-old woman who was crazy about going out and has a disposable income, she likes to party she has a full-time job, but doesn’t need to hear about Justin Bieber, or isn’t standing in line for Justin Bieber tickets. They’re going to be excited about going to see a Calvin Harris concert. She’s got that disposable income that she could use in Las Vegas and she could party and have a good time, and will be able to go back to work. Work hard play hard kind of thing. (Andrew)

William said if there is a disconnection from the audience then listeners can get turned away. “For example, a lot of things going on in New York and LA, like the Kardashians, we are all supposed to assume that since the TV show that Ryan Seacrest is passionate about, that we should all care about the Kardashians. Well here the Kardashians aren’t really well received” (William).

There has been speculation that terrestrial radio would die out several times. “The interesting thing everybody wants to say is that radio is dying, but when you think about everything they said that would kill radio, recorded music, satellite radio, Internet radio, on-demand, the iPhone®, sure it’s all come but nothing is killed it” (Jack). Jack said it hasn’t died because of that interaction and that terrestrial radio is the only medium focused on community. “Well my opinion on that, and you can tell me if I’m wrong, is people who are pro-satellite say I love my satellite radio is because there are no commercials. So there really isn’t an emotional connection” (Jack). Jack also said that people who choose to listen to terrestrial radio would give several reasons. “It’s the jocks, it’s the music, it’s to feel connected, it’s local information, it is news, and whatever it is there are always a whole bunch of reasons” (Jack).

David said that part the reason he loves being in the market he is in is because of the promotional events they get to do. “We are vibrant, we do contest, and we do party cruises to Mexico. We do a lot of interactive stuff“ (David). This idea of being apart of the community seemed to be important to every programmer. “(Undisclosed location) is very much community, very much family” (William). Andrew does a local toy drive every year with his radio station to make a difference in the community. “And socially, we do a toy drive every year around the holidays and hundred thousand with the collected for the Children’s Hospital. Our morning guy sits up Crane for five days, he

doesn't come down he doesn't see his family until he gets all of the toys. That is making an impact" (Andrew).

Programming for Millennials

Andrew said that dealing with Millennials as consumers can be confounding at times. "It is in every aspect, it's not just a programming aspect, you see it in the sales department, you see it everywhere" (Andrew). He said he thinks they have different goals and priorities that need to be better understood. "Maybe it's not important to have a mansion or a huge house. I think those priorities are changing and we don't necessarily have a full grasp on that. It's going to take a minute" (Andrew). David says he doesn't think it is extremely difficult if you pay attention to what is going on and what the Millennials want. "I think it is difficult for people my age that aren't interested in new music. So for me it is maybe easier because I like to observe how people react to new music, and I like to see their reactions to that stuff" (David).

Jack said, the difference between now and the past is that we used to be more of a push society. "We sat wherever we were and we waited for someone to tell us information. You can go back to the pony express, a newspaper, it could be six o'clock news, and it could be the local morning show will be on tomorrow morning commenting on last night or yesterday" (Jack). Societal changes seemed to be an obvious theme among all of the PDs. Andrew said, "there a lot of things that have happened to society over the last 10 to 15 years. Post-9/11 everything changed a lot especially in a generation too they grew up

with that." Jack also said that this constantly evolving society has changed the way that he programs. "It's constantly changing. We have more information coming at us at any given time than any other time in history" (Jack). He referred to being able to obtain any information you wanted to know from anywhere in the world all while sitting on the couch and eating a bowl of cereal in your robe.

Jack referred to the millennial generation as a "me society" and said that on a beautiful day he can look out of his window and see the skyline and maybe even take a picture of it, but if a Millennial were to see it they might take a picture of themselves with the skyline for example. Andrew noted that Millennials are known as entitled however; you can't let a few people account for the whole group. "And I think that is a bad rap because when I go back and say we were called slackers, it's not necessarily so" (Andrew). He also said he thinks that this generation wants to make an impact and change this world.

William said that one of the biggest challenges is staying ahead of his audience. "I age but my audience stays in the same pocket and yes a certain percentage of my audience will age out with the radio station" (William). Jack said that his Millennial audience want their voices heard and want to pick their own music and making their own decisions. "This is about me choosing to listen to a song 150 times versus that guy in the office building in Houston choosing the record I listen to" (Jack). David said you can't assume you know how a listener will react. "Never underestimate the apathy of the audience" (David). Jack said this generational gap has made it hard to stay on top of

what is new and trending and know what the listener wants. “Staying on top of those trends, it is the idea of Michael Jackson selling the number one album in the country for six months with thriller, Taylor Swift just sold 1.3 million albums. And while she continues to release records she won’t be number 13 weeks from now” (Jack).

Programming Tools: Personal Measurement Tools, Ratings, Diary, and PPM™

“I always say that great radio stations are just big fat mirrors. We can’t tell the public what they are going to like, and listeners what they are going to like, and what they are going to do” (David). He said that as a programmer he has to find out what they like and give it to them more than anyone else. There are several forms of research methods used when programming a radio station. “A lot of factors go into deciding if Megan Traynor should be all about that bass. We’re not all about that bass this week. That’s how we see it, that song can have another hundred spins week or not” (Andrew). All of the PDs I talked to used more than one measurement tool for programming. “We can see local Shazam©, we have local research, local sales. When you play a record locally you react or not react which probably more important” (Jack). Andrew said he uses a research company as well. “I’ll get reports back from this call out company and they will give me what people say. They will say things about diversity, they will say that they don’t really overplay songs, they say more music less commercials, the selection is more current, they like all that stuff” (Andrew).

David cross-references his data from research companies to help him program the music for his station. “So what I will do is look for a correlation of songs that score well with M scores, score well in research, score well in our sales, and will also add in our requests, text, and our Shazam© scores” (David). William looks at market sales every week, and uses focus groups to decide what should be played on his station. “You have research and focus groups things that need to be paid attention to. Just because I like watching the voice doesn’t mean my entire audience enjoys watching. So let’s not do 12 breaks in a row about the voice” (William). David said that taking all of these things into consideration is like fishing.

> I always make the joke and say well have you ever been fishing in Charleston? They will say no I haven’t and it is because there is no fish there, it’s a mountain. You have to go to Lake Meade because that is where the fish are. It is the same thing with this. If you are only fishing where you think they are, it won’t work, you have to spread a wide net. (David)

William conducts music meetings every week to get a better idea of what his coworkers think about a song, or programming, or talent they are considering to hire. Andrew said he also does mini focus groups and interacts with the audience he is trying to reach. Another form of audience measurement used is a digital logger. “When I sit down with my morning show, I have a digital logger where I can go back and listen to anything, so if I didn’t get to listen to or I can refresh myself, or I can hear for the first time” (Jack).

Andrew said he uses a system called *Selector* that automatically generates a music log; however, he says he cannot just rely on the system to program his music. “I’ve got my categories, I know how I’m going to do it, I would know how I’m going to put it

together, and I look to see how those songs are going to stack up, and I make sure that they all fit. There is a human element there" (Andrew). Andrew said there has to be motivation and things behind the programming, and that there has to be a soul and a center. "And it's looking good here, oh and is actually looking good nationally. You have all of this stuff, that's why my desk looks like this (laughs), you have all of that stuff in front of you and you look for some sort of connection to figure out what it is that people are positive about, what are they passionate about" (Andrew).

The diary was the primary way of measuring radio listening habits before the invention of the PPM™, but programmers do not think it is as accurate as other measurement tools. "Where the old days when people would write stuff down they would just put outline said yeah I listened to that station and I just listen to it all day. That's not accurate" (Andrew). William referred to it as more of a recall type thing, because you are asked to recall what you were listening to for the last eight hours. Jack said if he were to come in next week and ask someone to tell him what they listened to a couple of days ago they wouldn't be able to recall exact, real-time information. Jack also mentioned if people were to actually document what they were listening to at the exact time, then people would be writing and driving. "You guys are too busy texting to write that down" (Jack). Jack said that diaries became more about the perception of listening instead of what people were actually listening to.

Andrew said, the advancements in technology have changed way stations are ranked and measured. “And the rating system has changed. We went from, at that time, the diary system where people would write down what their favorite radio stations were. “Now people have little iPods, a phone, and they have a PPM™ and it measures what people listen to” (Andrew). Some programmers really stress about their station’s ranking since the invention of PPM™.

> “I think there are people who do sweat and lose sleep over ratings. I have a different probably thought or perspective than most. But I do think at the end of the day when the ratings come out, were all here to make money, so that’s the thing, and you want to be the one making the most money.” (William)

Jack said that if you compare the number of people carrying meters to total listeners, there is a big difference. “You know what we are really looking for a needle in a haystack there. At any given time there is 1800 people in the panel carrying meters to give the opinion of 3 million people” (Jack). William said there are around two million people in the city and the challenge is that every radio station is fighting over 65 to 70 people, and who is carrying the meter is even more important. “So you could do a white 40-year-old who drive motorcycles and you can then give that meter to an 18-year-old girl was in college and drives a Honda Civic and listens to Britney Spears. Making a change like that in a market effects radio stations quite a bit with PPM™” (William). Jack said, that is why it is important to put on the most compelling and interesting product all of the time. Jack said one of the pros to PPM™ is that it is real-time and that programmers can at least track what people are listening to. “With PPM™ at least it is actual listening. We know for a fact that they listened from this moment to that moment and they keep track of everything that they listen to” (Jack).

William said PPM™ has changed the way people program, some for the worse, and some for the better. “People said that listeners were tuning out when the Jock talks. So they thought, ‘Oh my gosh stop talking! Stop talking.’ Then we realized hey we stopped talking and we are making boring radio and people are not passionate about it” (William). David said, “You hear now in PPM™ world that we have to keep it tight and we have to keep our breaks under ten seconds. We have been a little counterintuitive to that because it is boring” (David). David also said, “If that is all people wanted out of radio, just music, they have iPhones® and iPods®, there are so many ways that you can just get music.” William said he wishes that one-day programmers can see past the ratings and focus on what is important. “I hope that we come to appoint some time, honest to God, I hope we come to the point where we can just go all right we are going to sell commercials for this amount of money and just go out there and be the best community radio station” (William).

The Brand: General Programming, The On-Air Staff, and Image

“People don’t buy what you do; they buy why you do it” (Andrew). Andrew said people are more interested in what is going on and will even go stand in line for a product. Jack said that these social advancements and interests have changed the way people interact with radio. “And there is probably more interaction going on with the audience now than ever, any time in history of radio” (Jack). Andrew said, it is important for this interaction to be as authentic as possible. “I think with twitter and Facebook and what we try to do

is sound real and sound like a friend to somebody" (Andrew). Andrew said, programmers need to have that connection with their audience for terrestrial radio to succeed. "Again there's a human soul too they build these relationships with people" (Andrew). Jack stated, "The idea is that it is a conversation that's also the other part that you don't get from any other source. Not only do you hear that person on the radio but also you can communicate with them via social media." David said he enjoys being able to connect with people via social media as well. "Now will social media taking over, request lines are a little more obsolete, we still get people calling in and interacting but now they can interact instantaneously from twitter and they don't get a busy signal" (David).

Jack said, the jocks play a big role in how people connect to the radio. "Are they (jocks) a window to the world meaning people look through them into their lives for entertainment, knowledge, and news? Or are they mirrors reflecting the audience's tastes, thoughts, and suggestions at that particular moment. Both of those ideas have a lot of merit" (Jack). William said, when it comes to training his on-air staff it is important to make sure you are relaying a message the listener wants to hear.

> As far as coaching talent it's the same way, a certain amount of it is instinct and a certain amount of it is that you have to help dial them in and make sure through coaching and through listening to audio or deciding what we are going to do tomorrow opposed to what we have done already. Then basically you can take anything in the framework of what is the give a shit for the listener. (William)

William said, when programming a CHR station you play the same songs as everyone else so there has to be something that sets you apart. "What are these guys bringing to

the table? Do they care more about the listener? Are they dialed in to my lifestyle? Or are they disconnected? Those are those things where the artwork, the art side what you do radio wise, becomes important" (William). David told a story about his daughter's friend and how she followed Iggy Azalea before she was famous, and when they started playing her on the radio she was ecstatic and said that is how she knew that Iggy made it. "So to me that also told me the relevancy of what we do in radio is that we are that thing that lets people know it is good now, its official, it has made the big time" (David).

Andrew stated, there is an image he wants to convey through his station and said, "Image is everything." Andrew said that he wants to be a station that stands out.

> We look at what we do and we are in an over radioed market. What's going to set us apart? We are all playing the same records, but what draws people it gives people some reason to come right here as apposed to up here? And with their heart to their head to go all right I need to be into this, this is where I have got to be, I got to be involved with this brand. We look at it like that, that's right, or why did we do that? (Andrew)

Andrew shared a video with us depicting the image he wanted for his radio station. It was a promotional video for the station. The video took place in a club with lights everywhere, and people jumping and dancing to a song called latch by the group Disclosure. It was a group of young individuals having the time of their lives at the club that night; and that is who he is trying to target. He said there are a lot of family targeted stations that will give away a family four pack to go to an amusement park; and while he thinks that is great, that is not the audience the is trying to reach. Andrew said that when you can do all of these things, that is when you have a successful radio station.

> You know someone told me the other day they know why I love what I do. It was that Kaiser song and we played it and I was excited that we got on the air, we were one of the first stations play it. We looked at Shazam© and looked in real-time and saw that it showed up. No one else was playing Kaiser at the time, unless they were at urban outfitters or something, but it showed up. That's exciting that's when you feel like you're making an impact. (Andrew)

Millennial Listeners

Millennial interviews were coded into three major categories: The first category addressed is personal determinants and is separated into two categories: perceptions of music, and perceptions of radio. The second category is behavioral determinants and it is broken down into three subcategories: time spent listening, format preference, and mood. The third category addresses environmental determinants and is broken down into three subcategories: place, platform and device, and experience.

Personal Determinants

Perceptions of Music

Many of the participants had very strong connections to music in their everyday lives. "Music is a great part of my life and I think hers (friends) too" (Kyle). Most participants wanted to hear music that they could relate to or connect to. "Music all comes back or goes back to the one location that is just a feeling that resonates deep in everyone" (Kyle).

Although some found CHR repetitive and didn't think it had any meaning behind it, others felt that they could connect to CHR. "I feel like the lyrics of top 40 might be a

different sound but I can still relate to it" (Ashley). Josh said, he did not care for the repetitive nature of CHR and could not stand that every song just repeated nonsense words like hey. Josh also stated that he could not relate to someone singing about "being in the club sipping purp and that sort of thing" because he had no emotional connection with the lyrics. "That is why I am in search—we are all in search to find the music that we like" (Josh).

Perceptions of Radio

A common reason for these participants listening to the radio is for new music discovery. Some participants pay for subscriptions to listen to music based on their travel times and distances. "I travel a lot, so Sirius© is nice because I don't have to switch stations when they get out of range, there are less commercials on it, and they have a 90s station" (Brittney). Other participants were not willing to pay for their music because they can get it for free other ways. "I honestly rarely buy music because I have the Starbucks ap so every Tuesday they send out free music and I always download those. Usually I find the songs that way" (Ashley).

Amy and Brittney said they like to listen to local radio stations, especially the morning shows. Brittney said she enjoys hearing someone on the radio because it makes her feel like she has a personal connection with the on-air personalities. "I feel like I've got a friend talking with me so that is nice when I am doing a 50 minute to an hour and a half drive by myself" (Brittney).

Behavioral Determinants

Time Spent Listening

Most of the participants spent a lot of time listening to some form of radio. “Oh my goodness, I would say there is maybe only a couple of hours out of the day when I am not listening to music” (Kyle). Some said it was apart of their everyday routine. “I mean right when I am going to sleep and just getting ready for bed or when I am getting ready in the morning is the only time I am not listening” (Kyle). Ashley said she did not listen to terrestrial radio very often, but she listens to other forms of radio such as Pandora and Sirius© XM often.

Format Preference

There was a broad range of formats listened to by the participants such as classic rock, Indy, techno dance, reggae, and rap. Amy said she listens to a lot of classic rock. Many of the participants enjoyed listening to multiple genres of music. “I do love alternative music but like she said I love all types of music. I have favorite bands that are in different genres like I love *Panic at the Disco*, which is more alternative. I like Indy people like Regina Spector and other types of music like that” (Kyle). Brittney said she also likes all types of music, but her favorite is 90s music. “I like Top 40; I also really like the 90s, I like musicals. So I am kind of all over the place” (Brittney). One of the participants mentioned that he didn’t care for CHR. “Bottom line is, I don’t like todays

pop music. It's not catchy; it's overdone and redundant. It just repeats itself and it doesn't have a good message behind it" (Josh).

Mood

A person's music selection can be a direct reflection of their mood. "[What I listen to]; it just depends on my mood, honestly" (Rachel). Brittney said that she chooses genres based on the way she is feeling at the time. "If I am feeling sad, I listen to more like Indy" (Brittney). Brittney also said that she loves listening to CHR because it has a happy and upbeat vibe. However, Josh did not care for today's pop music and said, "I feel kind of brainwashed, like I am forced to listen to this (pop) music over and over again."

When the participants were asked about their favorite songs, the main reason why they were their favorite is because of the feelings associated with that particular song. "It puts me in a good mood, I don't really know why, I guess because the background music chills me out. It just really relaxes me and puts a smile on my face every time" (Brittney). Ashley said her favorite song is fancy by Iggy Azalea, "I don't really know why, but it just puts me in a good mood and I always want to dance to it. It gets me fired up for whatever I am doing."

When talking about listening to certain formats based on mood, Kyle said, "I think if you are in the right mindset you can relate to just about any type of music or any song."

Some participants mentioned that the memories associated with the song also affected what they listen to. Brittney said that the memories associated with the song affected her mood and said, “If I like it and I am in that mood then I will listen to it.”

Sometimes participants told stories of their everyday lives and would relate their favorite song with what they are doing at the time they are listening to it. “There are these things called caravan shifts where we just drive the radio station vehicles around and I always listen to that song. I can literally just listen to it on repeat” (Rachel).

Environmental Determinants

Place

Most of the participants noted that they listen to the radio in the car, at home, and while at work. Ashley said she listens while she is at work, when she is at home, and when she is just relaxing. “When I am driving I am listening to music; when I am at work I am listening to music” (Kyle). The majority of the time people stated that they listen while they are driving. “When I am driving I guess is when I listen to it the most” (Brittney). Another place Ashley listened to the radio is at the gym when she is working out. “And working out! I couldn’t work out without music” (Ashley).

Platform and Device

There were a wide variety of platforms and devices that the participants used to listen to radio. “(I use) a ton of apps, I have a YouTube app and Songza©. I love Songza©

because there aren't any ads like on Pandora. I love Shazam© because I used to hate when I didn't know what song was playing, but now I am like 'hey I have Shazam©!' I love having that on my phone" (Ashley). In most cases, the platform used depended on what the person was doing at the time.

> If I am driving, I will try and remember the lyrics to the (new) song or a phrase and I will look it up and I will either download it on iTunes or I will go to the iTunes store and listen to other stuff by that artist, and if I really liked the song and I might actually go out and purchase the album. (Kyle)

The most common device used to listen to radio was an iPhone. "I have an iPhone and I have a stereo system that I plug my iPhone into and a little speaker, but I mostly use my iPhone though" (Ashley). While most people used their iPhones, Kyle said that he likes physical CDs and said, "I think I am the minority because I will buy copies of CDs" (Kyle).

It was stressed that keeping up with technological changes is very important when listening to music. "I feel like that (keeping up with technology) is very important especially because we work in promotions and we need to know what everyone is using. We actually use iPads and iPods every day for work" (Rachel). Kyle and Rachel both work for a radio station and Kyle said, "Especially in this type of industry we are in, it (keeping up with technologies) is almost like a necessity." Ashley said if someone doesn't know how to use these new technologies, others might think, "whoa what world are you living in?"

Experience

Every participant said being able to relate to a song or station is the most important thing when choosing to listen. “I connect to music through different types of relationships and she is a really good friend of mine and so I think of her and I was like yeah” (Kyle). Some connect to music based on relationships with family or friends. “My dad sort of brought me up on that. I don’t know there is just a nice connection I have with my father through it.” (Amy). Kyle said he grew up listening to music with his dad and that listening to that music “Is almost comforting in a way.”

Brittney stated, memories can be triggered when listening to a song or radio station. “Like that Ke$hia song came on, the tick tock song, and I remember my little brother introducing it to me and he was like ‘pedicure on my toes’ (laughs) and he was really in to it, so I always flash back to that when I hear it” (Brittney). Ashley agreed with Brittney and said, “Depending on who you are with and the experience you are having at that moment it will always be in my head” (Ashley).

> Like that time is was something my brother did so I think it is just something that reminds you of being somewhere or being with someone and listening to it and sharing a comment, you know, like a friend and mine’s song was hot and cold by Katy Perry just because we were listening to it in the car all of the time. (Brittney)

CHAPTER IV

QUANTITATIVE METHOD

"We are all in a search to find the music that we like" – Millennial Listener, San Diego, California, 2014

In this chapter I described the methods used to collect quantitative data during a six-month period (May 2014 – November 2014). Using social cognitive theory and social exchange theory as the frameworks for this study, I aimed to describe the personal, environmental, and behavioral determinants of radio listeners. Quantitative data were collected using self-completed questionnaires, which were distributed in selected geographical areas, including Houston, TX; Dallas, TX; College Station, TX; San Diego, CA; San Francisco, CA; Fresno, CA; and Denver, CO. Specifics of the questionnaire design and content, as well as the population, sample, and distribution methods are described in this chapter.

Research Questions

Research Question 4: How do environmental factors influence Millennial listeners in the United States?

RO4.1: Describe the environment (place) in which Millennials consume radio programming.

RO4.2: Describe the environment (device) through which Millennials use to

consume radio programming.

RO4.3: Describe the environment (platform) through which Millennials use to consume radio programming.

Research Question 5: How do behavioral factors influence Millennial listeners in the United States?

RO5.1: Describe the behavior (hours of music listened to in a day) of Millennials when consuming radio programming.

RO5.2: Describe the behavior (time of weekday) of Millennials when consuming radio programming.

RO5.3: Describe the behavior (time of weekend) of Millennials when consuming radio programming.

RO5.4: Describe the behavior (format preference) Millennials have when consuming radio programming.

Research Question 6: Are there differences in environmental and behavioral characteristics of Millennial listeners in the United States based on personal demographics?

RO6.1: Describe and compare environmental and behavioral characteristics by sex.

RO6.2: Describe and compare environmental and behavioral characteristics by market.

RO6.3: Describe and compare environmental and behavioral characteristics by income.

Research Question 7: Are there generational differences in environmental and behavioral characteristics of listeners in the United States?

RO7.1: Describe and compare environmental characteristics by generation.

RO7.2: Describe and compare behavioral characteristics by generation.

Method

The quantitative data used to address the research questions of this study were drawn from a larger study developed to test survey methods. Therefore, the population, sample selection, and data collection methods of the larger study will be presented first. The next section will describe the respondents, instrumentation (including validity and reliability), and the analyses used to address the research questions of this study.

Context and Description of the Larger Study

Student researchers enrolled in field research courses in the Department of Agricultural Leadership, Education, and Communications (ALEC) at Texas A&M University helped with the quantitative data collection for this study. For 37 days, during June and July 2014, researchers, consisting of six graduate students, eleven undergraduate students, and one faculty member were part of a domestic study away program that included conducting field research in the Southwest United States. During the fall academic

semester (August to November 2014) another group of students enrolled in ALEC research courses collected data in Texas. Students who were responsible for leading research projects (lead researchers) and the faculty member remained the same throughout both sets of data collection.

During the spring 2014 academic semester, the lead researchers met to discuss the aims of each research project, the theoretical guidance for each project, and the data that were needed to address the aims of each project. Each of the lead researchers developed a draft list of survey questions and the respective responses, based on the aims and theoretical guidance of her project. After several iterations of reviewing, editing, and revising the draft lists of questions, we had developed six questionnaires; one questionnaire per research project. Because of limited time, funds, and access to geographic areas, we recognized that we would have to develop a plan to distribute questionnaires as a team, rather than individually. Additionally, the influence of media was common among each of the research projects. Therefore, we created six versions of a two-section questionnaire; the first section of each version would be identical; whereas, the second section would contain questions unique to each research project.

In the first (standardized) section of each questionnaire, we developed one set of media consumption and demographic questions. Many of the media consumption, frequency of media consumption, and demographics questions included the first section were drawn from Nielsen's *U.S. Digital Consumer Report*; e.g., How many working radios do you

have in your home? Using questions drawn from Nielsen and Pew questionnaires allowed us to compare our data to the data collected by Nielsen and Pew Research.

The second section of the questionnaire was unique to each student research project:

- Form 1: Perceptions of live music events (Millennials)
- Form 2: Perceptions of Millennials
- Form 3: Public perceptions of animals and use
- Form 4: Perceptions of meat products in grocery store advertisements
- Form 5: Perceptions of agriculture
- Form 6: Perceptions of radio (Radio listening habits of the public)

A conceptual diagram of the versions of the questionnaire was included in Figure 6. The content in form six of the questionnaire (Perceptions of radio – Radio listening habits of the public) was specific to the aims and research questions of this study, and will be specifically addressed in the next section. Additionally, the procedures used to address validity and reliability of version six of the questionnaire will also be described in the next section.

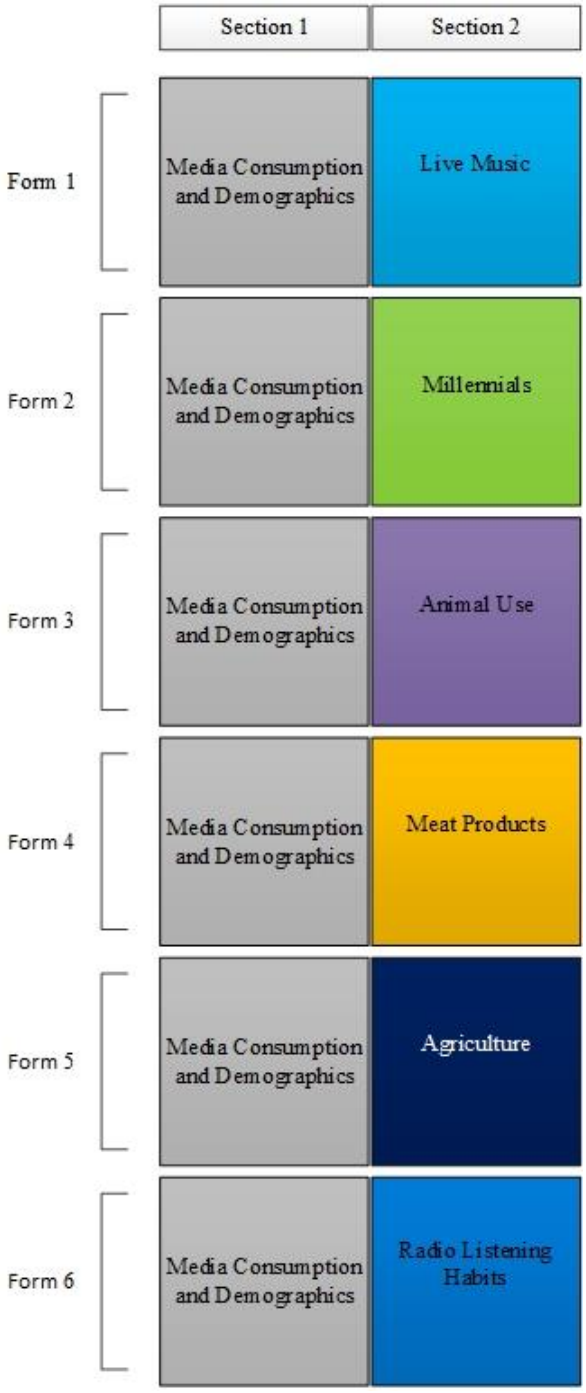

Figure 6. Questionnaire forms. This figure describes the contents of each form of the questionnaire that was distributed as a part of the larger methods study.

The design and layout of the questionnaires were kept consistent to avoid altering the response rate. Dillman et al. (2009) stated that the design and layout of a questionnaire could influence a participant's decision to take the questionnaire and affect the way they answer the questions. Each questionnaire was made into an 8.5" X 7" booklet using the same heavy weight cover. The design on the front cover of the questionnaire was also kept consistent (see Appendix G).

After the questionnaires were printed, they needed to be organized for distribution. Before each round of data collection, the student researchers met and assembled the questionnaire packets. To randomly distribute the six versions of the questionnaire, we sequentially aggregated the questionnaires in numerical order from version one to version six. The Julian date (day of the year 001 to 365), zip code, and sample number were recorded on the back page of each questionnaire as we assembled the packets. The Julian date, zip code, and sample number allowed us to determine when and where the questionnaires were delivered. Each questionnaire was packed in plastic door hanging bag with a cover letter (see Appendix H). The cover letter that was included in the packets, was hand signed by one of the student researchers. As the questionnaire packets were assembled they were placed in plastic bins, each with a specific distribution location and method assigned. When researchers met to assemble questionnaire packets, time became an issue. The amount of time needed to package 700 questionnaires per group ranged from three to five hours.

Population and Sample of the Larger Study

Probabilistic and non-probabilistic sampling strategies were used in this study. The specific sampling methods used in this study could be interpreted in multiple ways. Multi-stage sampling was used in the quantitative part of this study. A convenience sample of metropolitan areas in the western United States were selected: Denver, CO; San Diego, CA; San Francisco, CA; Fresno, CA; Houston, TX; Dallas, TX; and College Station, TX (see Appendix I). Locations selected for data collection were based on the population and personal lifestyles of the residents inhabiting these areas. Each location selected for data collection has a large metropolitan and suburban population, and small rural population. Selecting diverse populations for data collection allowed us to have a stratified sample. Collecting data in these areas can be somewhat representative of a convenience sample because the cities visited during the domestic study away program became some of data collection locations. Locations in Texas were selected when the need for more data arose after returning from the domestic study away program.

In each metropolitan area, we used the MELISSA generator to randomly select zip codes. The MELISSA generator is a database system that can be used for geographical coding. After the zip codes were selected, a list of every street in that zip code was put in a randomizer. The first street on our list became our starting point. Before distributing questionnaires, we identified the selected streets in order on Google Maps. Because students were conducting the data collection by going door-to-door, safety was a concern. Thus, we used the street view function of Google Maps to assess the safety of

the street. Safety was a subjective determination made by the lead researchers. Also, if a street was in a commercial or industrial area, or was mostly multifamily dwellings (apartments), the next street on the list was selected in its place. We repeated this process until we identified an acceptable starting point for each group in their corresponding zip code. When we had the starting point we identified the routes we were going to follow for data collection. In some cases, we went to nearby (usually adjacent) neighborhoods when we ran out of houses on our selected route.

Safety of the student researchers was of the utmost importance. In several instances, when our research groups arrived at their distribution locations, they encountered unpredictable conditions, including drug dealers, domestic violence, and gangs. When these situations were encountered, the groups relocated to a nearby (usually adjacent) neighborhood. Although this deviation in distribution methods adds error to this study, we could not justify endangering students for the sake of a research study.

Additionally, we did not seek IRB approval for minors to be included in this study. Therefore, we did not invite individuals who appeared to be less than 18 years of age in this study. As a secondary measure, we excluded all responses of individuals whose self-reported birth year indicated they were less than 18 years of age.

Data Collection

Because the aims of the larger study were to refine and test survey methods, some of the methods were adjusted during data collection. The methods we used were divided into phases to help clarify the specific procedures used in each location.

Phase 1: DOMB (Denver)

The drop-off–mail-back method (DOMB) method was used to collect data in Denver, CO. Researchers were divided into four groups of four to five researchers. Each group identified a group leader responsible for recording house numbers, taking pictures of homes and the neighborhood, and answering researchers' questions as needed. During data collection, the group leader took a picture of every house we visited. Each group was assigned a unique zip code and started with 700 questionnaires (in their prepackaged buckets). Groups went door-to-door passing out the questionnaires until they had passed out all 700. Each group brought a wagon with them to carry the 700 pre-packaged questionnaires.

As each research group went door-to-door, the following outline was followed if the resident was home and contact was made:

- Introduced ourselves, stating that we were students at Texas A&M University
- Indicated we were not there to sell them anything
- Provided information on our projects
- Ask the resident if he or she would be willing to participate in our study

- Give the resident a questionnaire
- Indicate, "We have left a pre-paid envelope for you to return the survey before *(date and time).*"
- Thank them for their time.

In some cases, the resident was home and declined to participate in the study. In those cases, we thanked him or her for his or her time and did not leave a questionnaire with him or her.

Limitations: In some cases, a resident was not at the home or no one answered the door. In those cases, we left the questionnaire hanging on the front door with a brochure and the cover letter. This method did not allow for social exchange because we did not make initial face-to-face contact with the resident.

Phase 2: DOPU (San Francisco and Fresno)

The drop-off–pick-up method (DOPU) method was used to collect data in San Francisco, CA, and Fresno, CA. For the DOPU method, the student researchers indicated, "We will be returning on *(date and time)* to pick-up the questionnaire" and to "Please leave it hanging on the door in the bag provided."

If the resident agreed to participate, we left him or her a questionnaire to be completed within three days, as noted on the cover letter. We would then return to the home and

pick it up 72 hours later. If the questionnaire was left hanging on the door in the bag provided, we would retrieve the completed questionnaire and not disturb the resident, again. However, if a completed questionnaire was not hanging on the door, we knocked on the door to attempt to make secondary contact and ask for the completed questionnaire.

As we distributed questionnaires to houses, we recorded the street name and house number in our Red ‘n Black notebooks. We also made note if face-to-face contact was made, and if so, if the resident accepted the questionnaire. When a group reached the end of each street, they reflected on the neighborhood, the residents, and their individual contacts with residents, and the techniques that worked or did not work. Each group’s reflections were recorded in the group leaders’ Red ‘n Black notebooks. In all other data collection areas, other than Denver, we took pictures of streets instead of every individual house. The purpose of taking pictures was to be able to reflect on the area we were collecting data in.

At the end of each day of questionnaire distribution (drop-off), we calculated the total houses visited, the number of face-to-face contacts made and, the total accepted questionnaires. After each day of retrieving questionnaires (pick-up), we calculated the total number of questionnaires completed, and made note of reasons why questionnaires were not retrieved (e.g., no face-to-face contact was made or the resident was not home, or the resident claimed to not receive a questionnaire). As questionnaires were retrieved,

we double-checked the zip code, sample, and street were accurately marked on each questionnaire.

Limitations: Time was the primary issue with this form of data collection. The amount of time needed to distribute (drop-off) questionnaires ranged from nine to 10 hours, per group; the amount of time needed to retrieve (pick-up) completed questionnaires also ranged from nine to ten hours. Another issue we encountered when using this method was not being able to confirm if a resident received questionnaire when we did not make face-to-face contact and left a questionnaire hanging on the resident's front door. During our retrieval period (pick-up), we encountered residents who said he or she never received a questionnaire. After attempting this method of DOPU, we determined that leaving questionnaires on residents' doors, without making face-to-face contact, did not produce the desired result.

Phase 3: DOPU (San Diego)

Some changes were made to the assembly process for distribution in San Diego. We continued to organize to ensure randomization and we wrote the zip code and Julian Dates on the back of the questionnaire. However, we kept the door hanging bags separate and did not make packets like before. We passed out the questionnaire and handed the resident a hanging bag if they agreed to take the questionnaire. The cover letters and brochures were kept separate and only given to a resident when the resident asked for more information.

During San Diego data collection we left questionnaires with the residents, only when we made contact with them. This decreased the number of questionnaires we were able to get out in a day (100 per group). However, this method resulted in the same number of questionnaires returned and a higher response rate. Additionally, the time it took to distribute questionnaires was drastically decreased. The four groups of four to five researchers collecting data in four different zip codes remained the same for this method.

We only left questionnaires with residents when contact was made with him or her and the resident agreed to participate. A change in the time frame to complete the questionnaire was made. Instead of returning to pick-up questionnaires after three days, we informed each resident that we would be back that afternoon to pick-up the questionnaire. The pick-up time frame was changed because we believed that people were forgetting to complete the questionnaires in the three-day period.

We distributed questionnaires on two different days from 8 a.m. to noon. Then, from 1 p.m. to 5 p.m. we would return to the resident's homes that agreed to take the questionnaire and pick-up the questionnaires. During pick-up, we found it was easier have all researchers in the car. The group leader read off the house numbers of the residents who agreed to take the questionnaire. This way we did not go to a resident's house that did not want to participate. We read off the house numbers of the residents who agreed to participate and sent 'runners' to retrieve the questionnaire. When the

questionnaire was left on the door the group leader marked it as picked up. When the questionnaire was not left on the door, we knocked on the door and asked for the questionnaire. When the questionnaire was picked up after a secondary contact was made we marked it as received. However, when there was not a questionnaire on the door, and no one answered we marked it as a no secondary contact on our data collection sheet (see Appendix J).

Data collection forms were made instead of using the Red ‘n Black notebooks. This allowed the researcher to record the house number, record when we made contact, when we did not make contact, when the resident agreed to take the questionnaire, and when the resident did not agree to take the questionnaire. During pick-up we could easily record when the questionnaire was picked up, record if the questionnaire was not picked up, and why it was not picked up. The street reflections were recorded on the back of these pages.

At the end of each data collection day we added up the total houses visited, the residents we made contact with, the residents we did not make contact with, the total accepted questionnaires, and the total that did not accept a questionnaire. After the pick-up, later that day, we totaled the number completed, the number not completed, and why they were not completed (i.e., no secondary contact). We did not mark street numbers after pick-up in San Diego.

Limitations: This method of data collection decreased the number of questionnaires we were able to distribute in a day. Another limitation to this method was that several residents were not home and we were not able to make contact with someone to leave a questionnaire.

Phase 4: DOPU, DOMB, USPS (College Station, Houston, and Dallas)

When we returned from the domestic study away program, we did not have enough data; therefore, we decided to continue collecting data in Texas. The project leaders met as a group and discussed the methods used over the summer. We decided to make some changes for data collection.

With the addition of students from the ALEC Research Methods course, we were able to divide into six groups. Each group had a group leader and three student researchers. We separated into three different zip codes for data collection in Texas.

The method for selecting zip codes and streets remained the same, using the MELISSA generator and randomizer; we selected streets to begin our distribution. In each zip code, we selected three areas for data collection. Then, we highlighted the streets we were going to distribute questionnaires on in yellow.

For Texas data collection, we added two forms of distribution. With three methods of data collection, we had a DOPU method, DOMB method, and mail out method (USPS).

The DOMB method was very similar to the DOPU method. Initial contact had to be made with the resident in order to leave a questionnaire, and the resident still had to agree to take the questionnaire. When the resident agreed to take the questionnaire, the resident was given a prepaid business return envelope, the questionnaire, and a cover letter. However, instead of returning to pick-up the questionnaire, we provided them with a prepaid business return envelope for the resident to mail the questionnaire back to us within seven days. Questionnaires used for DOMB were marked on the back with a green highlighter to be able to differentiate between methods. DOPU questionnaires were marked with a blue highlighter. USPS questionnaires were marked on the back with a pink highlighter before they were mailed.

The USPS method differed from the DOPU and DOMB methods. This method did not include face-to-face contact. This removed the social exchange theory used with the DOPU and DOMB methods. The houses that were randomly selected for USPS were marked in their area with a pink highlighter so the researchers doing the DOPU and DOMB methods would not visit the homes marked for USPS. As we were collecting data in Texas, we drove down the randomly selected streets and wrote down their addresses. Approximately 150-200 addresses were recorded per zip code to increase randomization of houses selected to receive the questionnaire.

The Monday following data collection day, the group leaders met and used a randomizer to select 100 USPS addresses per zip code. The addresses were printed as labels and

used to address envelopes. Each envelope included a hand signed cover letter (see Appendix K) by each one of the group leaders, a prepaid business return envelope, and a questionnaire. We mailed the questionnaires to residents no later than Thursday of the following week, in order to arrive the same day of the week as DOPU and DOMB.

Distribution was on Saturdays from 9 a.m. to 1 p.m., and pick-up was from 2 p.m. - 5 p.m. the same day. The pick-up method was the same as it was in San Diego. At the end of each data collection day we added up the total houses visited, the residents we made contact with, the residents we did not make contact with, the total accepted questionnaires, and the total that did not accept a questionnaire. After pick-up, later that day, we totaled the number of questionnaires received, the number of questionnaires that were not received, and why they were not returned (i.e., no secondary contact). We did not mark street numbers after pick-up in San Diego.

Three groups were designated to DOPU and three were designated to DOMB. There were two groups per zip code, one DOPU group and one DOMB group. For the USPS method researchers drove down designated streets and recorded house numbers to mail out questionnaires.

Limitations: Residents not being home, locked gates not allowing the researcher to get to the door, unsafe surroundings, and obstructions to the residence were all limitations to the study. USPS method did not allow for face-to-face contact.

Student researchers entered respondent data from approximately 1,300 completed questionnaires into a Microsoft® Excel® spreadsheet. Spreadsheets from the California and Texas data sets were combined to form a master template. The six versions of the questionnaire had consistent coding sheets for the first half of the questionnaire with the second half corresponding to the version specific to the researcher. Variable labels were added in the master Microsoft® Excel® spreadsheet to be imported to the SPSS data analysis software.

Validity

Before distributing questionnaires, face validity and content validity were considered for the data collection instruments (questionnaires) used in this study. Validity is the process on ensuring that the instrument "actually measures what it sets out to measure" (Field 2013, p. 12) and the conclusions maintain integrity (Bryman, 2012). "Measures like reading scores seem to possess face validity, in the sense that they appear to exhibit a correspondence with what they are measuring" (Bryman, 2012, p. 53). Face validity was addressed by having more than 55 persons from the public review the questionnaire for clarity of instructions and appropriateness of each question. We asked each person to review the questionnaire and make note of instructions, questions, responses, and/or layout that were not clear or confusing. Content validity was addressed by drawing survey questions from the literature and widely used industry questions, i.e., Nielsen's household media survey. Questions specific to this version of the questionnaire were

developed by expanding Nielsen Audio's research questions to elaborate on genre, platform, and device of choice.

Reliability

Reliability "refers to the consistency of the measure of a concept" (Bryman 2012, p. 169). Estimates of reliability can be accomplished by assessing stability, internal reliability, and inter-observer consistency (Bryman, 2012). For this study, we estimated reliability by conducting a pilot test in College Station, TX before data were collected. Because the items in the questionnaire were not considered summatable, we determined the test-retest method was appropriate to calculate a coefficient of stability. Therefore, we conducted a test-retest of this questionnaire three weeks prior to distribution, which then allowed us to calculate a Cohen's Kappa (κ) coefficient for each item. There was one week between distribution of the test and distribution of the retest. Figure 7 provides a conceptual diagram describing the data collection timeline.

Student researchers directly involved with the questionnaire specific to their study entered respondent data from completed questionnaires into a Microsoft® Excel® spreadsheet. A master spreadsheet was created to merge all data from the 1,315 completed questionnaires. Data from the first half of the completed questionnaires and those questions specific to version six were analyzed for this study. Table 3 provides a summary of data collection as it relates to this study

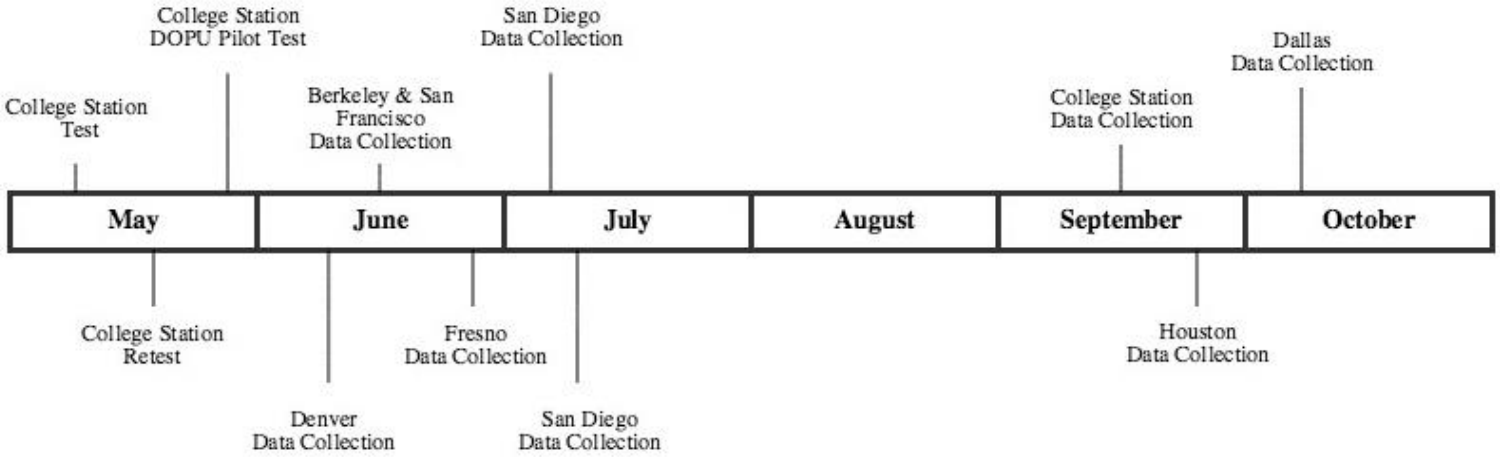

Figure 7. Data collection timeline. Timeline describing when and where data were collected over a six-month period.

Table 3
Data collection summary

		Denver[a]	San Francisco[b]	Fresno[c]	San Diego[d]	College Station[e]	Houston[f]	Dallas[g]
Total Responses[h]	*f* (%)	190 (14.4)	261 (19.8)	119 (9.0)	313 (23.8)	209 (15.9)	142 (10.8)	81 (6.2)
Age								
M (*SD*)		53.5 (16.2)	58.6 (16.1)	51.1 (18.9)	48.3 (16.1)	46.7 (19.5)	44.1 (16.2)	49.9 (18.5)
Minimum		18	18	18	18	18	18	18
Maximum		89	92	92	85	88	86	91
Sex								
Male	*f* (%)	57 (30.2)	105 (41.7)	36 (30.8)	152 (49.8)	88 (42.3)	55 (39.9)	30 (37.0)
Female	*f* (%)	132 (69.8)	147 (58.3)	81 (69.2)	153 (50.2)	120 (57.7)	83 (60.1)	51 (63.0)
Generation								
Silent	*f* (%)	39 (20.9)	75 (29.8)	21 (19.4)	28 (9.8)	35 (17.3)	10 (7.4)	12 (16.0)
Baby Boomer	*f* (%)	72 (38.5)	110 (43.7)	42 (38.9)	124 (43.5)	62 (30.7)	37 (27.2)	27 (36.0)
Gen X	*f* (%)	41 (21.9)	35 (13.9)	20 (18.5)	68 (23.9)	23 (11.4)	37 (27.2)	15 (20.0)
Millennial	*f* (%)	35 (18.7)	32 (12.7)	25 (23.1)	65 (22.8)	82 (40.6)	52 (38.2)	21 (28.0)
Income								
Less than $30,000	*f* (%)	9 (5.1)	12 (5.2)	57 (53.8)	12 (4.5)	32 (17.1)	6 (4.7)	18 (24.3)
$30,000-$49,999	*f* (%)	21 (11.9)	22 (9.5)	26 (24.5)	15 (5.6)	30 (16.0)	20 (15.5)	17 (23.0)
$50,000-$99,999	*f* (%)	61 (34.5)	55 (23.8)	21 (19.8)	83 (31.0)	86 (46.0)	55 (42.6)	33 (44.6)
$100,000-$249,999	*f* (%)	66 (37.3)	97 (42.0)	2 (1.9)	144 (53.7)	36 (19.3)	43 (33.3)	6 (8.1)
More than $250,000	*f* (%)	20 (22.13)	44 (19.0)	--	14 (5.2)	2 (1.1)	5 (3.9)	--

Note. [a] = Denver, CO; DMA = 18; 6/11/2014. [b] = San Francisco, CA; DMA = 4; 6/18/2014. [c] = Fresno, CA; DMA = 67; 6/26/2014. [d] = San Diego, CA; DMA = 17; 7/8/2014. [e] = College Station, TX; DMA = 194; 9/20/2014. [f] = Houston, TX; DMA = 6; 9/27/2014. [g] = Dallas, TX; DMA = 5; 10/18/2014. [h] = percent of total responses included in sample

Analysis and Interpretation

Respondent data were imported into the Statistical Package for the Social Sciences (SPSS®) from the master Excel® spreadsheet for analysis. Data were analyzed using SPSS® version 22 for Windows® platform computers. Alpha level was set *a priori* at .05. Data included in this study were nominal, ordinal, interval, and ratio. Data were categorized based on the social cognitive theory and were ordered and ranked based on the affiliated determinants associated with the research objective. Descriptive statistics, such as frequency and percent, were ran for variables involved with research questions one and two. Variable names were assigned to help the read understand where the questions were being pulled from for the survey. Variable names starting with the letter D represents demographic data obtained from every version of the questionnaire. Variable names beginning with V6 represents data obtained from version six of the questionnaire only.

Research Question 4

The purpose of research question four was to describe the place and medium of which Millennial listeners consume radio and how those environmental factors influence their listening habits. Therefore, each participant was asked where he or she listened to music, what platform(s) he or she used to listen to music, and what device(s) he or she preferred to use when listening to radio. The frequency and percentages were reported for environmental factors influencing the habits of Millennial listeners: Place (V6_Q004 - work, car, home, other), device (V6_Q005 - Internet, car radio, home radio, iPad®,

tablet, iPod®, MP3 device, smart phone, other), and platform (V6_Q003 - Spotify®, Pandora®, iTunes®, YouTube™, satellite radio, free radio (AM/FM), online streaming, other). The factors used to address research question one are diagramed in Figure 8.

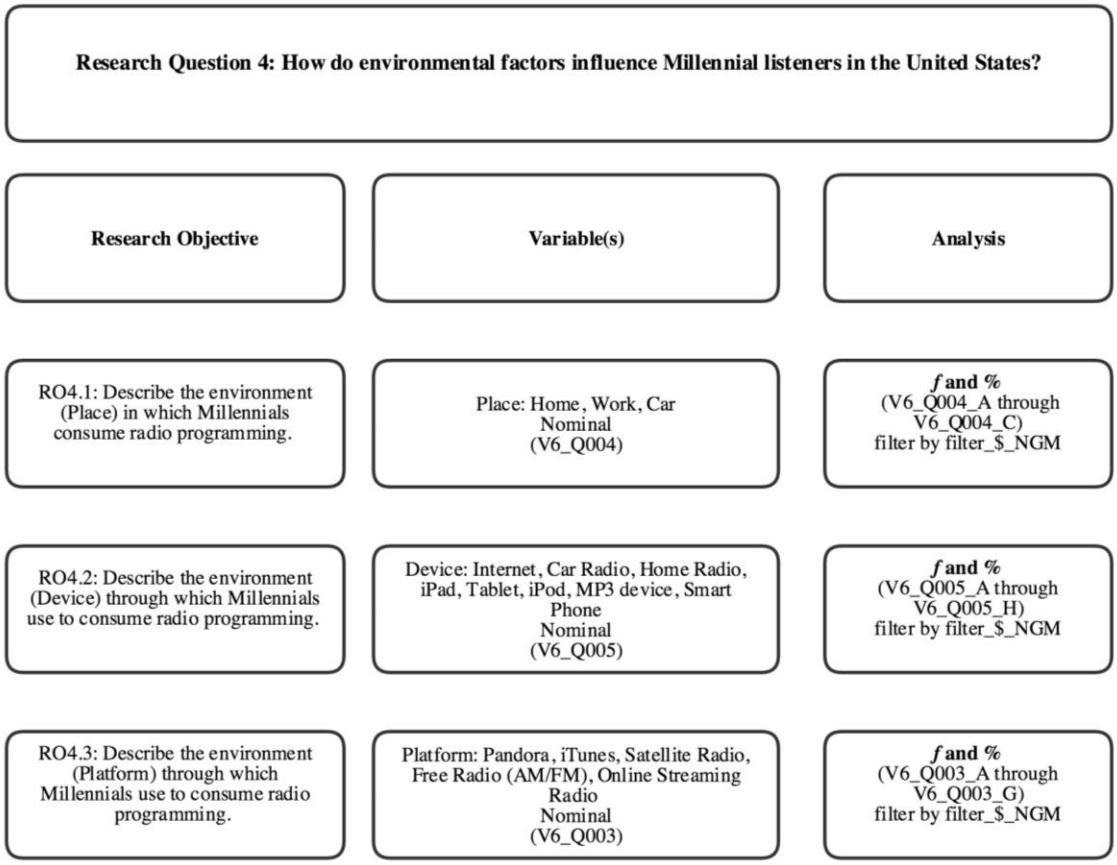

Figure 8. Factors used to address research question four.

Research Question 5

The purpose of research question five was to describe the time spent listening and format preferences of Millennial listeners and how those behavioral factors influence their listening habits. Therefore, each participant was asked what their favorite genre of radio was, what time of day they listened to music, and how many hours a day they spend listening to music. The frequency and percentages were reported to describe the behavioral factors influencing the habits of Millennial listeners: TSL/ time of day listening to radio (D018_RC_C - weekday morning, weekday afternoon, weekday evening), (D018_RC_D - weekend morning, weekend afternoon, weekend evening), TSL/ hours of music listened to a day (V6_Q002 - two hours or less, 3-5 hours, 6-8 hours, 9-11 hours, more than 12 hours), preference of format (D019 - country, Hip Hop/ R&B, Mix/ Adult Contemporary, News/ Talk/ Sports, Rap/ Urban, Rock, Christian). The factors used to address research question two are diagramed in Figure 9.

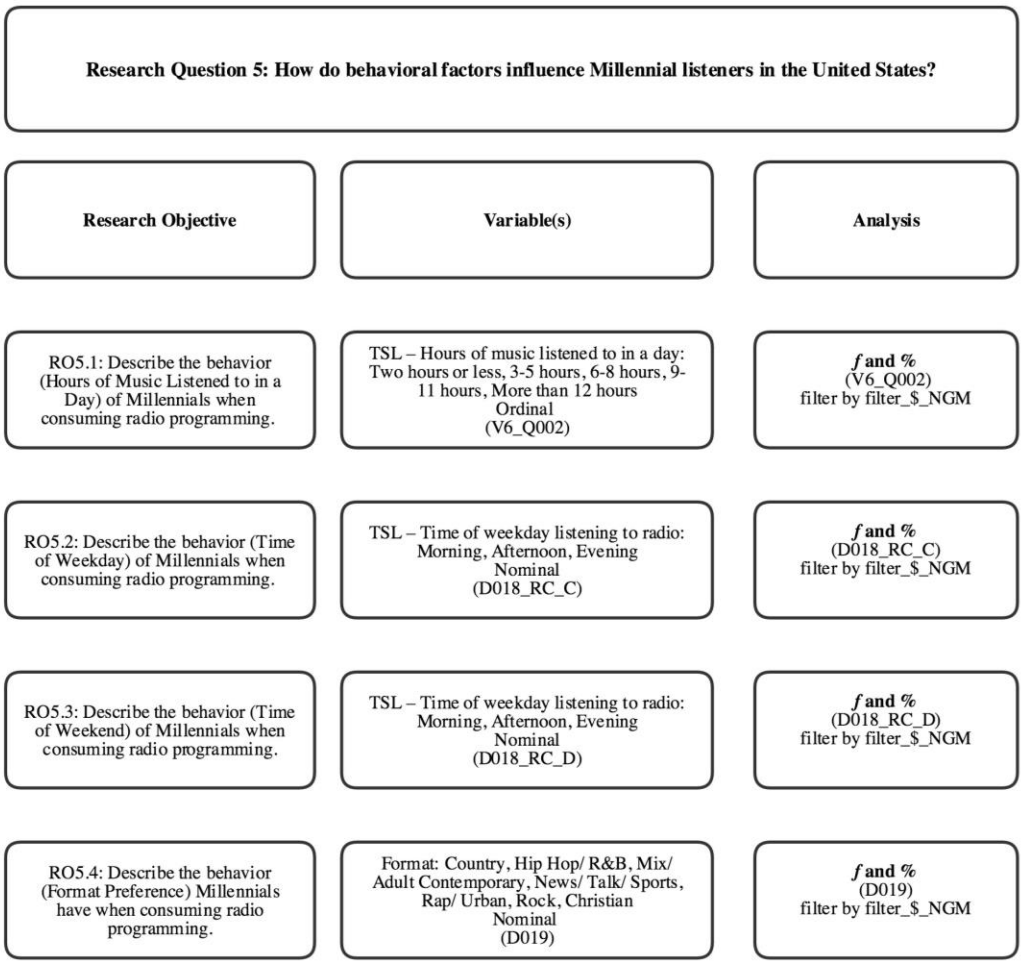

Figure 9. Factors used to address research question five.

Research Question 6

The purpose of research question six was to compare environmental and behavioral characteristics by Millennial listeners' personal demographic information. Therefore, each participant was asked demographic questions in the first half of the survey. The chi-square (χ^2) test of independence of each cohort was calculated to compare demographic information to the SCT determinants: Sex (D002 - male or female) and market (DZIP - Denver [1], San Francisco [2], Fresno [3], San Diego [4], College Station [5], Houston [6], Dallas [7]). Chi-square is used when the purpose of the research objective is to test the relationship between two nominal level variables. To evaluate significance of the results, the calculated chi-square coefficient (χ^2) and the critical value coefficient will be compared. When the calculated value is larger than the critical value, with alpha of .05, the null hypothesis is rejected, suggesting significant differences exist (Statistics Solutions, 2013a).

To examine research objective 6.3, the Kruskal Wallis test will be conducted to determine if there is a significant difference between the personal characteristic of income (D008 - Less than $30,000; $30,000 - $49,999; $50,000 - $99,999; $100,000 - $249,999; More than $250,000) and the environmental and behavioral determinants. The Kruskal Wallis test is an appropriate statistical analysis when the purpose of a research objective is to assess if a difference exist on one ordinal dependent variable by an independent variable with two or more discrete groups (Statistics Solutions, 2013b). The factors used to address research question three are diagramed in Figure 10.

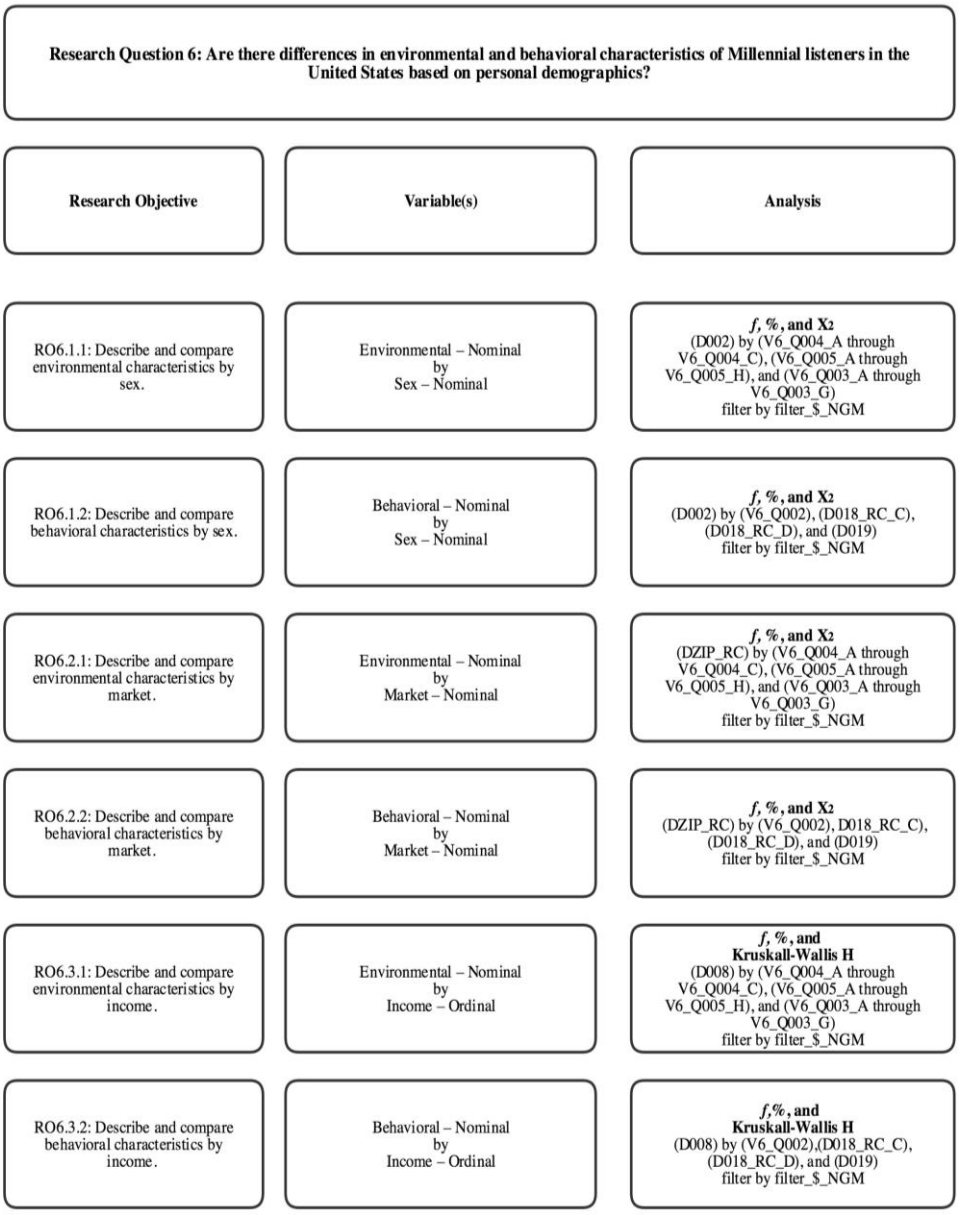

Figure 10. Factors used to address research question six.

Research Question 7

The chi-square (χ^2) test of independence of each cohort was calculated to compare demographic information to the SCT determinant generation (D001_RC_F - Silent, Baby Boomers, Gen X, Millennial, Gen Z) to the environmental and behavioral characteristics. The factors used to address research question three are diagramed in Figure 11.

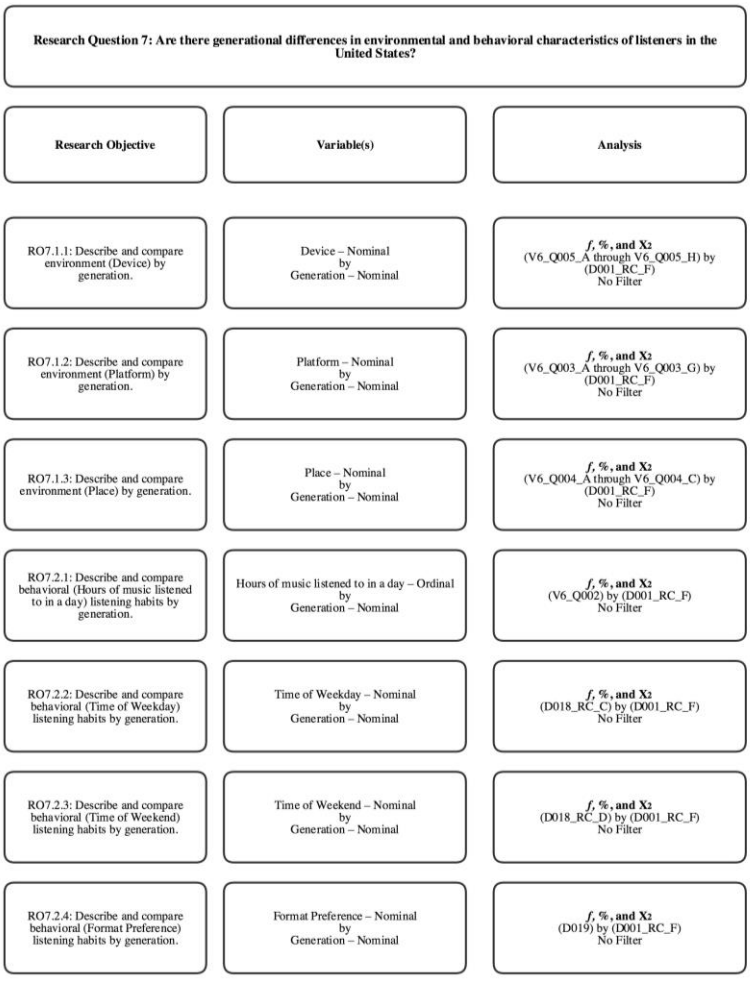

Figure 11. Factors used to address research question seven.

CHAPTER V

QUANTITATIVE FINDINGS

"It's not so much about picking your favorite song, it's about finding out what people really like." – PD, undisclosed location, 2014

The purpose of this study was to describe Millennials' listening habits when consuming radio programming. Quantitative data were collected through a survey distributed and collected using multiple methods during a six-month period. Details regarding research questions, survey distribution methods, questionnaire design, and the samples used for quantitative data analyses were described in chapter four. Findings will be presented in three parts, as they address the research questions and corresponding research objectives. Frequencies, percentages, and chi-squares (χ^2) were calculated using IBM® SPSS® Statistics version 22.0 to describe and compare the characteristics associated with the research questions. The alpha level for comparisons was set *a priori* at .05.

Research Question 4

Research question four asked how environmental factors influence Millennial listeners in the United States. The aim of research objective 4.1 was to describe the environment (place; V6_Q004_A through V6_Q004_D) in which Millennials consume radio programming. To describe where Millennials consume radio programming, the frequency and percent were reported using descriptive statistics, which were listed in

table 4. The majority of the Millennial participants stated they consumed radio programming in the car (*f* = 204, 94.9%), and at home (*f* = 167, 81.1%).

Table 4
RO4.1: *Describe the environment (place) in which Millennials consume radio programming*

Location	*f*	%	*N*
Car	204	94.9	215
Home	167	81.1	206
Work	75	40.1	187

Note. The sum of the categories will exceed the total respondents because the categories were not exclusive; the questionnaire asked each respondent to "Indicate yes or no" for each device.

The aim of research objective 4.2 was to describe the environment (device; V6_Q005_A through V6_Q005_I) through which Millennials consume radio programming. The frequency and percent were calculated to describe the most common device used to listen to music and noted in table 5. The three most common devices Millennial participants used to consume radio programming were a car radio (*f* = 206, 95.8%), the Internet (*f* = 114, 60.3%), and home radio (*f* = 111, 57.8%).

Table 5
RO4.2: Describe the environment (device) through which Millennials use to consume radio programming

Device	*f*	%	*N*
Car radio	206	95.8	215
Internet	114	60.3	189
Home radio	111	57.8	192
Smart phone	102	54.0	189
iPod®	62	34.1	182
iPad®	45	25.1	179
Tablet	25	14.0	178
MP3	23	12.9	173

Note. The sum of the categories will exceed the total respondents because the categories were not exclusive; the questionnaire asked each respondent to "Indicate yes or no" for each device.

The aim of research objective 4.3 was to describe the environment (platform; V6_Q003_A through V6_Q003_H) through which Millennials consumed radio programming. The frequency and percent were calculated to describe the platforms Millennials used to listen to music, and were noted in table 6. The four most common platforms Millennial participants used to consume radio programming was a free radio (*f* = 171, 84.7%), Pandora® (*f* = 102, 53.4%), iTunes® (*f* = 89, 48.6%), YouTube™ (*f* = 76, 41.8%).

Table 6
RO4.3: Describe the environment (platform) through which Millennials use to consume radio programming

Platform	*f*	%	*N*
Free radio	171	84.7	202
Pandora®	102	53.4	191
iTunes®	89	48.6	183
YouTube™	76	41.8	182
Satellite radio	51	28.8	177
Streaming[a]	45	25.6	176
Spotify®	20	11.2	178

Note. [a] = Streaming online radio. The sum of the categories will exceed the total respondents because the categories were not exclusive; the questionnaire asked each respondent to "Indicate yes or no" for each device.

Research Question 5

The purpose of research question five was to describe how behavioral factors influence Millennial listeners in the United States. More specifically, the aim of research objective 5.1 was to describe the behavior (hours of music listened to in a day; V6_Q002) of Millennials when consuming radio programming. The frequency and percent were calculated to describe the hours of music Millennials listen to in a day, and were noted in

table 7. The majority of the Millennial participants stated they listen to music for two hours or less (*f* = 172, 72.9%) per day.

Table 7
RO5.1: Describe the behavior (hours of music listened to in a day) of Millennials when consuming radio programming (*N* = 236)

Hours of music listened to in a day	*f*	%
Two hours or less	172	72.9
3-5 hours	44	18.6
6-8 hours	16	6.8
9-11 hours	4	1.7
More than 12 hours	--	--

The aim of research objective 5.2 was to describe the behavior (time of day listening to music (D018_A through D018_F)) of Millennials when consuming radio programming. The frequency and percent were calculated to describe the time of day Millennials listen to music, and were noted in table 8. The majority of the Millennial participants stated that they most often listen to radio programming on the weekday mornings (*f* = 232, 31.1%).

Table 8
RO5.2: Describe the behavior (time of day listening to music) of Millennials when consuming radio programming (*N* = 746)

Time of day listening to music	*f*	%
Weekday		
Morning	232	31.1
Afternoon	202	27.1
Evening	312	41.8
Weekend		
Morning	132	48.2
Afternoon	80	29.2
Evening	62	22.6

Note. The sum of the categories will exceed the total respondents because the categories were not exclusive; the questionnaire asked each respondent to "Indicate yes or no" for each device.

The aim of research objective 5.3 was to describe the behavior (format preference (D019)) Millennials have when consuming radio programming. The frequency and percent were calculated to describe the format Millennials listen to, and were noted in table 9. Country was the number one format the Millennial participants chose when consuming radio programming (*f* = 292, 27.0%).

Table 9
RO5.3: Describe the behavior (format preference) Millennials have when consuming radio programming (*N* = 1,080)

Format Preference	*f*	%
News/ Talk News/ Sports	292	27.0
Country	167	15.5
Mix/ Adult Contemporary	154	14.3
Other	145	13.4
Rock	118	10.9
Hip Hop/ R&B	102	9.4
Christian	96	8.9
Rap/ Urban	6	0.6

Research Question 6

The aim of research question six was to describe and compare environmental, behavioral, and personal characteristics by sex (D002; male or female). The frequency and percent were calculated to describe the characteristics Millennials have when consuming radio programming, and were noted in table 12. Chi-square (χ^2) test of independence was used to compare the demographic information of the participants with the social cognitive theory characteristics. There were no significant differences between sex based on environmental characteristics. The descriptive and comparative statistics related to research objective 6.1 were reported in table 10.

Table 10
Environmental characteristics by sex

Characteristics	Male	Female		
	f (%)	*f* (%)	χ^2	*p*
Location				
Home	80 (39.4)	103 (62.0)	0.126	.723
Work	63 (38.0)	41 (54.7)	1.041	.308
Car	34 (45.3)	123 (60.6)	0.041	.840
Device				
Internet	44 (38.6)	70 (61.4)	0.007	.935
Car radio	84 (41.0)	121 (59.0)	3.212	.073
Home radio	46 (41.8)	64 (58.2)	0.708	.400
iPad®	17 (38.6)	27 (61.4)	0.012	.914
Tablet	12 (48.0)	13 (52.0)	0.647	.421
iPod®	23 (37.7)	38 (62.3)	0.385	.535
MP3	8 (34.8)	15 (65.2)	0.251	.616
Smart phone	35 (34.3)	67 (65.7)	2.895	.089
Platform				
Spotify®	7 (35.0)	13 (65.0)	0.195	.659
Pandora®	35 (34.7)	66 (65.3)	2.568	.109
iTunes®	32 (36.4)	56 (63.6)	1.303	.254
YouTube™	29 (38.2)	47 (61.8)	0.144	.705
Satellite radio	21 (41.2)	30 (58.8)	0.002	.963
Free radio	70 (41.2)	100 (58.8)	0.353	.552
Streaming[a]	21 (46.7)	24 (53.3)	1.122	.290

Note. [a] = Streaming online radio

The descriptive and comparative statistics for research objective 3.2 can be found in table 11. There were significant differences χ^2 (12.850, n = 444) = .000, p < .05 between sex based on day part (D018). Women were likely to listen on weekend afternoons to the radio than men. There were significant differences χ^2 (43.719, n = 1073) = .000, p < .05 between sex based on format preference. Women were more likely than men to listen to Country, Hip-Hop/ R&B, Mix/ Adult Contemporary, and Christian music. Men were more likely to listen to News/ Talk/ Sports and Rap/Urban.

Table 11
Behavioral characteristics by sex

Characteristics	Male	Female		
	f (%)	*f* (%)	χ^2	*p*
Hours of music listened to[a]				
Two hours or less	68 (39.8)	103 (60.2)	.855	.836
3-5 hours	19 (43.2)	25 (56.8)		
6-8 hours	8 (50.0)	8 (50.0)		
9-11 hours	2 (50.0)	2 (50.0)		
More than 12 hours	--	--		
Time of day[b]				
Weekday morning	216 (39.1)	337 (60.9)	3.250	.197
Weekday afternoon	123 (37.6)	204 (62.5)	3.336	.068
Weekday evening	128 (41.3)	182 (58.7)	0.039	.843
Weekend morning	143 (37.3)	240 (62.7)	3.696	.055
Weekend afternoon	110 (33.1)	222 (66.9)	12.850	.000
Weekend evening	116 (40.1)	173 (59.9)	0.204	.651
Format Preference				
Country	60 (36.1)	106 (63.9)	43.719	.000
Hip Hop/ R&B	37 (36.3)	65 (63.7)		
Mix/ Adult Contemporary	55 (36.2)	97 (63.8)		
News/ Talk News/ Sports	155 (53.3)	136 (46.7)		
Rap/ Urban	4 (66.7)	2 (63.9)		
Rock	62 (53.0)	55 (63.7)		
Christian	22 (22.9)	74 (77.1)		
Other	54 (37.8)	89 (62.2)		

Note. [a] = per day, [b] = listening to music

The aim of research objective 6.2 was to describe and compare environmental, behavioral, and personal characteristics by market (DZIP_RC - Denver [1], San Francisco [2], Fresno [3], San Diego [4], College Station [5], Houston [6], Dallas [7]). To describe the characteristics Millennials have when consuming radio programming, the frequency and percent were reported by running descriptive statistics in SPSS. Chi-square (χ^2) test of independence was used to compare the demographic information of the participants with the social cognitive theory characteristics. There were significant differences χ^2 (13.452, n = 182) = .036, $p < .05$ among markets based on listening to radio on iTunes® (V6_Q003_C). Millennial listeners are consuming radio programming using different platforms (iTunes®) based on market. San Diego, San Francisco, and Denver residents were more likely to obtain their music from iTunes®.

There were significant differences χ^2 (14.507, n = 181) = .024, $p < .05$ among markets based on listening to radio on YouTube™ (V6_Q003_D). Millennial listeners are consuming radio programming using different platforms (YouTube™) based on market. People in San Diego were more likely to use YouTube™. The descriptive and comparative statistics for this research objective can be found in table 12. There were significant differences χ^2 (16.848, n = 177) = .010, $p < .05$ among markets based on listening to radio on a MP3 player (V6_Q005_G). Millennial listeners are consuming radio programming with different devices (MP3) based on market. Millennials in Fresno were more likely to use an MP3 player to listen to music.

Table 12
Environmental characteristics by market

Characteristics	Denver	San Francisco	Fresno	San Diego	College Station	Houston	Dallas		
	f (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	χ^2	*p*
Location									
Home	31 (19.5)	36 (22.6)	15 (9.4)	31 (19.5)	24 (15.1)	13 (8.2)	9 (5.7)	4.128	.659
Work	12 (17.1)	12 (17.1)	6 (8.6)	17 (24.3)	9 (12.9)	9 (12.9)	5 (7.1)	3.499	.744
Car	38 (19.4)	40 (20.4)	16 (8.2)	43 (21.9)	30 (15.3)	20 (10.2)	9 (4.6)	5.131	.527
Device									
Internet	20 (18.3)	21 (19.3)	8 (7.3)	27 (24.8)	16 (14.7)	11 (10.1)	6 (5.5)	6.008	.422
Car radio	39 (19.7)	42 (21.2)	14 (7.1)	44 (22.2)	31 (15.7)	19 (9.6)	9 (4.5)	6.063	.416
Home radio	19 (18.3)	25 (24.0)	13 (12.5)	16 (15.4)	16 (15.4)	8 (7.7)	7 (6.7)	11.151	.084
iPad®	11 (27.5)	7 (17.5)	1 (2.5)	12 (30.0)	5 (12.5)	3 (7.5)	1 (2.5)	8.536	.201
Tablet	5 (20.8)	3 (12.5)	4 (16.7)	6 (25.0)	2 (8.3)	2 (8.3)	2 (8.3)	7.193	.303
iPod®	13 (21.7)	13 (21.7)	2 (3.3)	19 (31.7)	7 (11.7)	3 (5.0)	3 (5.0)	11.790	.067
MP3	2 (8.7)	3 (13.0)	7 (30.4)	4 (17.4)	4 (17.4)	2 (8.7)	1 (4.3)	16.848	.010
Smart phone	19 (19.2)	16 (16.2)	8 (8.1)	28 (28.3)	11 (11.1)	10 (10.1)	7 (7.1)	12.199	.058
Platform									
Spotify®	8 (40.0)	4 (20.0)	--	2 (10.0)	3 (15.0)	2 (10.0)	1 (5.0)	8.911	.179
Pandora®	18 (18.6)	16 (16.5)	8 (8.2)	26 (26.8)	11 (11.3)	11 (11.3)	7 (7.2)	11.079	.086
iTunes®	19 (22.4)	19 (22.4)	2 (2.4)	21 (24.7)	9 (10.6)	11 (12.9)	4 (4.7)	13.452	.036
YouTube™	8 (11.1)	13 (18.1)	9 (12.5)	16 (22.2)	10 (13.9)	9 (12.5)	7 (9.7)	14.507	.024
Satellite radio	12 (24.0)	7 (14.0)	1 (2.0)	11 (22.0)	10 (20.0)	6 (12.0)	3 (6.0)	7.117	.310
Free radio	29 (17.7)	33 (20.1)	12 (7.3)	36 (22.0)	26 (15.9)	19 (11.6)	9 (5.5)	5.316	.504
Streaming [a]	8 (18.2)	9 (20.5)	2 (4.5)	11 (25.0)	6 (13.6)	3 (6.8)	5 (11.4)	7.299	.294

Note. [a] = Streaming online radio

The descriptive and comparative statistics of research objective 6.2 can be found in table 13. There were significant differences χ^2 (34.464, n = 1092) = .001, p < .05 among markets based on listening to radio on the weekday morning (D018_A). There were significant differences χ^2 (19.844, n = 1066) = .003, p < .05 among markets based on listening to radio on the weekday afternoon (D018_B). There were significant differences χ^2 (13.951, n = 1056) = .030, p < .05 among markets based on listening to radio on the weekday evening (D018_C). There were significant differences χ^2 (22.734, n = 1066) = .001, p < .05 among markets based on listening to radio on the weekend morning (D018_D). There were significant differences χ^2 (13.942, n = 1056) = .030, p < .05 among markets based on listening to radio on the weekend afternoon (D018_E).

There were significant differences χ^2 (23.222, n = 1057) = .001, p < .05 among markets based on listening to radio on the weekend evening (D018_F). Millennial listeners were most likely to listen to the radio on weekday mornings in all markets. However, people in Fresno were also likely to listen to the radio weekday afternoons and weekend evenings. People in San Francisco were more likely to listen to the radio on weekend mornings. Although most people in College Station listened to the radio on weekday mornings, they typically listened to the radio throughout all day parts. There were significant differences χ^2 (309.495, n = 1047) = .000, p < .05 among markets based on format preference (D019). Millennial listeners are consuming different formats of radio programming based on market. People in Denver, San Diego, and San Francisco were most likely to listen to News/ Talk/ Sports.

Table 13
Behavioral characteristics by market

Characteristics	Denver	San Francisco	Fresno	San Diego	College Station	Houston	Dallas		
	f (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	χ^2	*p*
Hours of music listened to[a]								28.206	.059
Two hours or less	29 (17.6)	40 (24.2)	11 (6.7)	37 (22.4)	28 (17.0)	13 (7.9)	7 (4.2)		
3-5 hours	7 (16.7)	5 (11.9)	6 (14.3)	10 (23.8)	6 (14.3)	4 (9.5)	4 (9.5)		
6-8 hours	3 (20.0)	2 (13.3)	1 (6.7)	3 (20.0)	1 (6.7)	5 (33.3)	--		
9-11 hours	1 (25.0)	--	2 (50.0)	1 (25.0)	--	--	--		
More than 12 hours	--	--	--	--	--	--	--		
Time of day[b]									
Weekday morning	91 (16.9)	131 (24.3)	36 (6.7)	115 (21.3)	70 (13.0)	61 (11.3)	35 (6.5)	34.464	.001
Weekday afternoon	54 (17.0)	68 (21.5)	33 (10.4)	73 (23.0)	31 (9.8)	39 (12.3)	19 (6.0)	19.844	.003
Weekday evening	43 (14.1)	76 (24.9)	28 (9.2)	59 (19.3)	43 (14.1)	32 (10.5)	24 (7.9)	13.951	.030
Weekend morning	63 (16.8)	103 (27.5)	29 (7.7)	72 (19.2)	54 (14.4)	31 (8.3)	23 (6.1)	22.734	.001
Weekend afternoon	46 (14.1)	70 (21.5)	27 (8.3)	77 (23.6)	43 (13.2)	34 (10.4)	29 (8.9)	13.942	.030
Weekend evening	41 (14.5)	62 (22.0)	32 (11.3)	49 (17.4)	39 (13.8)	32 (11.3)	27 (9.6)	23.222	.001
Format Preference								309.495	.000
Country	15 (9.3)	5 (3.1)	14 (8.7)	43 (26.7)	42 (26.1)	38 (23.6)	4 (2.5)		
Hip Hop/ R&B	14 (14.1)	8 (8.1)	26 (26.3)	13 (13.1)	8 (8.1)	12 (12.1)	18 (18.2)		
Mix/ Adult Contemporary	31 (20.4)	22 (14.5)	14 (9.2)	37 (24.3)	28 (18.4)	11 (7.2)	9 (5.9)		
News/ Talk News/ Sports	48 (16.8)	101 (35.4)	10 (3.5)	69 (24.2)	29 (10.2)	17 (6.0)	11 (3.9)		
Rap/ Urban	--	1 (16.7)	1 (16.7)	1 (16.7)	1 (16.7)	1 (16.7)	1 (16.7)		
Rock	23 (20.5)	19 (17.0)	5 (4.5)	37 (33.0)	18 (16.1)	9 (8.0)	1 (0.9)		
Christian	7 (7.7)	2 (2.2)	10 (11.0)	17 (18.7)	32 (35.2)	12 (13.2)	11 (12.1)		
Other	31 (22.0)	51 (36.2)	9 (6.4)	22 (15.6)	18 (12.8)	8 (5.7)	2 (1.4)		

Note. [a] = per day, [b] = listening to music

The aim of research objective 6.3 was to describe and compare environmental, behavioral, and personal characteristics by income (D008: Less than $30,000; $30,000 - $49,999; $50,000 - $99,999; $100,000 - $249,999; More than $250,000). The frequency and percent were calculated to describe the environmental characteristics by income, and were noted in table 16. Kruskal Wallis test was conducted to determine if there is a significant difference between the personal characteristic of income and the environmental and behavioral characteristics. The Kruskal Wallis test showed that there were significant differences χ^2 (12.255, n = 49) = .016, p < .05 among income based on listening to radio in the car (V6_Q004_C). The Kruskal Wallis test showed that there were significant differences χ^2 (11.150, n = 46) = .025, p < .05 among income based on listening to radio on YouTube™ (V6_Q003_D). People making $50,000 to $249,999 a year were more likely to listen to the radio in their car than at work or at home. People making less than $30,000 a year and people making $100,000 to $249,999 a year were more likely to listen to YouTube™ than people making a different amount of money per year. The descriptive and comparative statistics for this research objective can be found in table 14. The frequency and percent were calculated to describe the behavioral characteristics by income, and were noted in table 15.

Table 14
Environmental characteristics by income

Characteristics	<$30,000	$30,000-$49,999	$50,000-$99,999	$100,000-$249,999	>$250,000	
	f (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	Kruskall-Wallis H
Location						
Home	17 (11.9)	15 (10.5)	49 (34.3)	51 (35.7)	11 (7.7)	.512
Work	7 (11.1)	8 (12.7)	19 (30.2)	23 (36.5)	6 (9.5)	.946
Car	22 (12.4)	18 (10.1)	60 (33.7)	64 (36.0)	14 (7.9)	.016
Device						
Internet	10 (10.1)	9 (9.1)	33 (33.3)	38 (38.4)	9 (9.1)	.423
Car radio	20 (11.2)	18 (10.1)	61 (34.1)	67 (37.4)	13 (7.3)	.068
Home radio	11 (11.7)	11 (11.7)	31 (33.0)	33 (35.1)	8 (8.5)	.366
iPad®	2 (5.1)	2 (5.1)	12 (30.8)	17 (43.6)	6 (15.4)	.208
Tablet	2 (8.0)	2 (8.0)	9 (36.0)	11 (44.0)	1 (4.0)	.561
iPod®	4 (7.0)	4 (7.0)	17 (29.8)	25 (43.9)	7 (12.3)	.703
MP3	8 (38.1)	1 (4.8)	5 (23.8)	5 (23.8)	2 (9.5)	.421
Smartphone	8 (8.9)	10 (11.1)	25 (27.8)	39 (43.3)	8 (8.9)	.656
Platform						
Spotify®	2 (10.5)	--	6 (31.6)	9 (47.4)	2 (10.5)	.830
Pandora®	12 (13.0)	7 (7.6)	28 (30.4)	37 (40.2)	8 (8.7)	.899
iTunes®	4 (5.1)	5 (6.4)	29 (37.2)	31 (39.7)	9 (11.5)	.166
YouTube™	14 (21.9)	7 (10.9)	21 (32.8)	16 (25.0)	6 (9.4)	.025
Satellite radio	--	2 (4.3)	20 (43.5)	21 (45.7)	3 (6.5)	.199
Free radio	16 (10.7)	15 (10.1)	55 (36.9)	55 (36.9)	8 (5.4)	.591
Streaming[a]	3 (8.6)	2 (5.7)	12 (34.3)	15 (42.9)	3 (8.6)	.508

Note. [a] = Streaming online radio

Table 15
Behavioral characteristics by income

Characteristics	<$30,000	$30,000-$49,999	$50,000-$99,999	$100,000-$249,999	>$250,000	
	f (%)	*f* (%)	*f* (%)	*f* (%)	*f* (%)	Kruskall-Wallis H
Hours of music listened to[a]						.742
Two hours or less	19 (12.9)	12 (8.2)	46 (31.3)	58 (39.5)	12 (8.2)	
3-5 hours	3 (7.7)	8 (20.5)	16 (41.0)	10 (25.6)	2 (5.1)	
6-8 hours	2 (15.4)	--	5 (38.5)	4 (30.8)	2 (15.4)	
9-11 hours	1 (33.3)	1 (33.3)	--	1 (33.3)	--	
More than 12 hours	--	--	--	--	--	
Time of day[b]						
Weekday morning	43 (8.8)	59 (12.1)	156 (31.9)	194 (39.7)	37 (7.6)	.629
Weekday afternoon	35 (11.7)	42 (14.0)	108 (36.0)	97 (32.3)	18 (6.0)	.629
Weekday evening	29 (10.2)	45 (15.8)	96 (33.7)	93 (32.6)	22 (7.7)	.629
Weekend morning	36 (10.4)	46 (13.3)	114 (33.0)	115 (33.3)	34 (9.9)	.976
Weekend afternoon	35 (11.5)	37 (12.1)	114 (37.4)	101 (33.1)	18 (5.9)	.976
Weekend evening	34 (13.0)	35 (13.4)	91 (34.7)	83 (31.7)	19 (7.3)	.976
Format Preference						.202
Country	17 (11.0)	23 (14.8)	61 (39.4)	47 (30.3)	7 (4.5)	
Hip Hop/ R&B	22 (23.9)	17 (18.5)	33 (35.9)	16 (17.4)	4 (4.3)	
Mix/ Adult Contemporary	17 (11.8)	14 (9.7)	50 (34.7)	53 (36.8)	10 (6.9)	
News/ Talk News/ Sports	16 (6.1)	36 (13.7)	84 (32.1)	93 (35.5)	32 (12.2)	
Rap/ Urban	2 (33.3)	1 (16.7)	--	3 (50.0)	--	
Rock	6 (5.5)	6 (5.5)	32 (29.4)	53 (48.6)	12 (11.0)	
Christian	16 (19.3)	10 (12.0)	37 (44.6)	16 (19.3)	3 (3.6)	
Other	13 (9.6)	18 (13.3)	34 (25.2)	61 (45.2)	9 (6.7)	

Note. [a] = per day, [b] = listening to music

Research Question 7

The purpose of research question seven was to describe and compare environmental and behavioral characteristics of Millennial listeners in the United States, based on personal demographics. The aim of research objective 7.1 was to describe and compare environmental characteristics by generation (RC_D001_F; Silent, Baby Boomers, Gen X, Millennial). The frequency and percent were calculated to describe the environmental characteristics by generation, and were noted in table 16. Chi-square (χ^2) test of independence was used to compare the demographic information of the participants by the social cognitive theory characteristics (environmental, behavioral, and personal).

There were significant differences χ^2 (13.380, n = 187) = .004, $p < .05$ among generations based on people listening to the radio while at work (V6_Q004_B). There were significant differences χ^2 (8.146, n = 215) = .043, $p < .05$ among generations based on people listening to radio in the car (V6_Q004_C). Millennial listeners are consuming radio programming in different places than other generations consume radio. All generations said they listened to the radio in the car the most. However, Baby Boomers, Gen X, and Millennials were more likely than the silent generation to listen to the radio at work or in the car.

There were significant differences χ^2 (24.840, n = 189) = .000, $p < .05$ among generations based on Internet listening habits (V6_Q005_A). The silent generation was less likely than other generations to listen to their music on the Internet. There were

significant differences χ^2 (10.196, n = 215) = .017, p < .05 among generations based on listening to the car radio (V6_Q005_B). There were significant differences χ^2 (20.328, n = 192) < .001, p < .05 among generations based on listening to the home radio (V6_Q005_C). Baby Boomers were more likely to listen to the home radio than other generations. Millennials were least likely to listen to the home radio. There were significant differences χ^2 (10.294, n = 182) = .016, p < .05 among generations based on listening to radio on an iPod® (V6_Q005_F). Baby Boomers, Gen X, and Millennials were more likely to listen to the radio using an iPod® than members of the silent generation. There were significant differences χ^2 (51.719, n = 189) = .000, p < .05 among generations based on listening to radio on a smartphone (V6_Q005_H).

Millennial listeners are consuming radio programming using different devices than other generations use to consume radio. While Baby Boomers and Gen X used smartphones to listen to music, Millennials were most likely to use a smartphone to listen to music. The silent generation was least likely to use a smartphone to listen to music. The most common device selected to listen to radio among generations was the car radio.

There were significant differences χ^2 (28.297, n = 191) < .001, p < .05 among generations based on listening to radio on Pandora® (V6_Q003_B). There were significant differences χ^2 (32.973, n = 183) = .000, p < .05 among generations based on listening to radio on iTunes® (V6_Q003_C). Baby Boomers, Gen X, and Millennials were more likely to use iTunes® than the silent generation.

There were significant differences χ^2 (20.939, n = 182) < .001, p < .05 among generations based on listening to radio on YouTube™ (V6_Q003_D). Baby Boomers and the silent generation were least likely to listen to YouTube™ for music. There were significant differences χ^2 (10.216, n = 176) = .017, p < .05 among generations based on streaming online radio (V6_Q003_G). Millennial listeners are consuming radio programming using different platforms than other generations use to consume radio. While the silent generation was least likely to listen to online streaming radio, members of the other generations didn't seam to stream online radio as often as other platforms. The most common platform used to listen to radio among generations was free radio. The descriptive and comparative statistics for this research objective can be found in table 16.

Table 16
Environmental characteristics by generation

Characteristics	Silent	Baby Boomer	Gen X	Millennial		
	f (%)	*f* (%)	*f* (%)	*f* (%)	χ^2	*p*
Location						
Home	29 (17.4)	57 (34.1)	47 (28.1)	34 (20.4)	1.842	.606
Work	4 (5.3)	25 (33.3)	22 (29.3)	24 (32.0)	13.380	.004
Car	32 (15.7)	77 (37.7)	52 (25.5)	43 (21.1)	8.146	.043
Device						
Internet	6 (5.3)	38 (33.3)	37 (32.5)	33 (28.9)	24.840	.000
Car radio	33 (16.0)	77 (37.4)	53 (25.7)	43 (20.9)	10.196	.017
Home radio	21 (18.9)	49 (44.1)	28 (25.2)	13 (11.7)	20.328	.000
iPad®	3 (6.7)	15 (33.3)	16 (35.6)	11 (24.4)	5.130	.163
Tablet	1 (4.0)	7 (28.0)	9 (36.0)	8 (32.0)	4.666	.198
iPod®	2 (3.2)	24 (38.7)	18 (29.0)	18 (29.0)	10.294	.016
MP3	2 (8.7)	7 (30.4)	5 (21.7)	9 (39.1)	3.851	.278
Smart phone	1 (1.0)	27 (26.5)	36 (35.3)	38 (37.3)	51.719	.000
Platform						
Spotify®	--	5 (25.0)	9 (45.0)	6 (30.0)	6.526	.089
Pandora®	7 (6.9)	26 (25.5)	36 (35.3)	33 (32.4)	28.297	.000
iTunes®	--	29 (32.6)	31 (34.8)	29 (32.6)	32.973	.000
YouTube™	4 (5.3)	19 (25.0)	25 (32.9)	28 (36.8)	20.939	.000
Satellite radio	8 (15.7)	19 (37.3)	17 (33.3)	7 (13.7)	3.493	.322
Free radio	29 (17.0)	62 (36.3)	44 (25.7)	36 (21.1)	1.565	.667
Streaming[a]	1 (2.2)	14 (31.1)	16 (35.6)	14 (31.1)	10.216	.017

Note. [a] = Streaming online radio

The aim of research objective 7.2 was to describe and compare behavioral characteristics by generation (RC_D001_F; Silent, Baby Boomers, Gen X, Millennial). There were significant differences χ^2 (29.459, n = 1098) = .000, $p < .05$ among generations based on listening to radio on the weekend morning (D018_D). Millennial listeners are consuming different formats of radio programming than other generations. Baby Boomers were more likely to listen to the radio on weekend mornings than other generations. There were significant differences χ^2 (163.958, n = 1080) = .000, $p < .05$ among generations based on listening to different formats of radio (D019). Millennials were most likely to listen to country music while the silent generation, Baby Boomers, and Gen X were more likely to listen to News/ Talk/ Sports. The frequency and percent were calculated to describe the environmental and behavioral characteristics by generation, and were noted in table 17.

Table 17
Behavioral characteristics by generation

Characteristics	Silent	Baby Boomer	Gen X	Millennial		
	f (%)	*f* (%)	*f* (%)	*f* (%)	χ^2	*p*
Hours of music listened to[a]						
Two hours or less	32 (18.6)	68 (39.5)	41 (23.8)	31 (18.0)	5.281	.809
3-5 hours	8 (18.2)	12 (27.3)	12 (27.3)	12 (27.3)		
6-8 hours	3 (18.8)	5 (31.3)	3 (18.8)	5 (31.3)		
9-11 hours	--	2 (50.0)	1 (25.0)	1 (25.0)		
More than 12 hours	--	--	--	--		
Time of day[b]						
Weekday morning	102 (18.3)	212 (38.0	141 (25.3)	103 (18.5)	6.999	.321
Weekday afternoon	61 (18.4)	129 (38.9)	77 (23.2)	65 (19.6)	2.620	.454
Weekday evening	60 (19.2)	121 (38.8)	78 (25.0)	53 (17.0)	6.187	.103
Weekend morning	81 (20.9)	171 (44.1)	78 (20.1)	58 (14.9)	29.459	.000
Weekend afternoon	46 (13.7)	145 (43.2)	82 (24.4)	63 (18.8)	6.144	.105
Weekend evening	59 (20.3)	110 (37.8)	65 (22.3)	57 (19.6)	6.947	.074
Format Preference					163.958	.000
Country	19 (11.4)	53 (31.7)	36 (21.6)	59 (35.3)		
Hip Hop/ R&B	9 (8.8)	20 (19.6)	30 (29.4)	43 (42.2)		
Mix/ Adult Contemporary	24 (15.6)	67 (43.5)	37 (24.0)	26 (16.9)		
News/ Talk News/ Sports	82 (28.1)	124 (42.5)	59 (20.2)	27 (9.2)		
Rap/ Urban	--	--	4 (66.7)	2 (33.3)		
Rock	--	52 (44.1)	44 (37.3)	22 (18.6)		
Christian	10 (10.4)	40 (41.7)	21 (21.9)	25 (26.0)		
Other	40 (27.6)	58 (40.0)	30 (20.7)	17 (11.7)		

Note. [a] = per day, [b] = listening to music

Summary

The most common statistically significant differences were found when comparing the generations by the SCT characteristics. Significant differences among generation occurred when people were listening to radio, where they were listening, the device the used, format preference, and the platform used to consume radio. Only two significant differences occurred when comparing the Millennials' SCT characteristics by sex; the day part and the format selection. Women were likely than men to listen on weekend afternoons. Women were more likely than men to listen to Country, Hip-Hop/ R&B, Mix/ Adult Contemporary, and Christian music. Significant differences occurred among market when Millennials were listening to radio, where they were listening, the device the used, the platform used to consume radio, and their format selection. There were also significant differences among Millennials' income based on where they were listening to radio and the platform they were using to listen to radio. People making $50,000 to $249,999 a year were more likely to listen to the radio in their car than at work or at home. People making less than $30,000 a year and people making $100,000 to $249,999 a year were more likely to listen to YouTube™ than people making a different amount of money per year. There were not any significant differences found when comparing Millennials' behavioral characteristics by income.

CHAPTER VI

DISCUSSION

"I love music" – Millennial listener, San Diego, California, 2014

Variables Specific to this Study

Bandura's social cognitive theory (1986) provided the framework for this study. Bandura identified three dimensions of the social cognitive theory, personal determinants, behavioral determinants, and environmental determinants. For example, where someone listens to a radio station would be an indicator of an environmental determinant. Each variable directly plays a role in the cognitive process of making a decision and can be identified by characteristics of a person. Independent variables of this study were selected to describe the listeners' responses and consist of format selection, TSL, place, medium, experience, perceptions of radio, and perceptions of music. Figure 12 provides a conceptual diagram of the personal determinants and how each variable relates to this study. A conceptual diagram of the behavioral determinants and how each variable related to this study was provided in Figure 13. Figure 14 provides a conceptual diagram of the environmental determinants and how each variable relates to this study.

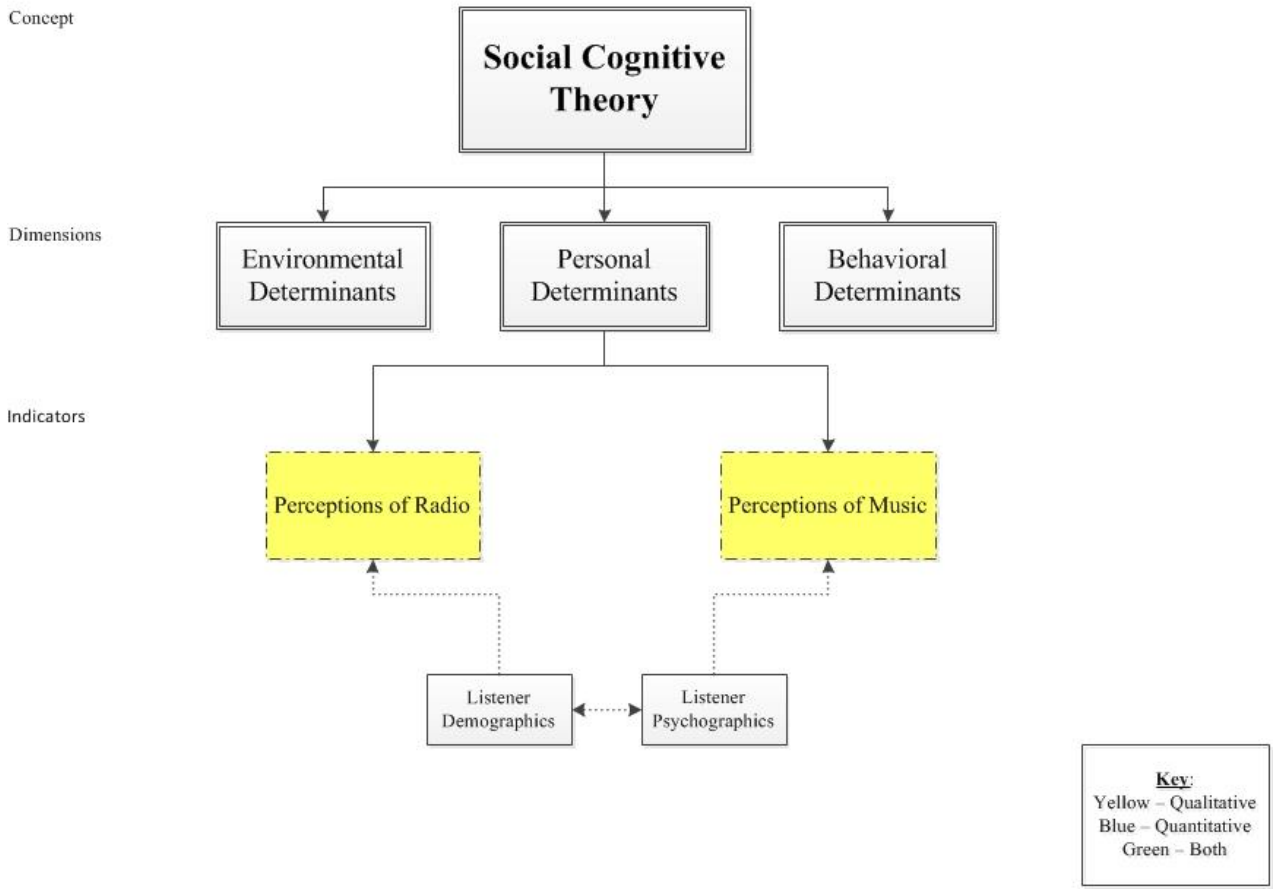

Figure 12. Personal determinants diagram. Conceptual diagram of the personal determinants and how each variable relates to this study.

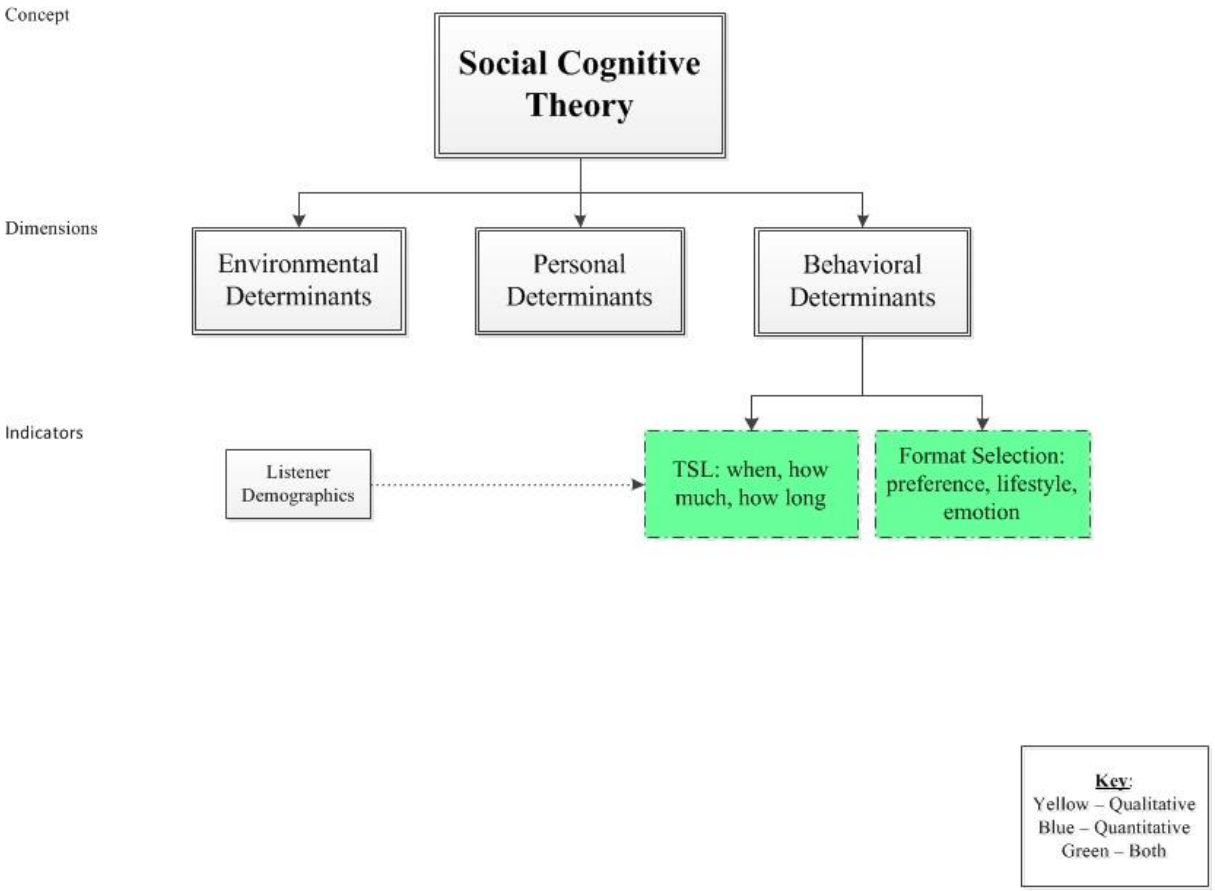

Figure 13. Behavioral determinants diagram, Conceptual diagram of the behavioral determinants and how each variable relates to this study.

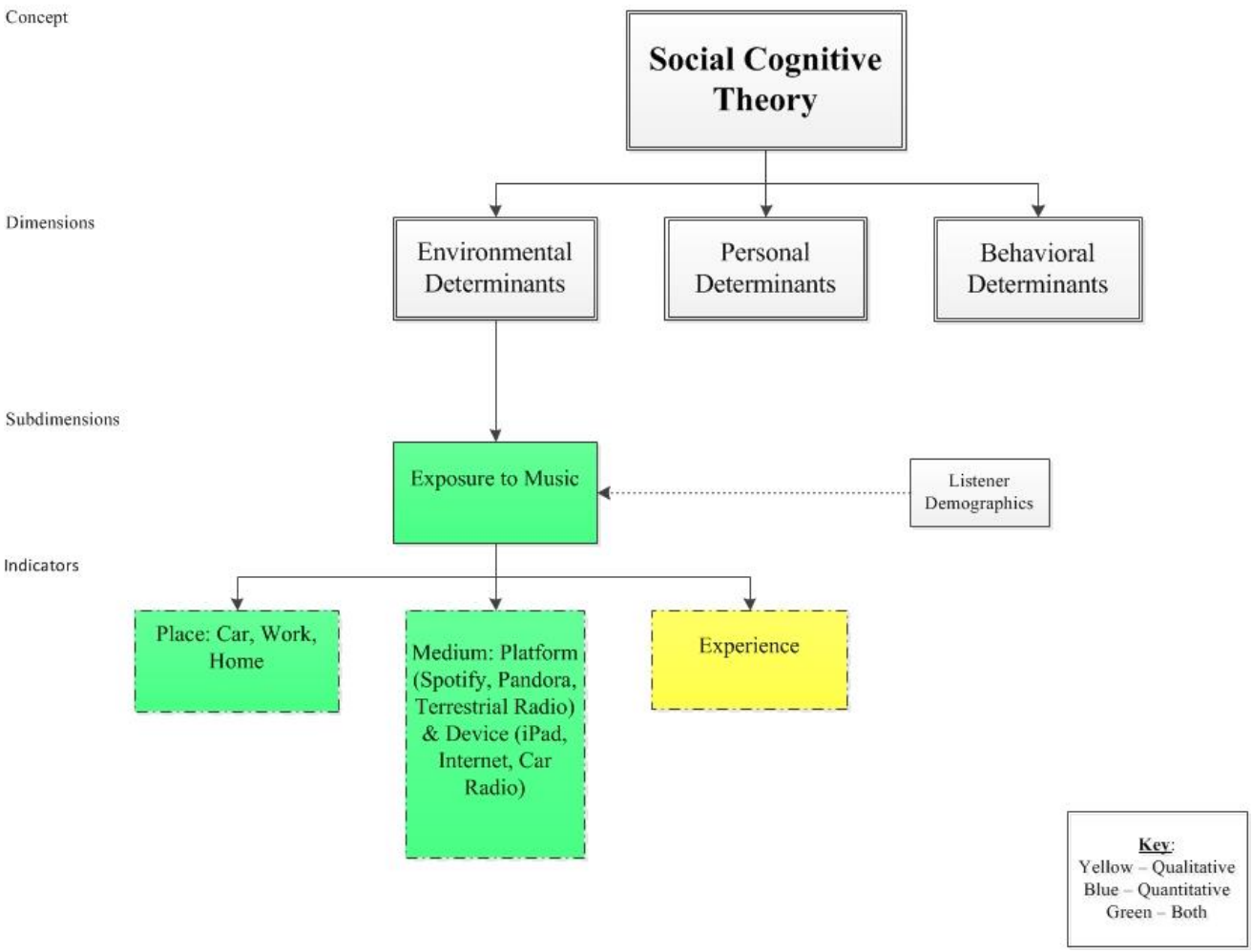

Figure 14. Environmental determinants diagram. Conceptual diagram of the environmental determinants and how each variable relates to this study.

Summary of the Study

The intent of this two-phase, mixed method, study is to describe what Millennials listen to, in terms of radio format and platform, and why they listen. The aim of the study was to understand the cognitive and affective (emotional) connections a Millennial listener makes when consuming radio programming. The first phase, and core of the study, was a qualitative exploration of listening habits through interviews with radio program directors and radio listeners. Details regarding methods for the qualitative portion of this study can be found in chapter 2. The survey data from the quantitative study was used to describe listeners' environmental and behavioral determinants, including what participants are listening to, when they listen, and how often they listen. Details regarding methods for the quantitative portion of this study can be found in chapter 4. Details regarding findings for this study can be found in chapters 3 and 5.

Research has been conducted on aspects of measuring and understanding radio audiences (Adams, 2004; Galloway, 2013; Geller, 2011; Nielsen, 2014a-h; Wimmer & Dominick, 2011). Since it is critical to understand the psychosocial side of the mass media and their personal experiences assist in understanding how an individual relates to their surroundings, the social cognitive theory was used as a framework for this study (Bandura, 2001b). Pajares et al. (2009) stated that the intentions a person has to listen to the radio is directly related to the engagement of the people and places in their surroundings.

Thus, there are several benefits associated with understanding the social cognitive interaction of Millennial listeners. All marketers, radio programmers, and broadcasters across multiple platforms should be interested in and be able to understand the SCT determinants associated with these listeners.

Summary of Qualitative Findings

There were several factors influencing how these listeners consume radio programming in the United States. Programmers and Millennial listeners believed that engaging the audience is an important factor when programming a terrestrial radio station. Millennial listeners wanted to listen to something they could connect to on an emotional level. Memories associated with the songs and the stations they listened to was extremely important regarding these participants' listening habits.

Although the programmers interviewed for this study preferred the real-time method used for ratings like Napoli (2005) stated, it was not found to be the most important method the participants used to program their station. Adams (2004) stated that changes in the way audiences are measured have had a major impact on broadcasters and this proved to be true. However, the participants of this study have shifted away from focusing only on the numbers reported to them and are incorporating other forms of research to better understand their audience.

Keeping up with the millennial generation and advancements in technology have proven to be a challenge for programmers, however, the programmers interviewed for this study seemed to have a good understating of their audience and the implications of this constantly changing audience. Though it has proven to be challenging to understand these new platforms of media available (Galloway, 2013), it has provided these programmers an opportunity to engage their audience like never before.

Summary of Quantitative Findings

With the advancements in technology and the wide range of genres available to choose from, it is still possible that the millennial generation may be shifting to other platforms of radio such as online radio and satellite radio as Albarran et al. (2007) stated. However, contrary to Bachman (2005) MP3 players were no longer found to be the biggest threat to radio. As Santhanam, et al. (2013) stated, AM/FM radio still proved to reach far more people in the United States than any other platform.

The most common differences were found when comparing the generations by the SCT characteristics. Significant differences among generation occurred when people were listening to radio, where they were listening, the device the used, format preference, and the platform used to consume radio. There was one significant difference when comparing the Millennials' SCT characteristics by sex. The difference between sex and the Millennials' SCT characteristics was the time of day they listened to music.

Significant differences occurred among markets when Millennials were listening to radio, where they were listening, the device the used, the platform used to consume radio, and their format selection. There were also significant differences among Millennials' income based on where they were listening to radio and the platform they were using to listen to radio. There were not any significant differences found when comparing Millennials' behavioral characteristics by income. Figures 15 through 18 depict the evidence, reasoning, and claims associated with findings from the quantitative portion of this study.

Evidence	Reason	Claim
Market		
Millennial listeners are consuming radio programming in different places (car) based on market.	Millennials in San Diego are more likely to listen to their car radio or an MP3 player while driving to and from work.	The DMA may be an influential factor in how Millennials consume radio programming. Format selection and day part should be programmed appropriately to fit the DMAs listening habits.
Millennial listeners are consuming radio programming with different devices (MP3, car radio) based on market.		
Millennial listeners are consuming radio programming using different platforms (YouTube™) based on market.		
Millennial listeners are consuming radio programming at different times of day (weekday morning, weekday afternoon, weekend afternoon, weekend evening) based on market.	Although most people in College Station listened to the radio on weekday mornings, they typically listened to the radio throughout all day parts. People in San Francisco were more likely to listen to the radio on weekend mornings. However, people in Fresno were also likely to listen to the radio weekday afternoons and weekend evenings.	
Millennial listeners are consuming different formats of radio programming based on market.	Country radio was the number one radio format listened to in College Station, and Houston. News/ Talk/ Sports Talk was the number one format preference for Denver, San Diego, and San Francisco. The number one listened to format in Fresno and Dallas was Hip Hop/ R&B.	

Figure 15. Evidence, reason, claim described as it related to market.

Evidence	Reason	Claim
Sex		
Millennial listeners are consuming radio programming during different day parts and choose different radio formats based on sex.	Women were likely to listen on weekend afternoons to the radio than men. Women were more likely than men to listen to Country, Hip-Hop/ R&B, Mix/ Adult Contemporary, and Christian music. Men were more likely to listen to News/ Talk/ Sports and Rap/Urban.	Broadcasters can't assume that sex plays as influential role in listening preferences among Millennials as it does with other generations.

Figure 16. Evidence, reason, claim described as it related to sex.

Evidence	Reason	Claim
Income		
Millennial listeners are consuming radio programming in different places (car) based on income.	Millennials making $50,000-$250,000 a year were more likely to listen to the radio in the car.	Income may not be a very influential factor in how Millennials consume radio programming.
Millennial listeners are consuming radio programming using different platforms (YouTube™) based on income.	Millennial listeners making less money were more likely to listen to music programming on YouTube™.	
There were no differentiating behavioral characteristics of Millennials based on income.		

Figure 17. Evidence, reason, claim described as it related to income.

Evidence	Reason	Claim
Generation		
Millennial listeners are consuming radio programming in different places than other generations consume radio (work and while in the car).	Millenials are most likely to listen to the radio at work and in their car on their smartphone while Baby Boomers are most likely to listen on their iPod®.	The way a station is programmed should be heavily influenced by the generation targeted by the station.
Millennial listeners are consuming radio programming with different devices than other generations use to consume radio (car radio, iPod®, smartphone).		
Millennials are least likely to listen to the home radio.		
Millennial listeners are consuming radio programming using different platforms than other generations use to consume radio (Pandora®, iTunes®, YouTube™, online).	Millennials and Gen X are more likely to listen to radio using Pandora®, iTunes®, and YouTube™. However, Baby Boomers are most likely to listen to free radio.	
Millennial listeners are consuming radio programming at different times of day than other generations consume radio (weekend morning).	Baby Boomers are more likely to listen to radio on the weekend mornings.	
Millennial listeners are consuming different formats of radio programming than other generations.	News/ Talk/ Sports Talk was the most popular format between Silent Baby Boomers, and Gen X. Millennial's were more likely to listen to Country and Hip Hop/ R&B	

Figure 18. Evidence, reason, claim described as it related to generation.

CHAPTER VII

RECOMMENDATIONS & CONCLUSION

Future Researchers

The distribution, collection, and input of the surveys for this study were extremely time consuming and would not be recommended, unless working with a large group dedicated to the study. The use of the social exchange theory for data collection methods did increase the response rate, however, ensuring that face-to-face contact was made lowered the number of surveys distributed. Web-based surveys are recommended for data collection in the future. The door-to-door distribution method did not allow for a very focused sample, and it lessened the number of Millennials that could be reached.

During the qualitative exploration of the study, Millennial participants were found in various public locations and most were not able to talk for long periods of time. This approach made it difficult to get ahold of the participants for further interviews.

Further research should be done to better understand the Millennial generation as radio consumers. Some demographic factors, such as market, were influential to listeners habits when consuming radio programming and should be further explored. Comparing the millennial generations' to other generations' determinants for listening to radio should also be revisited.

The quantitative results of this study indicated that there is a significant difference between Millennials' listening preferences and other generations' listening preferences. The results of this study also indicated that there are significant differences between markets and this concept should be further explored.

Educators

The results of this study indicated that there are several differences among Millennial listeners. Educators should not only stress the importance of finding out who the listener is, but should also teach students how to define listenership on multiple levels. Educators should explain the wide range of listenership, including the targeted audience member who gets more specific when all social cognitive and demographic factors are combined. Industry professionals refer to this listener as a P1 (primary audience member). This P1 never strays from a station and is the exact person the station is targeting. However, the findings of this study indicate there can be major differences among different markets' P1s. Defining this audience is essential when being prepped for an industry career.

Figure 22 provides a conceptual diagram depicting listenership, as it gets increasingly concentrated. The red circle demonstrates a P3. The P3 is someone who may listen to the station occasionally but is not the stations target listener. The green circle represents a P2. The P2 is a listener who falls outside of the target audience as defined by the station, but still listens to the station on a regular basis. An example of a P2 is a 14-year-old girl who loves the station, but it is not necessarily programmed to fit her lifestyle. The purple

circle represents the generic, across market, definition for a P1. The P1 would be described as an 18 to 34-year-old female. The blue circle represents the concentrated definition of a P1 specific to the market. For example, in San Diego the target listener could be a 22-26 year old female who is just getting started out in her career, has a disposable income, and likes to be apart of the party crowd. Understanding these definitions, how they vary, and being able to identify and relate to the P1 is essential for students.

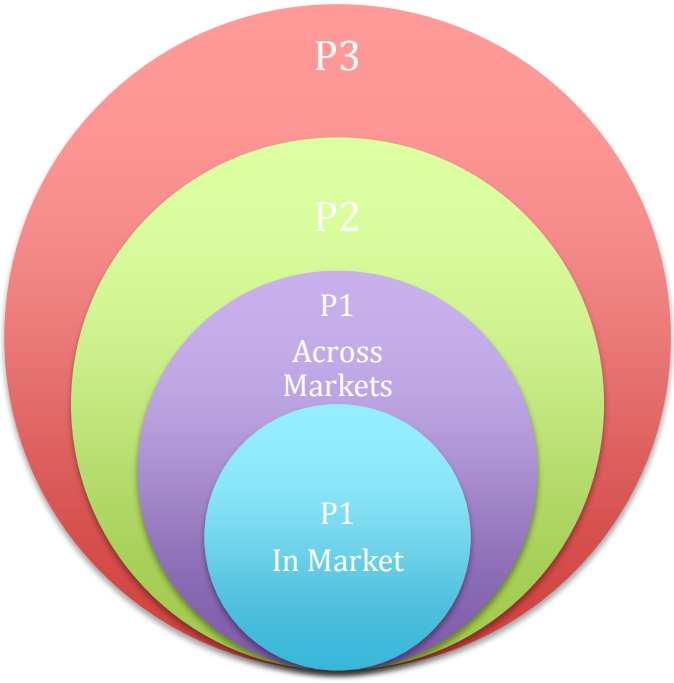

Figure 19. Conceptual diagram of listenership definitions

Industry Professionals

Broadcasters are encouraged to have a better understanding of the cognitive and affective connections their target listener makes while consuming radio programming.

The descriptive results of this study indicated that programmers are concerned about the listening habits of Millennial listeners and would like to know more about them. Programmers made an effort to understand their audience by using multiple research methods, reports, and by reaching out and connecting with their audience. Millennial listeners wanted to feel an emotional connection with the music programming they consumed no matter what device or platform they used to consume the radio programming. Millennial listeners seemed to have a deeper connection through memories associated with certain songs and stations. Although programmers will not always be responsible for the memories associated with a particular song or artist, in some cases a station can be sought out for the emotional connections a listener has with the on-air host, the format of the station, or other personal factors affecting the decision for the listener to consume certain radio programming. Thus, the cognitive and emotional connections associated with Millennials' radio listening habits have proven to be an important factor and should be further explored.

The quantitative results of this study indicated that the DMA may be an influential factor in how Millennials consume radio programming. Programmers should take into consideration the listening habits of the listeners in there market and directly target their personal preferences based on their lifestyle. Specifically, format selection and day part should be programmed appropriately to fit the markets' listening habits. Broadcasters should not assume that sex plays as influential role in listening preferences among Millennials as it does with other generations. According to the results of the study format

selection and the weekend day part listenership were the only two significant differences between male and female Millennial listeners. The results of the study indicated income might not be a very influential factor in how Millennials consume radio programming. The way a station is programmed should be heavily influenced by the generation targeted by the station. Several significant differences occurred when comparing generations, justifying the need for further research on listening habits of various generations.

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APPENDIX A

TERMS & ABBREVIATIONS

Average Quarter Hour (AQH) – The average number of people who are listening to a particular radio station for at least five minutes during a15-minute period

Call Letters – Letters identifying the station beginning with "W" for stations east of the Mississippi river and "K" for stations west of the Mississippi river

Contemporary Hits Radio (CHR) – Current popular music, often encompassing a variety of rock styles, with CH-RB indicating dance contemporary hits, CH-AR indicating rock-based contemporary hits and CH-NR indicating new rock or modern rock based contemporary hits

Cume Persons – The total number of different persons who tune to a radio station for at least five minutes during the course of a daypart within a week

Cume Rating – The Cume Persons audience (expressed as a percentage) of all persons estimated to be in the specified demographic group.

$$\frac{Cume\ Persons}{Population} x100 = Cume\ Rating\ (\%)$$

Daypart – Time of day designated to different periods or segments for a broadcast to rank station listenership. For example, morning show is from 6a.m. to 10a.m. Midday show is from 10a.m. to 2p.m. Afternoon show is from 2p.m. to 6p.m. Nights are from 6p.m. to 10p.m.

Demographics – Audience data such as age, sex, race, income, ect.

Designated Market Area (DMA) – Nielsen Media Research, Inc.'s geographic market design, this design is composed of sampling units based on viewing patterns. Arbitron reports the listing estimates for radio markets located within the Top 50 DMAs

Format – The category or type of programming a radio station broadcasts (see below for list of formats and descriptions)

Formatics – The essential part of programming when call letters, station name, taking breaks, taking phone calls, ect. occur

Frequency – Number of cycles-per-second of a sine wave. Additionally, the average number of times a person is exposed to a radio spot schedule

$$\frac{Gross\ Impressions}{Net\ Reach} = Frequency$$

Gross Rating Points (GRP) – The sum of all rating points attained for a particular spot schedule.

$$AQH\ Persons\ x\ The\ number\ of\ spots\ in\ an\ advertising\ schedule = GRPs$$

Market – Area of land with a broadcast facility

Persons Estimates – The estimated number of people listening

Platform – Method used to listen to radio such as, iPhone, satellite radio, terrestrial radio, online streaming, ect.

Population – People in a particular area or market

Portable People Meter™ (PPM™) – An electronic device created by Arbitron that detects and stores codes as it is exposed to encoded audio

Program Director (PD) – This role varies from station to station however, the PD is typically responsible for reporting to the operations director and establishes format policy, supervises on-air talent, monitors station, assesses competition, analyzes research for market, and sometimes monitors music rotation

Rating – Estimated audience turned into a station expressed as a percentage of the total population. Also referred to as the size of listenership

$$Rating\ \% = \frac{Listeners}{Population} \times 100$$

Share – The percentage estimate of persons listening to radio in a market who are listening to a particular radio station

$$\frac{AQH\ Persons\ to\ a\ Station}{AQH\ Persons\ listening\ to\ the\ radio\ (\text{total})} x\ 100 = Share\ (\%)$$

Spot – Commercials, PSAs, promotional bits, and announcements

Target – Multiple demographic cells that characterize an audience group (e.g., Men 18-34, Women 25-54).

Terrestrial Radio – Land based radio station (AM or FM)

Time Spent Listening (TSL) –An estimate of the amount of time the average listener spent with a station (or total radio) during a particular daypart. This estimate, expressed in hours and minutes, is reported for the Metro only.

$$\frac{Hours\ in\ a\ time\ period\ x\ AQH\ Persons}{Cume\ Persons} = TSL\ (Hours)$$

Total Survey Area (TSA) – A geographic area that encompasses the Metro Survey Area and may include additional counties located outside the Metro

Turnover – The number of times a listener turns over within a given daypart

$$\frac{Cume\ Persons}{AQH\ Persons} = Turnover\ Factor$$

APPENDIX B

SCRIPT

Script

DOPU

Hi my name is _____; I am a student at Texas A&M University and we are conducting survey research for a school project in the area today. Would you help us by taking a brief survey and leaving it in this bag on your door? Our team will be back after _____ to pick them up.

Thank you, we appreciate your help.

DOMB

Hi my name is _____; I am a student at Texas A&M University and we are conducting survey research for a school project in the area today. Would you help us by taking a brief survey and using this business reply to mail it back to our office?

Thank you, we appreciate your help.

Specific Projects
Here is more information on each project for if you are asked specific questions about an individual survey. If this happens, please ask the participant to hand you the survey and look on the first page. You will find the project lead on the fist page and then you will know which survey it is. (For Millennials and Perspectives of Agriculture, Deanna will be listed as the project lead. You will have to look at the specific questions in the second half.)

For example you would say "In this project we are trying to learn more about why people go to the store at a particular time of day."

Researcher 1 – Live Music Venues

The purpose of this survey is to understand the culture surrounding live music venues and the reasons why people connect with that type of environment.

Researcher 2 – Perspectives of Agriculture
(Researcher 3 will be listed as the project lead on this one. You should be able to tell that this is the Perspectives of Agriculture survey because it contains all likard scale questions.)

The purpose of this survey is to understand the different perspectives of agriculture.

Researcher 3 - Exploring Public Perceptions of Millennials
(Researcher 3 will be listed as the project lead on this one.)

This study compares the characteristics and perceptions of Millennials between generations. (A Millennial is an individual born 1980 and after)

Researcher 4 – Public Perceptions of Animals
The purpose of this study is to understand public perceptions of animals and animal treatment.

Researcher 5 – How Do People Listen to Music?
The purpose of this study is to understand the ways people listen to music in your area.

Researcher 6 – Public Purchasing Decisions
This study explores people's food purchasing decisions.

APPENDIX C

FORMATS

Format	Format Name	Description	Demographics
AC	Adult Contemporary	An adult-oriented pop/rock station with no hard rock, often with a greater emphasis on non-current music and softer hits from the 1980s and 1990s	Women ages 25 to 54
AH	Hot AC, Adult Contemporary Hits	A more up-tempo, contemporary hits format, with no hard rock and no rap	Adults ages 25 to 34
AP	Adult Alternative	Eclectic rock, often with wide variations in musical style	Adults ages 25 to 44
AR	Album Rock	Mainstream rock & roll, which can include guitar-oriented "heavy metal"	Men ages 25 to 44
AS	Adult Standards	Standards and older, non-rock popular music from the 1940s to the 1980s, which can include softer current popular music	Adults ages 35+
BG	Black Gospel	Current gospel songs and sermons geared toward African-Americans	Adults ages 35+
CHR	Contemporary Hits Radio, Top-4O	Current popular music, often encompassing a variety of rock styles, with CH-RB indicating dance contemporary hits, CH-AR indicating rock-based contemporary hits and CH-NR indicating new rock or modern rock based contemporary hits	Teens & Adults ages 18 to 24
CR	Classic Rock	Rock oriented oldies, often mixed with album cuts from the 1960s, 1970s and 1980s	Men ages 25 to 44

CW	Country	Country music, including contemporary and traditional styles, CW-OL is country oldies	Adults ages 25+
CZ	Classic Hits	A rock-based oldies format, focusing on the 1970s	Adults ages 25 to 44
EZ	Easy Listening	Primarily instrumental cover versions of popular songs, with more uptempo varieties of this format including soft rock originals, which may be mixed with "smooth jazz" or adult standards	Adults ages 35 +
ET	Ethnic	Programs geared to various ethnicities, primarily in languages other than English	Variety of Ages
FA	Fine Arts — Classical	Fine arts "classical" music often includes opera, theater and/or culture-oriented news and talk	Adults ages 35+
JZ	Jazz	Mostly instrumental, often mixed with Soft AC, which includes both traditional jazz and "smooth jazz" or "new AC"	Adults ages 25+
MA	Modern AC	An adult-oriented softer modern rock format with less heavy, guitar-oriented music than the younger new rock	Mostly Women ages 25 to 44
MT	Financial Talk	All financial or "money-talk"	Adults ages 35+
NR	New Rock, Modern Rock	Current rock, mainstream "alternative" and heavier guitar oriented hits	Teens & Adults ages 20 to 35
NX	News	All-news, either local or network in origin, with stations also having this description if a significant block of time is devoted to news	Adults ages 35+

OL	Oldies	Popular music, usually rock-oriented, with 80% or more, non-current music, with CW-OL indicating country oldies and RB-OL indicating R & B oldies	Adults ages 25 to 55
PT	Pre-teen	Music, drama or readings intended primarily for a pre-teen audience	Children ages 12 & under
RB	R&B, Urban	Covers a wide range of musical styles geared toward African Americans, which can also be called "urban contemporary" or “hip-hop”	Teens & Adult ages 20 to 24
RC	Religious Contemporary	Modern and rock-based religious music	All ages
RG	Religious Gospel	Traditional religious music	Adults ages 25+
RL	Religion	Local or syndicated religious programming, often spoken-word, sometimes mixed with music	Adults ages 25+
SA	Soft Adult Contemporary	A cross between adult contemporary and easy listening, primarily non-current, soft rock originals	Mostly Women ages 25+
SB	Soft Urban Contemporary	Soft R&B, sometimes mixed with smooth jazz, often heavy in oldies	Adults ages 35+
SG	Southern Gospel	Country flavored gospel music, also includes the "Christian country" or "positive country" format	Adults ages 25+
SS	Spanish	Spanish-language programming, often paired with another type of programming, with equivalents of English formats including: SS-EZ (easily listening); SS-CH (contemporary hits); SS-AC	All ages

		("modern" music); SS-NX-TK (news-talk); SS-RA (ranchero music); SS-TP (salsa, tropical); SS-TJ (tejano); SS-MX (regional Mexican); or SS-VA (variety)	
SX	Sports	Listed only if all or a substantial block of a broadcast day is devoted to play-by-play, sports news, interviews or telephone-talk	Men ages 25+
TK	Talk	Talk, either local or network in origin, which can be telephone-talk, interviews, information or a mix	Adults ages 25+
VA	Variety	Incorporating four or more distinct formats, either block-programmed or airing simultaneously	All ages

Note: Arbitron (2010); Geller (2011); Keith (2010); News Generation (2013); Nielsen (2013)

APPENDIX D

INTERVIEW PROTOCOL

Interview Protocol (PD)

*I am a graduate student at Texas A&M University and I am interested on finding out what influences program directors when they are programming their station. I plan on handing the PD a copy of my proposal for more information on my study. This interview will last about an hour. Would it be ok if I recorded this interview? Keep in mind that we can also stop at any time and you are under no obligation to participate in this interview. Are you ready to start the interview?

How did you decide you wanted to become a program director?

What do you like?
What don't you like?

How do you go about programming a station?

What are important things to consider?
What is the biggest challenge?

What do you base the majority of your programming off of?

Do Arbitron ratings affect your programming?
Specific examples?

How do you view Arbitron?

What do you see as their role?
How big of a role do they play in the way you program your station?

What are your experiences with PPM?

How have your thoughts changed since the PPM has replaced the diary?
How does this influence your programming?
Strengths?
What are some challenges?

How big of a role does your audience play in programming your station?

A. How do you meet your listeners' needs?
B. How do you connect with your listener?

*Is there anything else you would like me to know or think is important to this study? Thank you so much for your time. If I have any other questions may I email you? If you think of anything you can contact me anytime. Any pseudo names you would like to use?

APPENDIX E

MEDIA RELEASE FORM

MEDIA RELEASE FORM

I, _____PRINT NAME HERE_____, grant permission to Texas A&M University and its employees or appointed agents to take and use photographs/digital images, videotape, and/or audio recording or quoted remarks of me. I agree to my image, voice and likeness being used in promotional, educational, and/or research materials. These materials might include printed or electronic publications, websites or other electronic communications.

I acknowledge that the picture or recording taken for this project becomes the sole and exclusive property of Texas A&M University. I hereby irrevocably consent to the unlimited, worldwide use by Texas A&M of my and all likeliness, photographs and reproductions of my face and/or body in any form, together with all accompanying sound recordings, without limitation regarding the territorial, time or factual range of use. I release Texas A&M University from any and all liability arising out of the use of my video reproductions and sound recordings, including without limitation any claims arising out of my right of privacy or right of publicity and any claims based on any distortions, optical illusions or faulty mechanical reproductions of any such images.

1. I authorize Texas A&M University and its agents to photograph, videotape, audio record, televise, duplicate, and/or otherwise record my image, voice, and likeness. I understand that Texas A&M will own these recordings.
2. I irrevocably authorize Texas A&M University and its agents to use, display, publish, and distribute these recordings for any purpose on websites, publications, broadcasts, displays, and any other medium, and to offer these recordings to others for use in non-university mediums.
3. I waive any right to inspect or approve these recordings or material that may be used with them now or in the future. I further consent that my name and identity may be revealed therein or by descriptive text or commentary.
4. I release Texas A&M University, its regents, employees, and agents from all liability arising out of the use of these recordings, including but not limited to any claims arising out of my right of privacy or right of publicity and any claims based on any distortions, optical illusions, or faulty mechanical reproductions.
5. I represent that I have read and understand the foregoing statement and am signing it voluntarily.

Signature	Date
Email	Phone
Address	City/State/Zip

If the participant is under age 18, a parent or guardian must also complete the following:
I hereby approve the foregoing authorization.

Parent/Guardian Signature	Date
Parent/Guardian Printed Name	Relationship
Address	City/State/Zip

UIN: _____

JD: _____

VN: _____

Media Release - Summer 2014.Docx

APPENDIX F

INTERVIEW PROTOCOL FOR LISTENERS

Listener Interview Protocol (Follow up)

Hello, good morning/afternoon/evening. Thank you for agreeing to talk with me again. I wanted to remind you that I am conducting a study regarding your media habits, for my thesis project and in partnership with the TAMU Digital Media Research and Development Lab. The purpose of this interview is to describe people's radio listening habits across the Southwest United States.

Please review the provided form and decide if you are willing to participate in this study. There is no reward or penalty for participation.

[Sign consent form]

Where are you from?

What is your favorite or most listened to genre of music?
- Why do you prefer that genre to others?
- When you listen to a song can you describe what you are feeling?

How do you feel when/ if you listen to top 40 radio?

Do you have a favorite station?
- Which one?
- Why?
- Do you have a favorite station in town?
- How long have you lived here?

When you listen to music can you please describe any and all types of platforms you use? (iPhone, iPod, mp3, radio, internet radio, ect.)

Do you listen to anything in your car while driving?
- If yes, what do you listen to?
- Why do you listen to that?
- If no, why not?

I noticed you mentioned radio,
OR I noticed you did not mention radio; do you listen to the radio?
- What station(s)?
- What kind of stations are these? (What kind of music do they play?)
- When do you listen to the radio?
- You mentioned your car, where else do you listen to the radio?
- Why do you listen to the radio there?
- How do you listen to radio? (Do you switch back and forth between stations?)
- About how much time do you spend listening to radio a day?

Why do you listen to radio?

What do you see as the role of radio?
How big of a role does news play in your decision to listen t o a station?
Entertainment?
Listener interactions?
Are there things that you like/dislike about radio?

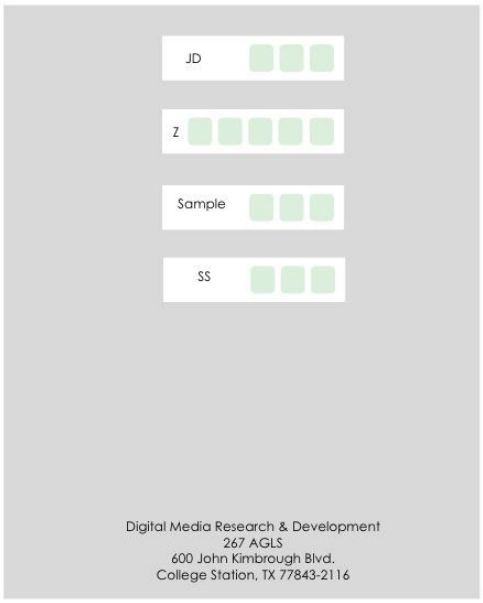
Do you connect with radio stations (prizes, calls, texts, ect)?
How important to you is it for a station you listen to have:
Text line?
Call line?
Website?
Facebook/ other social networking sites?
Live jocks?
Local content?

What do you use radio for in your life?
Can you relate to the music? How?
Do you trust what you hear on the radio? Why? Why not?
What form of media do you trust the most?

*Is there anything else you would like me to know or think is important to this study?
Thank you so much for your time. If you think of anything you can contact me anytime.

APPENDIX G

QUESTIONNAIRE



Questions?

Your input is very valuable to us. Be assured that we will not share any of your information, as confidentiality is very important to us. Remember this survey is completely optional.

If you have any questions regarding this project please contact us at:

Digital Media Research & Development
267 AGLS
600 John Kimbrough Blvd.
College Station, TX 77843-2116

Suzann Svatek
Project Lead

ssvatek8@neo.tamu.edu
(979) 458-7990

Thank you for your input!

We appreciate the time you took to answer our survey. Your input is very valuable to us. Be assured that we will not share any of your information, as confidentiality is very important to us.

If you have any further questions regarding this project please contact us at:

Digital Media Research & Development
267 AGLS
600 John Kimbrough Blvd.
College Station, TX 77843-2116

Suzann Svatek
Project Lead

ssvatek8@neo.tamu.edu
(979) 458-7990

Please rate this item 1-5. 1 being "None" and 5 being "A Lot"

Marking Instructions:
Correct: ● Incorrect: ⊘ ▢ *When answering questions completely fill in the box.*

28. How do you obtain your music?

	Not Likely				Very Likely
	1	2	3	4	5
"I listen to free radio"	1	2	3	4	5
"I download free music"	1	2	3	4	5
"I pay for downloaded music"	1	2	3	4	5
"I pay a monthly subscription for music"	1	2	3	4	5

29. How much do commercial advertisements influence your willingness to pay for music?

None				A Lot
1	2	3	4	5

30. In case you are selected for a future consumer engagement study, please provide your email address and phone number below. Be assured that this information will be kept confidential and that we will not reveal or sell your information to anyone. *(Please fill in the blanks)*

(▢▢▢) ▢▢▢ - ▢▢▢▢

▢

(Email Address)

Please fully answer all of the questions using a mark or writing in the answer. These questions refer to you only so please answer accordingly. **All answers will be kept confidential.**

Marking Instructions:
Correct: ● Incorrect: ⊘ ▢ *When answering questions completely fill in the box.*

1. In what year were you born? ▢▢▢▢ (Y Y Y Y) *(Example: 1975)*

2. What is your sex?
▢ Male ▢ Female

3. What is your race? *(Please select "yes" or "no" for each)*

Yes	No	
▢	▢	American Indian or Alaska Native
▢	▢	Asian
▢	▢	Black or African American
▢	▢	Native Hawaiian or other Pacific Islander
▢	▢	White
▢	▢	Other ▢

4. Are you of Hispanic, Latino, or Spanish origin?
▢ Yes ▢ No

5. Do you speak Spanish in the home?
▢ Yes ▢ No **(If no, skip next question)**

If you answered "no" to Question 5 please skip Question 6.

6. Thinking about languages you speak in the home, would you say you speak?
- ▢ Only Spanish in the home
- ▢ Mostly Spanish, but some English
- ▢ Spanish and English equally
- ▢ Mostly English, but some Spanish
- ▢ Only English

7. How many members live in your household? *(Please fill in the blanks)*
▢▢ Adults ▢▢ Children *(under 18 years of age)*

8. What is your household income?
- ▢ Less than $30,000
- ▢ $30,000 - $49,999
- ▢ $50,000 - $99,999
- ▢ $100,000 - $249,999
- ▢ More than $250,000

9. Including yourself, does anyone in your home have a working cell phone?
▢ Yes ▢ No

10. Including yourself, does anyone in your home have a working smartphone?
▢ Yes ▢ No

25. What devices do you use to listen to music? *(Please select either "yes" or "no" for each item).*

Yes	No	
▢	▢	Internet
▢	▢	Car Radio
▢	▢	Home Radio
▢	▢	iPad
▢	▢	Tablet
▢	▢	iPod
▢	▢	MP3 Device
▢	▢	Smart Phone
▢	▢	Other ▢

26. Do you purchase music?
▢ Yes ▢ No

If you answered "no" to question 26, please skip question 27.

27. If yes, what is the most you have spent in one month to purchase new music?
- ▢ $1 - $5
- ▢ $6 - $10
- ▢ $11 - $15
- ▢ $16 - $20
- ▢ $21 - $25
- ▢ $26 - $30
- ▢ $31 - $35
- ▢ $36 - $40
- ▢ Other ▢

23. Typically, how do you listen to music? *(Please select either "yes" or "no" for each item).*

Yes	No	
☐	☐	Spotify
☐	☐	Pandora
☐	☐	iTunes
☐	☐	YouTube
☐	☐	Satellite Radio (XM / Sirius)
☐	☐	Free Radio (AM / FM)
☐	☐	Online Streaming Radio
☐	☐	Other

24. Where do you typically listen to music? *(Please select either "yes" or "no" for each item).*

Yes	No	
☐	☐	Home
☐	☐	Work
☐	☐	Car
☐	☐	Other

11. How many working TV sets are in your home?

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5+

12. What time of day do you usually watch TV on weekdays and weekends? *(Please select "yes" or "no" for each item)*

Yes	No	**Weekdays**	Yes	No	**Weekends**
☐	☐	Morning	☐	☐	Morning
☐	☐	Afternoon	☐	☐	Afternoon
☐	☐	Evening	☐	☐	Evening

13. What are the top three TV shows you currently watch on a regular basis?

1.
2.
3.

14. How many working computers with Internet access are in your home (including tablets, desktops, and laptops)?

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5+

15. What time of day do you usually access the Internet on weekdays and weekends? *(Please select "yes" or "no" for each item)*

Yes	No	**Weekdays**	Yes	No	**Weekends**
☐	☐	Morning	☐	☐	Morning
☐	☐	Afternoon	☐	☐	Afternoon
☐	☐	Evening	☐	☐	Evening

16. What are the top three websites you visit on a regular basis?

1.
2.
3.

17. How many working radios are in your home (not inlcuding cell phones and/ or smart phones)?

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5+

18. What time of day do you usually listen to the radio on weekdays and weekends? *(Please select "yes" or "no" for each item)*

Yes	No	**Weekdays**	Yes	No	**Weekends**
☐	☐	Morning	☐	☐	Morning
☐	☐	Afternoon	☐	☐	Afternoon
☐	☐	Evening	☐	☐	Evening

19. What genre best describes the radio station you listen to most often? *(Please select one)*

- ☐ Country
- ☐ Hip Hop / R&B
- ☐ Mix / Adult Contemporary
- ☐ News / Talk / Sports
- ☐ Rap / Urban
- ☐ Rock
- ☐ Christian
- ☐ Other

20. Before you received this survey, had you ever heard of Texas A&M Univeristy?

☐ Yes ☐ No

21. Do you listen to music?

☐ Yes ☐ No

22. On a typical day, how many hours of music do you listen to?

- ☐ Two hours or less
- ☐ 3 - 5 hours
- ☐ 6 - 8 hours
- ☐ 9 - 11 hours
- ☐ More than 12 hours

APPENDIX H

COVER LETTER

Your household was randomly selected to participate in a consumer engagement survey. As you've probably heard in the news lately, market and consumer opinion research are incredibly valuable to our economy and to the success of many industries. Our research team, from Texas A&M University, is conducting this important market research and asking for your input.

We left one consumer engagement survey with you today. We ask that you please take approximately 15 minutes to complete the survey. Other than your time, there is no cost to you and your participation is completely voluntary. However, your participation is very valuable and enables students at Texas A&M University to engage in research that contributes to solving real-world problems.

How does this work?

We are only collecting data in the [**CITY**] area today. We left one consumer engagement survey and a pre-paid return envelope with you. Please complete the survey, place it in the pre-paid envelope, and then place the envelope in the U.S. Mail no later than **[DAY], [DATE]**.

We truly value your participation and trust. Thank you for being an anonymous voice of consumer research. If you have questions about this research, please contact Dr. Billy McKim at brmckim@tamu.edu or 979-845-0794.

This study has been reviewed and approved by the Texas A&M University Institutional Review Board (IRB2013-0109). If you have any questions about your rights as a participant in this study, you may contact the Review Board by phone at 979-458-1467.

Your household was randomly selected to participate in a consumer engagement survey. As you've probably heard in the news lately, market and consumer opinion research are incredibly valuable to our economy and to the success of many industries. Our research team, from Texas A&M University, is conducting this important market research and asking for your input.

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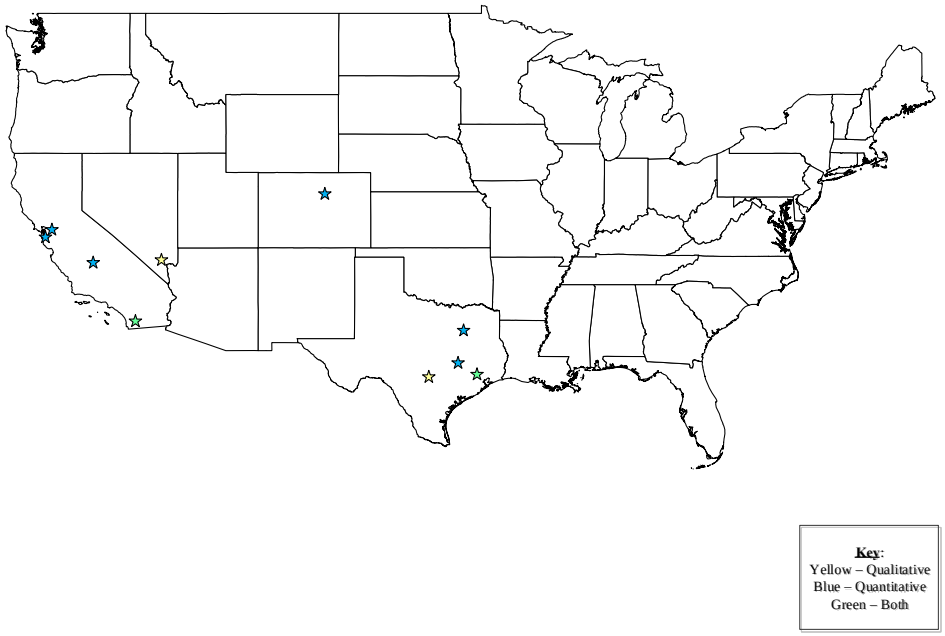
APPENDIX I

DATA COLLECTION MAP



APPENDIX J

DATA COLLECTION SHEET

Street Information:				DOPU ONLY
House #	Contact Y/N	Accepted Y/N	OTHER	Received

APPENDIX K

USPS COVER LETTER

Digital Media Research
& Development Laboratory

September 24, 2014

Dear Bryan/College Station Area Resident:

Your help is needed in gathering valuable research in the Bryan/College Station area. Researchers at Texas A&M University want to know your opinions about media use and consumer involvement. Your assistance will help students at Texas A&M University to solve real-world problems.

We have included one survey and a pre-paid return envelope with this letter. Please complete the survey, seal it in the pre-paid envelope, and return the envelope in the U.S. Mail no later than **Tuesday, September 30**. Other than your time, there is no cost to you, and your participation is voluntary.

We know your time is valuable, but we hope you will take 10-15 minutes to help us. This research can only be successful with the generous help of people like you. Most of all, we hope that you enjoy this opportunity to voice your thoughts and opinions by completing the survey.

If you have any questions about this survey or the survey process, please call the study director, Dr. Billy McKim, at 979-458-7990 or email him at brmckim@tamu.edu. This study has been reviewed and approved by the Texas A&M University Institutional Review Board (IRB2013-0109). If you have any questions about your rights as a participant in this study, you may call the Review Board at 979-458-1467.

Thank you for your time and consideration. Please remember that the contents of this survey will remain anonymous.

Sincerely,

Caitlin Curbello
Undergraduate Student Researcher

Danielle Bishop
Undergraduate Student Researcher

Deanna Bosse
Graduate Student Researcher

Megan Homeyer
Graduate Student Researcher

Lindy Froebel
Graduate Student Researcher

Jessica Johnston
Graduate Student Researcher

Suzann Svatek
Graduate Student Researcher

Meagan Piwonka
Undergraduate Student Researcher

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APPENDIX L

DATA CODING SHEET

Quantitative Data Coding Sheet
Suzann Svatek

Variable	Description (Label)	Type	Coding
D001	DOB	Scale	(YYYY)
D001_RC_F	Generation	Dichotomous	1=X<1980; 2=X>1980
D002	Gender	Dichotomous	1=Male 2=Female
D003	Race	Nominal	American Indian or Alaska Native=1; Asian=2; Black or African American=3; Native Hawaiian or Other Pacific Islander=4; White=5; Other race=6
D004	Hispanic or Latino	Dichotomous	Yes=1 No=2
D005	Speak Spanish	Dichotomous	Yes=1 No=2
D006	Amount of Spanish speak in the home	Nominal	Only Spanish=1; Mostly Spanish=2; Equal English and Spanish=3; Mostly English=4; Only English=5
D007_a	Members in Household	Scale	Adult: (NN)
D007_b	Members in Household	Scale	Children: (NN)
D008	Household Income	Interval	<$30,000=1; $30,000-$49,999=2; $50,000-$99,999=3; $100,000-$249,999=4; >$250,000=5
D009	Working cell phone	Dichotomous	Yes=1 No=2
D010	Working smartphone	Dichotomous	Yes=1 No=2
D011	Working TV sets	Ordinal	0=1; 1=2; 2=3; 3=4; 4=5; 5+=6
D012	Time of day to watch TV	Nominal	Weekdays: Morning=1; Afternoon=2; Evening=3 Weekends: Morning=4; Afternoon=5; Evening=6
D013	Top 3 TV shows	String	
D014	Working Computers	Ordinal	0=1; 1=2; 2=3; 3=4; 4=5; 5+=6
D015	Time of day for internet access	Nominal	Weekdays: Morning=1; Afternoon=2; Evening=3 Weekends: Morning=4; Afternoon=5; Evening=6
D016	Top 3 websites visited	String	
D017	Working Radios	Ordinal	0=1; 1=2; 2=3; 3=4; 4=5; 5+=6
D018	Time of day for radio listening	Nominal	Weekdays: Morning=1; Afternoon=2; Evening=3 Weekends: Morning=4; Afternoon=5; Evening=6
D019	Radio Station Genre	Nominal	Country=1; HipHop/R&B=2; Mix/Adult Contemporary=3; News/Talk/Sports=4; Rap/Urban=5; Rock=6; Christian=7; Other=8
D020	Texas A&M	Dichotomous	Yes=1 No=2

V6_Q001	Listen to music	Dichotomous	Yes=1 No=2
V6_Q002	Hours of music listened to	Nominal	Two hours or less=1; 3-5 hours=2; 6-8 hours=3; 9-11 hours=4; More than 12 hours=5
V6_Q003_a	Music outlets: Spotify	Dichotomous	Yes=1 No=2
V6_Q003_b	Music outlets: Pandora	Dichotomous	Yes=1 No=2
V6_Q003_c	Music outlets: iTunes	Dichotomous	Yes=1 No=2
V6_Q003_d	Music outlets: YouTube	Dichotomous	Yes=1 No=2
V6_Q003_e	Music outlets: Satellite Radio	Dichotomous	Yes=1 No=2
V6_Q003_f	Music outlets: Free Radio	Dichotomous	Yes=1 No=2
V6_Q003_g	Music outlets: Online Radio Streaming	Dichotomous	Yes=1 No=2
V6_Q003_h	Music outlets: Other	String	Blank field
V6_Q004_a	Location of music listening: Home	Dichotomous	Yes=1 No=2
V6_Q004_b	Location of music listening: Work	Dichotomous	Yes=1 No=2
V6_Q004_c	Location of music listening: Car	Dichotomous	Yes=1 No=2
V6_Q004_d	Location of music listening: Other	String	Blank field
V6_Q005_a	Music listening device: Internet	Dichotomous	Yes=1 No=2
V6_Q005_b	Music listening device: Car Radio	Dichotomous	Yes=1 No=2
V6_Q005_c	Music listening device: Home Radio	Dichotomous	Yes=1 No=2
V6_Q005_d	Music listening device: iPad	Dichotomous	Yes=1 No=2
V6_Q005_e	Music listening device: Tablet	Dichotomous	Yes=1 No=2
V6_Q005_f	Music listening device: iPod	Dichotomous	Yes=1 No=2
V6_Q005_g	Music listening device: MP3 Device	Dichotomous	Yes=1 No=2
V6_Q005_h	Music listening device: Smart Phone	Dichotomous	Yes=1 No=2
V6_Q005_i	Music listening device: Other	String	Blank field
V6_Q006	Purchasing music	Dichotomous	Yes=1 No=2
V6_Q007	Amount spent on music	Nominal	$1-5=1; $6-10=2; $11-15=3; $16-20=4; $21-25=5; $26-30=6; $31-35=7; $36-40=8; other=9
V6_Q008_a	How music is obtained: "I listen to free radio"	Interval	"Never"=1 thru "Always"=5
V6_Q008_b	How music is obtained: "I download free music"	Interval	"Never"=1 thru "Always"=5
V6_Q008_c	How music is obtained: "I pay for downloaded	Interval	"Never"=1 thru "Always"=5

Quantitative Data Coding Sheet
Suzann Svatek

	music"		
V6_Q008_d	How music is obtained: "I pay a monthly subscription for music"	Interval	"Never"=1 thru "Always"=5
V6_Q009	Commercial advertisement influence	Interval	"None"=1 thru "A Lot"=5
D021	Phone # and email	Nominal	Email address (blank); Phone(###-###-####)

APPENDIX M

SYNTAX

```
****Suzann Svatek Thesis Syntax ***
****Digital Media Research and Development Lab****
****Texas A&M University****

***Begin Data Recode Section***
*******Age Recode********

USE ALL.
SPLIT FILE OFF.

COMPUTE D001_RC_D=2014-D001.
VARIABLE LABELS D001_RC_D 'D001 - Year of Birth [2014-D001]'.
VARIABLE LEVEL D001_RC_D (SCALE).
FORMATS D001_RC_D (F4.0).
EXECUTE.

********Market (by zip code) Recode*******

USE ALL.
SPLIT FILE OFF.

COMPUTE DZIP_RC=$SYSMIS.
IF (ZIP = 80207 OR ZIP= 80220 OR ZIP= 80239) DZIP_RC=1.
IF (ZIP = 94118 OR ZIP= 94705 OR ZIP= 94127 OR ZIP= 94707) DZIP_RC=2.
IF (ZIP = 93703 OR ZIP= 93706) DZIP_RC=3.
IF (ZIP = 92029 OR ZIP= 92064 OR ZIP= 92065 OR ZIP= 92105 OR ZIP= 92106 OR
ZIP= 92128 OR ZIP= 92410 OR ZIP= 92604) DZIP_RC=4.
IF (ZIP = 77802 OR ZIP= 77840 OR ZIP= 77807) DZIP_RC=5.
IF (ZIP = 77375 OR ZIP= 77064 OR ZIP= 77493) DZIP_RC=6.
IF (ZIP = 75227 OR ZIP= 75236 OR ZIP= 75241) DZIP_RC=7.

VARIABLE LABELS DZIP_RC 'Market [ZIP - Market by Name]'.
FORMATS DZIP_RC (F4.0).
VALUE LABELS DZIP_RC
1 "Denver"
2 "San Francisco"
3 "Fresno"
4 "San Diego"
5 "College Station"
```

```
6 "Houston"
7 "Dallas".

*******Truncated Income Level Variable********
USE ALL.
RECODE D008 (SYSMIS=SYSMIS) (0=SYSMIS) (1=1) (2=2) (3=3) (4=4) (5=4)
INTO D008_RC.
VARIABLE LABELS D008_RC 'Truncated Income Variable - Exclude unemployed
and collapse >$100K'.
VARIABLE LEVEL D008_RC (ORDINAL).
VALUE LABELS D008_RC 1 '<$30,000' 2 '$30,000 to $49,999' 3 '$50,000 to $99,999'
4 '>= $100,000'.

FORMATS D008_RC (f1.0).
EXECUTE.

*******Weekday Listening Exclusive Daypart Categories*******

USE ALL.
COMPUTE D018_RC_A=$SYSMIS.

IF (D018_A=1 AND D018_B=2 AND D018_C=2) D018_RC_A=1.
IF (D018_A=2 AND D018_B=1 AND D018_C=2) D018_RC_A=2.
IF (D018_A=2 AND D018_B=2 AND D018_C=1) D018_RC_A=3.
IF (D018_A=1 AND D018_B=1 AND D018_C=2) D018_RC_A=4.
IF (D018_A=1 AND D018_B=2 AND D018_C=1) D018_RC_A=5.
IF (D018_A=2 AND D018_B=1 AND D018_C=1) D018_RC_A=6.
IF (D018_A=1 AND D018_B=1 AND D018_C=1) D018_RC_A=7.
IF (D018_A=2 AND D018_B=2 AND D018_C=2) D018_RC_A=8.

VARIABLE LABELS D018_RC_A '[VA ,Äì Q18; D018_A ,Äì D018_C] Weekday
Listening Categories'.
FORMATS D018_RC_A (F1.0).
VALUE LABELS D018_RC_A 1 "Morning Only" 2 "Afternoon Only" 3 "Evening
Only" 4 "Morning and Afternoon" 5 "Morning and Evening" 6 "Afternoon and Evening
7 "Morning, Afternoon, and Evening" 8 "Doesn't Listen".
VARIABLE LEVEL D018_RC_A (NOMINAL).

*******Weekend Listening Exclusive Daypart Categories*******

COMPUTE D018_RC_B=$SYSMIS.
IF (D018_D=1 AND D018_E=2 AND D018_F=2) D018_RC_B=1.
IF (D018_D=2 AND D018_E=1 AND D018_F=2) D018_RC_B=2.
IF (D018_D=2 AND D018_E=2 AND D018_F=1) D018_RC_B=3.
```

```
IF (D018_D=1 AND D018_E=1 AND D018_F=2) D018_RC_B=4.
IF (D018_D=1 AND D018_E=2 AND D018_F=1) D018_RC_B=5.
IF (D018_D=2 AND D018_E=1 AND D018_F=1) D018_RC_B=6.
IF (D018_D=1 AND D018_E=1 AND D018_F=1) D018_RC_B=7.
IF (D018_D=2 AND D018_E=2 AND D018_F=2) D018_RC_B=8.

VARIABLE LABELS D018_RC_B '[VA ,Äì Q18; D018_D ,Äì D018_F] Weekend
Listening Categories'.
FORMATS D018_RC_B (F1.0).
VALUE LABELS D018_RC_B 1 "Morning Only" 2 "Afternoon Only" 3 "Evening
Only" 4 "Morning and Afternoon" 5 "Morning and Evening" 6 "Afternoon and Evening
7 "Morning, Afternoon, and Evening" 8 "Doesn't Listen".
VARIABLE LEVEL D018_RC_B (NOMINAL).

*******Weekday Listening General (not exclusive) Daypart Categories*******

USE ALL.

COMPUTE D018_RC_C=$SYSMIS.

IF (D018_A=1) D018_RC_C=1.
IF (D018_B=1) D018_RC_C=2.
IF (D018_C=1) D018_RC_C=3.

VARIABLE LABELS D018_RC_C '[VA ,Äì Q18; D018_A ,Äì D018_C] Weekday
Listening General Daypart Categories (not exclusive)'.
FORMATS D018_RC_C (F1.0).
VALUE LABELS D018_RC_C 1 "Listens Mornings" 2 "Listens Afternoons" 3 "Listens
Evenings".
VARIABLE LEVEL D018_RC_C (NOMINAL).

*******Weekend Listening  General (not exclusive) Daypart Categories*******

COMPUTE D018_RC_D=$SYSMIS.
IF (D018_D=1 AND D018_E=2 AND D018_F=2) D018_RC_D=1.
IF (D018_D=2 AND D018_E=1 AND D018_F=2) D018_RC_D=2.
IF (D018_D=2 AND D018_E=2 AND D018_F=1) D018_RC_D=3.

VARIABLE LABELS D018_RC_D '[VA ,Äì Q18; D018_D ,Äì D018_F] Weekend
Listening General Daypart Categories (not exclusive)'.
FORMATS D018_RC_D (F1.0).
VALUE LABELS D018_RC_D 1 "Listens Mornings" 2 "Listens Afternoons" 3 "Listens
Evenings".
VARIABLE LEVEL D018_RC_D (NOMINAL).
```

*******Begin Filter Section******
Nielsen Generations
Recode into Nielsen Generations

```
USE ALL.

RECODE D001 (1925 THRU 1945=1) (1946 THRU 1964=2) (1965 THRU 1976=3)
(1977 THRU 1994=4) (1995 THRU 1997=5) (ELSE=SYSMIS) INTO D001_RC_F.
VARIABLE LABELS D001_RC_F 'Nielsen Generations [D001]'.
VARIABLE LEVEL D001_RC_F (NOMINAL).
FORMATS D001_RC_F (F2.0).

VALUE LABELS D001_RC_F
 1 "Silent"
 2 "Baby Boomers"
 3 "Gen X"
 4 "Millennials"
 5 "Gen Z".

 EXECUTE.
```

****Use all forms - Exclude Gen Z****

```
USE ALL.

COMPUTE filter_$_NGNZ=(D001_RC_F <=4).
VARIABLE LABELS filter_$_NGNZ 'All forms and NO Gen Z  in Nielsen Generations
(D001_RC_F <= 4 (FILTER))'.
VALUE LABELS filter_$_NGNZ 0 'Not Selected' 1 'Selected'.
FORMATS filter_$_NGNZ (F1.0).
FILTER BY filter_$_NGNZ.

EXECUTE.
```

****Use all forms - Millennials Only****

```
USE ALL.

COMPUTE filter_$_NGM=(D001_RC_F <=4).
VARIABLE LABELS filter_$_NGM 'All forms and Millennial only in Nielsen
Generations (D001_RC_F = 4 (FILTER))'.
VALUE LABELS filter_$_NGM 0 'Not Selected' 1 'Selected'.
FORMATS filter_$_NGM (F1.0).
```

FILTER BY filter_$_NGM.

EXECUTE.

**********End Filter Section**********
**********Begin Descriptive Analysis**********

Note: RQ 1, 2, and 3 were associated with qualitative procedures

******RQ 4: How do environmental factors influence Millennial listeners in the United States?*******

USE ALL.
FILTER BY filter_$_NGM.
EXECUTE.

RO4.1: Describe the environment (place) in which Millennials consume music programming***

FREQUENCIES VARIABLES=V6_Q004_A V6_Q004_B V6_Q004_C
/ORDER=ANALYSIS.

RO4.2: Describe the environment (the device) through which Millennials consume music programming***

FREQUENCIES VARIABLES=V6_Q005_A V6_Q005_B V6_Q005_C V6_Q005_D
V6_Q005_E V6_Q005_F V6_Q005_G V6_Q005_H /ORDER=ANALYSIS.

RO4.3: Describe the environment (the platform) through which Millennials consume music programming***

FREQUENCIES VARIABLES=V6_Q003_A V6_Q003_B V6_Q003_C V6_Q003_D
V6_Q003_E V6_Q003_F V6_Q003_G /ORDER=ANALYSIS.

******RQ 5: How do behavioral factors influence Millennial listeners in the United States?*******
RO5.1: Describe the behavior (hours of music listened to in a day) of Millennials when consuming music programming***

FREQUENCIES VARIABLES=V6_Q002 /ORDER=ANALYSIS.

RO5.2: Describe the behavior (Time of Weekday) of Millennials when consuming music programming***

```
USE ALL.
FILTER BY filter_$_NGM.
EXECUTE.

FREQUENCIES VARIABLES=D018_RC_C /ORDER=ANALYSIS.
```

RO5.3: Describe the behavior (Time of Weekend) of Millennials when consuming music programming***

```
USE ALL.
FILTER BY filter_$_NGM.
EXECUTE.

FREQUENCIES VARIABLES=D018_RC_D /ORDER=ANALYSIS.
```

RO5.4: Describe the behavior (format preference) of Millennials when consuming music programming***

```
FREQUENCIES VARIABLES=D019 /ORDER=ANALYSIS.
```

******RQ 6: Are there differences in environmental and behavioral characteristics of Millennial listeners in the United States based on personal demographics?*******
RO6.1.1: Describe and compare environmental characteristics by sex.
RO6.1.2: Describe and compare behavioral characteristics by sex.

```
* Custom Tables.
CTABLES /VLABELS VARIABLES=V6_Q002 D018_A D018_B D018_C D018_D
D018_E D018_F D019 D002
DISPLAY=LABEL /TABLE V6_Q002 [C][COUNT F40.0, ROWPCT.COUNT
PCT40.1] + D018_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D018_B
[C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D018_C [C][COUNT F40.0,
ROWPCT.COUNT PCT40.1] + D018_D [C][COUNT F40.0, ROWPCT.COUNT
PCT40.1] + D018_E [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D018_F
[C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D019 [C][COUNT F40.0,
ROWPCT.COUNT PCT40.1] BY D002/CATEGORIES VARIABLES=V6_Q002 D002
ORDER=A KEY=VALUE EMPTY=INCLUDE  /CATEGORIES
VARIABLES=D018_A [1] EMPTY=INCLUDE/CATEGORIES
VARIABLES=D018_B [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_C [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_D [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_E [1] EMPTY=INCLUDE /CATEGORIES
```

VARIABLES=D018_F [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=D019 [1, 2, 3, 4, 5, 6, 7, 8, OTHERNM] EMPTY=INCLUDE.

CROSSTABS /TABLES=V6_Q002 D018_A D018_B D018_C D018_D D018_E D018_F D019 BY D002 /FORMAT=AVALUE TABLES /STATISTICS=CHISQ /CELLS=COUNT /COUNT ROUND CELL.

* Custom Tables.

CTABLES /VLABELS VARIABLES=V6_Q003_A V6_Q003_B V6_Q003_C V6_Q003_D V6_Q003_E V6_Q003_F V6_Q003_G V6_Q005_A V6_Q005_B V6_Q005_C V6_Q005_D V6_Q005_E V6_Q005_F V6_Q005_G V6_Q005_H V6_Q004_A V6_Q004_B V6_Q004_C D002 DISPLAY=LABEL /TABLE V6_Q003_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q003_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q003_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q003_D [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q003_E [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q003_F [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q003_G [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_D [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_E [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_F [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_G [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q005_H [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + V6_Q004_C [C][COUNT F40.0, ROWPCT.COUNT

```
PCT40.1] BY D002 [C] /CATEGORIES VARIABLES=V6_Q003_A [1.0]
EMPTY=INCLUDE
 /CATEGORIES VARIABLES=V6_Q003_B [1.0] EMPTY=INCLUDE
/CATEGORIES VARIABLES=V6_Q003_C [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q003_D [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q003_E [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q003_F [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q003_G [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q005_A [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q005_B [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q005_C [1.0] EMPTY=INCLUDE/CATEGORIES
VARIABLES=V6_Q005_D [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q005_E [1.0] EMPTY=INCLUDE/CATEGORIES
VARIABLES=V6_Q005_F [1.0] EMPTY=INCLUDE/CATEGORIES
VARIABLES=V6_Q005_G [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q005_H [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q004_A [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q004_B [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=V6_Q004_C [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D002 ORDER=A KEY=VALUE EMPTY=INCLUDE.

CROSSTABS
/TABLES=V6_Q003_A V6_Q003_B V6_Q003_C V6_Q003_D V6_Q003_E
V6_Q003_F V6_Q003_G V6_Q004_A V6_Q004_B  V6_Q004_C V6_Q005_A
V6_Q005_B V6_Q005_C V6_Q005_D V6_Q005_E V6_Q005_F V6_Q005_G
V6_Q005_H BY D002 /FORMAT=AVALUE TABLES  /STATISTICS=CHISQ
/CELLS=COUNT /COUNT ROUND CELL.

***RO6.2.1: Describe and compare environmental characteristics by market. ******
***RO6.2.2: Describe and compare behavioral characteristics by market. ******

* Custom Tables.
CTABLES /VLABELS VARIABLES=V6_Q002 D018_A D018_B D018_C D018_D
D018_E D018_F D019 DZIP
DISPLAY=LABEL /TABLE V6_Q002 [C] + D018_A [C] + D018_B [C] + D018_C [C]
+ D018_D [C] + D018_E [C] + D018_F [C] + D019 [C] BY DZIP [C][COUNT F40.0,
ROWPCT.COUNT PCT40.1] /CATEGORIES VARIABLES=V6_Q002 DZIP
ORDER=A KEY=VALUE EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_A [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_B [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_C [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_D [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_E [1] EMPTY=INCLUDE /CATEGORIES
```

VARIABLES=D018_F [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=D019 [1, 2, 3, 4, 5, 6, 7, 8, OTHERNM] EMPTY=INCLUDE.

CROSSTABS /TABLES=V6_Q002 D018_A D018_B D018_C D018_D D018_E D018_F D019 BY DZIP
 /FORMAT=AVALUE TABLES /STATISTICS=CHISQ /CELLS=COUNT /COUNT ROUND CELL.

* Custom Tables.
CTABLES /VLABELS VARIABLES=V6_Q004_A V6_Q004_B V6_Q004_C V6_Q005_A V6_Q005_B V6_Q005_C V6_Q005_D V6_Q005_E V6_Q005_F V6_Q005_G V6_Q005_H V6_Q003_A V6_Q003_B V6_Q003_C V6_Q003_D V6_Q003_E V6_Q003_F V6_Q003_G DZIP

DISPLAY=LABEL
/TABLE V6_Q004_A [C] + V6_Q004_B [C] + V6_Q004_C [C] + V6_Q005_A [C] + V6_Q005_B [C] + V6_Q005_C [C] + V6_Q005_D [C] + V6_Q005_E [C] + V6_Q005_F [C] + V6_Q005_G [C] + V6_Q005_H [C] + V6_Q003_A [C] + V6_Q003_B [C] + V6_Q003_C [C] + V6_Q003_D [C] + V6_Q003_E [C] + V6_Q003_F [C] + V6_Q003_G [C] BY DZIP [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] /CATEGORIES VARIABLES=V6_Q004_A [1] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q004_B [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q004_C [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_A [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_B [1.0] EMPTY=INCLUDE/CATEGORIES VARIABLES=V6_Q005_C [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_D [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_E [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_F [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_G [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_H [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_A [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_B [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_C [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_D [1] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_E [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_F [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_G [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=DZIP ORDER=A KEY=VALUE EMPTY=INCLUDE.

CROSSTABS /TABLES=V6_Q003_A V6_Q003_B V6_Q003_C V6_Q003_D V6_Q003_E V6_Q003_F V6_Q003_G V6_Q004_A V6_Q004_B V6_Q004_C

```
V6_Q005_A V6_Q005_B V6_Q005_C V6_Q005_D V6_Q005_E V6_Q005_F
V6_Q005_G V6_Q005_H BY DZIP /FORMAT=AVALUE TABLES
/STATISTICS=CHISQ /CELLS=COUNT /COUNT ROUND CELL.

***RO6.3.1: Describe and compare environmental characteristics by income.***
***RO6.3.2: Describe and compare behavioral characteristics by income.***

* Custom Tables.

CTABLES  /VLABELS VARIABLES=V6_Q002 D018_A D018_B D018_C D018_D
D018_E D018_F D019 D008  DISPLAY=LABEL /TABLE V6_Q002 [C][COUNT
F40.0, ROWPCT.COUNT PCT40.1] + D018_A [C][COUNT F40.0, ROWPCT.COUNT
PCT40.1] + D018_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D018_C
[C][COUNT F40.0, ROWPCT.COUNT  PCT40.1] + D018_D [C][COUNT F40.0,
ROWPCT.COUNT PCT40.1] + D018_E [C][COUNT F40.0, ROWPCT.COUNT
PCT40.1] + D018_F [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D019
[C][COUNT F40.0, ROWPCT.COUNT PCT40.1] BY D008 /CATEGORIES
VARIABLES=V6_Q002 D008 ORDER=A KEY=VALUE EMPTY=INCLUDE
/CATEGORIES VARIABLES=D018_A [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_B [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_C [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_D [1] EMPTY=INCLUDE
/CATEGORIES VARIABLES=D018_E [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_F [1.0] EMPTY=INCLUDE /CATEGORIES VARIABLES=D019
[1, 2, 3, 4, 5, 6, 7, 8, OTHERNM] EMPTY=INCLUDE.

**********************************************************************
*******
**NO FILTER HERE*****NO FILTER HERE********NO FILTER
HERE**********
******RQ 7: Are there generational differences in environmental and behavioral
characteristics of listeners in the United States?*******

***RO7.1: Describe and compare environmental characteristics by generation.******
***RO7.1: Describe and compare behavioral characteristics by generation.******

* Custom Tables.
CTABLES /VLABELS VARIABLES=V6_Q002 D018_A D018_B D018_C D018_D
D018_E D018_F D019 D001_RC_E DISPLAY=LABEL /TABLE V6_Q002
[C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D018_A [C][COUNT F40.0,
ROWPCT.COUNT PCT40.1] + D018_B [C][COUNT F40.0, ROWPCT.COUNT
PCT40.1] + D018_C [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D018_D
[C][COUNT F40.0, ROWPCT.COUNT PCT40.1] + D018_E [C][COUNT F40.0,
ROWPCT.COUNT PCT40.1] + D018_F [C][COUNT F40.0, ROWPCT.COUNT
```

```
PCT40.1] + D019 [C][COUNT F40.0, ROWPCT.COUNT PCT40.1] BY D001_RC_E
[C]
/CATEGORIES VARIABLES=V6_Q002 D019 ORDER=A KEY=VALUE
EMPTY=INCLUDE /CATEGORIES VARIABLES=D018_A [1] EMPTY=INCLUDE
/CATEGORIES VARIABLES=D018_B [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_C [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_D [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_E [1] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D018_F [1.0] EMPTY=INCLUDE /CATEGORIES
VARIABLES=D001_RC_E [1, 2, 3, 4] EMPTY=INCLUDE. CROSSTABS
/TABLES=V6_Q002 D018_A D018_B D018_C D018_D D018_E D018_F D019 BY
D001_RC_E /FORMAT=AVALUE TABLES /STATISTICS=CHISQ
/CELLS=COUNT /COUNT ROUND CELL.

* Custom Tables.

CTABLES /VLABELS VARIABLES=V6_Q003_A V6_Q003_B V6_Q003_C
V6_Q003_D V6_Q003_E V6_Q003_F V6_Q003_G V6_Q005_A V6_Q005_B
V6_Q005_C V6_Q005_D V6_Q005_E V6_Q005_F V6_Q005_G V6_Q005_H
V6_Q004_A V6_Q004_B V6_Q004_C D001_RC_E DISPLAY=LABEL /TABLE
V6_Q003_A [C] + V6_Q003_B [C] + V6_Q003_C [C] + V6_Q003_D [C] +
V6_Q003_E [C] + V6_Q003_F  [C] + V6_Q003_G [C] + V6_Q005_A [C] +
V6_Q005_B [C] + V6_Q005_C [C] + V6_Q005_D [C] + V6_Q005_E [C] +
V6_Q005_F [C] + V6_Q005_G [C] + V6_Q005_H [C] + V6_Q004_A [C] +
V6_Q004_B [C] + V6_Q004_C [C] + V6_Q004_A [C] + V6_Q004_B [C] +
V6_Q004_C [C] + V6_Q004_A [C] + V6_Q004_B [C] + V6_Q004_C [C] +
V6_Q004_A [C] + V6_Q004_B [C] + V6_Q004_C [C] + V6_Q004_A [C] +
V6_Q004_B [C] + V6_Q004_C [C] + V6_Q004_A [C] + V6_Q004_B [C] +
V6_Q004_C [C] + V6_Q004_A [C] + V6_Q004_B [C] + V6_Q004_C [C] +
V6_Q004_A [C] + V6_Q004_B [C] + V6_Q004_C [C] BY D001_RC_E [C][COUNT
F40.0, ROWPCT.COUNT PCT40.1] /CATEGORIES VARIABLES=V6_Q003_A [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_B [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_C [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_D [1]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_E [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_F [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q003_G [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_A [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_B [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_C [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_D [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_E [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_F [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_G [1.0]
```

```
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q005_H [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q004_A [1]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q004_B [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=V6_Q004_C [1.0]
EMPTY=INCLUDE /CATEGORIES VARIABLES=D001_RC_E [1, 2, 3, 4]
EMPTY=INCLUDE.

CROSSTABS /TABLES=V6_Q003_A V6_Q003_B V6_Q003_C V6_Q003_D
V6_Q003_E V6_Q003_F V6_Q003_G V6_Q004_A V6_Q004_B  V6_Q004_C
V6_Q005_A V6_Q005_B V6_Q005_C V6_Q005_D V6_Q005_E V6_Q005_F
V6_Q005_G V6_Q005_H BY D001_RC_E /FORMAT=AVALUE TABLES
/STATISTICS=CHISQ /CELLS=COUNT/COUNT ROUND CELL.

******Weekday Listening Habits by Exclusive Category*********

* Custom Tables.

CTABLES  /VLABELS VARIABLES=DZIP D018_RC_A DISPLAY=LABEL
/TABLE DZIP [C] BY D018_RC_A [C][COUNT F40.0, ROWPCT.COUNT PCT40.1]
/CATEGORIES VARIABLES=DZIP D018_RC_A ORDER=A KEY=VALUE
EMPTY=INCLUDE.

******Weekend Listening Habits by Exclusive Category*********

* Custom Tables.

CTABLES /VLABELS VARIABLES=DZIP D018_RC_B DISPLAY=LABEL /TABLE
DZIP [C] BY D018_RC_B [C][COUNT F40.0, ROWPCT.COUNT PCT40.1]
/CATEGORIES VARIABLES=DZIP D018_RC_B ORDER=A KEY=VALUE
EMPTY=INCLUDE.

***DATA COLLECTION SUMMARY******

* Custom Tables.

CTABLES /VLABELS VARIABLES=DZIP_RC DISPLAY=LABEL /TABLE BY
DZIP_RC [C][COUNT F40.0, ROWPCT.VALIDN PCT40.1] /CATEGORIES
VARIABLES=DZIP_RC ORDER=A KEY=VALUE EMPTY=INCLUDE.

* Custom Tables.

CTABLES /VLABELS VARIABLES=D001_RC_D DZIP_RC DISPLAY=LABEL
/TABLE D001_RC_D [S][MEAN COMMA40.1, STDDEV COMMA40.1, MINIMUM,
```

MAXIMUM] BY DZIP_RC [C] /CATEGORIES VARIABLES=DZIP_RC ORDER=A KEY=VALUE EMPTY=INCLUDE.

* Custom Tables.

CTABLES /VLABELS VARIABLES=D002 D001_RC_F D008 DZIP_RC DISPLAY=LABEL /TABLE D002 [C] + D001_RC_F [C] + D008 [C] BY DZIP_RC [C][COUNT F40.0, COLPCT.VALIDN PCT40.1] /CATEGORIES VARIABLES=D002 ORDER=A KEY=VALUE EMPTY=INCLUDE TOTAL=YES POSITION=AFTER /CATEGORIES VARIABLES=D001_RC_F [1, 2, 3, 4] EMPTY=INCLUDE TOTAL=YES POSITION=AFTER /CATEGORIES VARIABLES=D008 [1, 2, 3, 4, 5, OTHERNM] EMPTY=INCLUDE TOTAL=YES POSITION=AFTER /CATEGORIES VARIABLES=DZIP_RC ORDER=A KEY=VALUE EMPTY=INCLUDE.

**** General Day Part by Market*****

* Custom Tables.

CTABLES /VLABELS VARIABLES=DZIP D018_RC_C DISPLAY=LABEL /TABLE DZIP [C][COUNT F40.0, ROWPCT.VALIDN PCT40.1] BY D018_RC_C [C] /CATEGORIES VARIABLES=DZIP [1, 2, 3, 4, 5, 6, 7, OTHERNM] EMPTY=INCLUDE TOTAL=YES POSITION=AFTER /CATEGORIES VARIABLES=D018_RC_C ORDER=A KEY=VALUE EMPTY=INCLUDE.

**** General Day Part by Generation - Excluding Gen Z*****

* Custom Tables.

CTABLES /VLABELS VARIABLES=D001_RC_F D018_RC_C DISPLAY=LABEL /TABLE D001_RC_F [C] BY D018_RC_C [C][COUNT F40.0, ROWPCT.VALIDN PCT40.1] /CATEGORIES VARIABLES=D001_RC_F [1, 2, 3, 4] EMPTY=INCLUDE TOTAL=YES POSITION=AFTER /CATEGORIES VARIABLES=D018_RC_C ORDER=A KEY=VALUE EMPTY=INCLUDE.

**** General Day Part by Truncated Income*****

* Custom Tables.

CTABLES /VLABELS VARIABLES=D008_RC D018_RC_C DISPLAY=LABEL /TABLE D008_RC [C] BY D018_RC_C [C][COUNT F40.0, ROWPCT.VALIDN PCT40.1] /CATEGORIES VARIABLES=D008_RC D018_RC_C ORDER=A KEY=VALUE EMPTY=INCLUDE.

********Additional Analyses********
*******Use only Suzann Surveys AND Millennials in Nielsen Generations*******

```
USE ALL.
COMPUTE filter_$_SS_NGM=(Form=6 AND D001_RC_F=4).
VARIABLE LABELS filter_$_SS_NGM 'Form 6 Surveys and Millennials in Nielsen
Generations (Form = 6 AND D001_RC_F = 4 (FILTER)'.
VALUE LABELS filter_$_SS_NGM 0 'Not Selected' 1 'Selected'.
FORMATS filter_$_SS_NGM (F1.0).
FILTER BY filter_$_SS_NGM.
EXECUTE.
```

RO6.3.1
****Note: Manually changed variable levels to Ordinal to allow analyses****

```
*Nonparametric Tests: Independent Samples.
NPTESTS /INDEPENDENT TEST (V6_Q004_A V6_Q004_B V6_Q004_C) GROUP
(D008) KRUSKAL_WALLIS(COMPARE=PAIRWISE) /MISSING
SCOPE=ANALYSIS USERMISSING=EXCLUDE /CRITERIA ALPHA=0.05
CILEVEL=95.

*Nonparametric Tests: Independent Samples.
NPTESTS /INDEPENDENT TEST (V6_Q005_A V6_Q005_B V6_Q005_C
V6_Q005_D V6_Q005_E V6_Q005_F V6_Q005_G V6_Q005_H) GROUP (D008)
KRUSKAL_WALLIS(COMPARE=PAIRWISE)
/MISSING SCOPE=ANALYSIS USERMISSING=EXCLUDE /CRITERIA
ALPHA=0.05  CILEVEL=95.

*Nonparametric Tests: Independent Samples.
NPTESTS /INDEPENDENT TEST (V6_Q003_A V6_Q003_B V6_Q003_C
V6_Q003_D V6_Q003_E V6_Q003_F V6_Q003_G) GROUP (D008)
KRUSKAL_WALLIS(COMPARE=PAIRWISE) /MISSING SCOPE=ANALYSIS
USERMISSING=EXCLUDE /CRITERIA ALPHA=0.05  CILEVEL=95.
```

RO6.3.2

```
*Nonparametric Tests: Independent Samples.
NPTESTS /INDEPENDENT TEST (V6_Q002 D018_RC_C D018_RC_D D019)
GROUP (D008) KRUSKAL_WALLIS(COMPARE=PAIRWISE) /MISSING
SCOPE=ANALYSIS USERMISSING=EXCLUDE /CRITERIA ALPHA=0.05
CILEVEL=95.
```

***End Suzann Svatek Thesis Syntax ***