

College Students' Uses and Gratifications of New Media for Music Listening

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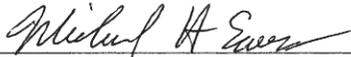
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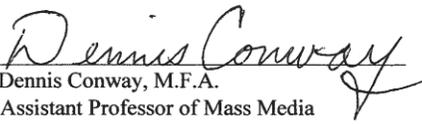


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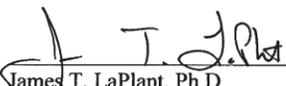


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ABSTRACT

For decades, college students have tuned to their local radio stations to discover new artists and to hear their favorite songs. Now in the digital age, traditional radio faces increased competition from online music streaming services, including Pandora and Spotify. While previous research has reported on the growth in online music services, this study examines how these new services are being used by college students, and also the gratifications they receive from these services compared to traditional radio. This study sheds light on claims that students no longer listen to AM/FM, and that terrestrial radio can remain relevant in the age of digital media. College undergraduates from a mid-size southeastern university were asked to participate by completing a survey about their likes/dislikes of traditional radio, as well as online music sources, where they discover new music, and why they choose to listen to music. The results showed that the participants received more gratifications from new media sources than from traditional radio. However, students continue to listen to AM/FM radio, indicating that these new sources have not yet replaced radio completely.

Keywords: Uses and gratifications theory, radio, traditional radio, terrestrial radio, online music streaming, Internet radio, music

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DEDICATION

This thesis is dedicated to my two biggest fans and supporters, mom and dad. Thank you for all you have done for me through the years and for always having the radio on and tuning in.

Chapter I

INTRODUCTION

Music has been a popular entertainment option for college students for many decades. Previous generations have listened to music on their records, transistor radios, cassette tapes, and compact discs. Young people can now listen on MP3 devices such as Apple's iPod, and other technologies such as streaming services Pandora and Spotify. The options for receiving music content continually increase, creating ever more competition for terrestrial AM/FM radio stations.

For decades, local radio has led the way for those interested in listening to the latest bands and their favorite musicians. In the 1920s-1940s, families would gather around their radios to listen to local shows such as "Amateur Hour" programs and national shows from networks such as NBC and CBS. This was the "golden age" of radio, before television became a popular medium for entertainment and a threat to radio in competing for audiences.

People listening to music on portable players such as Apple's iPod is thus a continuation of technological change. The 1960s brought much social change to America and also to radio. The transistor radio exploded in popularity in the 1960s and allowed young Americans to carry music with them as never before. The creation of the top 40 radio format and the popularity of FM music radio in the 1960s helped grow radio as well. Radio remained a big influence on music in the 1980s, but the consolidation of

radio companies in the 1990s changed the industry both for jobs and for the airing of new music (DiCola, 2006; “Radio Consolidation”, 2004).

The Telecommunications Act of 1996 allowed media companies to purchase more stations than before. Prior to 1996, companies could own only 40 stations nationwide but this cap was lifted, allowing them to own an unlimited number (Dunbar, 2003). Companies such as Clear Channel grew to own hundreds of stations, which led to job consolidation, and many local disc jockeys were replaced by nationally-syndicated programming. In addition, the rise of the World Wide Web in the 1990s brought a new competitor for traditional radio – online music services.

While the 1990s Internet technology was not nearly as advanced as today’s, services such as Napster, which started in 1999, allowed anyone to download music illegally for free, helping to pave the way for today’s services such as Pandora and iTunes. The release of Apple’s iPod in 2001 dramatically increased the popularity of online music. The iPod quickly became the transistor radio of the digital age. As in the 1960s with the portable radios, young Americans helped increase the influence of online music and the iPod and, as with many trends, college students helped push the iPod and online music purchasing and streaming into the mainstream.

A 2008 study by Madden and Jones found that the percentage of Americans owning an MP3 product increased nearly 20% since 2005. As of September 2012, Apple had sold 350 million iPods (Sloan, 2012). Madden and Jones’s (2008) research showed that three out of five young adults between the ages of 18 and 29 owned an iPod. Another 2008 survey found that 58% of radio listeners surveyed in 70 radio markets owned an MP3 device (Jacobs, 2008).

With broadband's increased speed compared to the dial-up Internet, online services have grown in popularity, further expanding online listening. While Pandora is the largest streaming music service, others now compete for students, including Spotify, Rdio, and many more. Paid services such as Spotify provide listeners with access to millions of songs for \$10 per month. Unlike Pandora, which is more of a digital jukebox that plays songs randomly, Spotify, Rdio, and others allow users to choose which songs or albums to listen to and then stream or create a playlist. With newer iPod models and iPhones offering apps that allow listeners to stream their music in vehicles or at home without the need for a desktop or laptop computer, radio's competition has never been greater. The fact that radio stations have been trying to adjust their business model to bring their companies into the digital age is a case in point. Local stations have been streaming their on-air signals for years. In 2008, Clear Channel launched its iHeartRadio application to allow listeners to stream their local stations on their portable devices and listen to stations that are similar to the user-selected channels on Pandora. With more radio listeners going online to find music, local radio stations may have to create similar apps to help reach younger Americans.

Radio has another media competitor that is bidding for the ears of music fans. SiriusXM satellite radio offers subscribers many of the same features found on local AM/FM stations, including various music formats, disc jockeys, talk, news, weather, sports, and band interviews. However, unlike local radio, this service does not air commercials on its dozens of music channels (except for a couple of terrestrial stations available on the service) and the service contains some explicit content because, unlike terrestrial radio, satellite radio is not governed by the Federal Communications

Commission. Many music fans are now willing to pay for a commercial-free listening experience, which can dramatically hurt the revenue for local radio stations as many listeners have elected to subscribe. Each year, over-the-air radio and non-traditional Internet radio are gaining more competition from these new services. SiriusXM now has more than 23 million subscribers and added over one million new accounts in 2013-2014 alone (Munarriz, 2014).

College students have always influenced what music and bands become popular. A previous study found that undergraduates listened to music on devices such as MP3 players or streaming music on Pandora (Ferguson, Greer, & Reardon, 2007). Since that study was conducted, more ways to access music have been introduced, including by iPhones and paid services such as Spotify. There has been little research on these new media sources and how they are being used by college students. For terrestrial radio to compete, the industry must appeal to a younger audience that is choosing to obtain music from various sources and not just over the AM/FM bands.

Since college students are usually among the early adopters of new technology and help to set trends, this study concentrates on how undergraduates consume music and why they listen to music. The uses and gratifications theory developed by Katz, Blumler, and Gurevitch (1973) provides a theoretical framework because it specifically measures the enjoyment, or gratifications, consumers receive from using various media. Given the wide selection of how and where they can listen to music, the audience has never been more active. With this study examining the consequence new media and online content are having on traditional radio, the second part of the theory, the effect the user has on the medium, provides further justification as the theoretical foundation of the research.

According to uses and gratifications theory, the media compete with other sources for consumers' attention. Given the new online listening options, traditional media is now competing with other nontraditional sources more than ever for the attention of users. Finally, the theory states that media users themselves can supply the data needed to inform researchers on their likes/dislikes about certain media. In regards to this study, listeners provide the information needed, by completing a questionnaire.

Since technology now allows students to listen to music in various ways, both on the go and at home, the study will not only examine the influence new media are having on traditional radio, but also which online platforms and services are not popular among college students. The results will guide future researchers in discovering how and if students use new media rather than traditional radio and provide them with previous research they can cite. The research also help explain what gratifications students receive from digital media compared to terrestrial radio, and whether digital media gratifications differ greatly from those received from traditional radio. It can also help the radio industry adapt to the changing technological environment and remain relevant, by providing insights into how college students use or do not use their products.

Chapter II

RADIO AND NEW MEDIA

Traditional Terrestrial AM/FM Radio

Radio has always faced competition from other technologies, but has evolved to remain relevant and timely. The medium's first threat was television in the 1950s and 1960s. Many thought the introduction of video would lead to the demise of radio, but it continued to thrive even as many radio stars shifted from hosting radio programs to TV shows during the early days of television.

From the early "golden days" of the 1920s to the 1950s, radio has been used as an entertainment medium by providing music. In the era before portable radio devices, families would sit together in the living room to listen. In one of the first studies on radio audiences, advertising consultant Daniel Starch was hired by the NBC Radio Network to conduct research in 1928 (Craig, 2010). The study showed that the majority of those surveyed used radio for music listening. Some of the most popular categories included orchestral music, musicals, and classical music. There were some differences in music popularity between rural and urban families. A study conducted by Paul Lazarsfeld (1946) found that listeners used radio for music listening, but also had some of the same complaints as today's listener's including "too much advertising." The study *Girlhoods in the Golden Age of U.S. Radio: Music, Shared Popular Culture, and Memory* reported that female teenagers between 1920s and 1930s used radio for entertainment and music listening (Mazzarella, Hains, & Thiel-Stern, 2013). Moreover, the research found that

radio was an important part of their childhood and high school years. Radio would remain a popular option for families and young Americans as technology remained the same until the 1960s.

During the 1960s, teenagers and college students used transistor radios to listen to their favorite disc jockeys and bands. With the introduction of the transistor radio in 1954 music became portable and gave listeners the ability to enjoy their favorite songs almost anywhere (Simcoe, 2004). The popularity of the transistor radio has been credited by some as helping to spread rock ‘n’ roll and help make the music become mainstream (“Transistor radio,” n.d.). The portable radio player reached the height of popularity in 1963 when there were 10 million sets in use (Greenberg, 2014). Radio was so popular with young Americans that the Beatles moved up the release date of their single *I Want to Hold Your Hand* from January, 1964, to Christmas, 1963, after the song was leaked on a Washington, D.C., radio station. At the time, the average American teenager listened to radio more than three hours per day (Greenberg).

Disc jockeys also helped to make radio a prime medium for young people. Popular DJs included the influential Wolfman Jack, whose large following led him to host a TV show as well. Teens and young adults would listen to these DJs for the latest music, and the air personalities helped to popularize songs by determining which they would play on the air from listeners calling in to a “request line.” While some DJs were fair and played songs that were popular on the charts, some broke the rules by being paid under the table and not reporting financial payments they received to favor some songs over others to increase their popularity. This was called payola and occurred as early as

the 1930s. An amendment to the Communications Act of 1960 prohibited this practice (Coase, 1979).

The 1970s saw the move of Top 40 music from AM radio to the FM band. As in the 1960s, the 1970s saw the continued influence of radio disc jockeys. The DJs helped increase listening among young Americans by using the terms and popular phrases of youth culture of the day. DJs were on air many hours per day as opposed to once or twice per week as on TV (Dominick, 1974). With the multiple hours of air time, the young listeners came to trust the on-air personalities' opinions of music and other cultural issues. This led to the DJs becoming friends and companions for students (Dominick). Also in the 1970s, 8-track tapes provided another listening outlet, especially in cars. Some observers thought these would greatly damage or even bring an end to commercial radio, but this fear proved unfounded, and students tuned in regularly. The next decade would see technology improve and listeners adapted to the new technology by moving away from 8-tracks.

The 1980s saw the growth of cassette tapes as a common listening choice platform for music listening. Even during the MTV video music era, which began in 1981 when the Buggles released the song *Video Killed the Radio Star*, radio has continued as a popular listening option. Instead of music videos disrupting music on the radio, they have complemented and helped to promote the radio singles. In fact, MTV was designed after a radio station with VJs (video jockeys) that mimicked radio disc jockeys (Holmes, 2013; "MTV's Musical Legacy," 2001).

In the 1990s, portable CD players were predicted by some to lead to the demise of AM/FM radio due to the portability of compact discs. However, radio outlasted portable

CD players, which have declined in popularity due to online listening. That decade witnessed more government deregulation of radio (the Telecommunications Act of 1996), the creation of the World Wide Web, and the introduction of personal computers. Radio stations adapted to the new Internet technology by putting their signals online to extend their reach.

Regardless of the decade or technological advances, radio has always been a part of college students' musical lives. While the new technologies have affected the amount of time spent listening to radio by students, some research has examined why radio listening has declined among college students. Albarran, et al. (2007) discovered that nearly half of the college students interviewed said they never listened to traditional radio, choosing instead to listen on other devices such as MP3 players, satellite radio, or Internet streaming. Another survey found that 47% of 18-24 year olds were spending less time with AM/FM radio than in prior years (Goldwerger, 2012). There is no question that radio listening among young adults has declined.

Today there are many more apps for students, including those that stream commercial radio stations to smartphones. However, while iPods and other devices have cut the amount of time spent listening to traditional radio, Ferguson, Greer, and Reardon (2013) found that students without an MP3 device listened to radio more than those who owned one. That study also found that new formats, such as JackFM, that promise listeners more music and fewer commercials have helped to keep students tuned in to radio and have not abandoned listening to traditional radio completely. A study by Edison Research and Triton Digital reported that radio is still the main way that listeners

find new music, with 75% of participants saying radio is their main source for music discovery (Reuter, 2014).

One additional study argues that one of the many reasons radio listening has decreased is the Telecommunications Act of 1996, which resulted in consolidation of ownership when larger companies purchased smaller companies, creating less competition and a homogeneity of sound (Mooney, 2010). Additionally, this study found that the Internet does not have as much of a role in decreasing radio listenership as some have argued, but instead says the decline is due to internal industry factors. One of these is the replacement of local ownership by corporate proprietorship and the resulting programming decisions being taken away from local program directors.

In the past, locally-owned stations had many more local DJs and local content than at present. With a few companies owning many stations nation-wide, the amount of local content has declined, resulting in the elimination of local on-air jobs due to syndicated programming and voice tracking (which allows one person to DJ many stations at once by pre-recording their on air shifts, making it more cost-efficient). The corporate ownership structure has also resulted in national station playlists that do not allow local programmers to select which songs receive air time. This has resulted in a homogeneity of sound (Corporate.FM, 2012). In addition, radio is facing a crisis of finding new and younger on-air talent. In the past the industry had a “farm system,” which could be compared to professional baseball where talent would start in a small town and work their way up to a large city. However, due to consolidation and fewer local jobs, this farm system has declined. With reduced job opportunities due to computer

automation and increased competition from online sources, the future of the traditional radio DJ is uncertain.

With over-the-air listening in decline, some stations have adopted some of the features of the Internet by offering podcasts of shows and making their signals available online via their websites or apps. One other Internet feature is blogging. A study of radio disc jockeys and blogging found more and more stations are using this social media tool for promotional purposes, to increase interaction between DJs and listeners, and to help make money for the station (Rooke & Odame, 2013).

Another debate in the radio industry is a redefinition of the term “radio.” Some Internet services such as Pandora radio use the term in their name even though they do not broadcast from an AM or a FM tower, and there is some debate as to whether music programming on the Internet should be defined as radio (Freire, 2007). While this debate is occurring among radio industry insiders and researchers, the argument is likely of little concern to the listening audience. Consumers are probably more interested in the music than the technology that delivers their favorite tunes.

To meet the new technological challenges, one approach radio stations have begun using is to offer less variety of new songs and instead play more popular songs more frequently so as not to alienate listeners with unfamiliar music. Research shows that people will listen longer to songs with which they are familiar with than to songs they do not recognize. According to Karp (2014) this strategy has actually helped to expand radio’s listenership; the top ten songs of 2013 were played almost twice as often as the top ten songs a decade ago. The most-played song in 2013 was Robin Thicke’s *Blurred*

Lines, which received 749,633 plays in the top 180 radio markets; the most popular song of 2003, *When I'm Gone* by 3 Doors Down, was played 442,160 times (Karp, 2014).

Internet Radio and New Media

Music streaming has been dubbed as the “third wave” of digital music habits. The first wave was file sharing (users saving shared songs on their computers) via websites such as the once-illegal Napster, and the second wave was when Apple introduced the iPod (allowing songs to be stored on one device) and the iTunes store (Brustein, 2014). The third wave is online streaming. This study will examine the new wave in music listening and what (if any) gratifications college students may be receiving from this trend. With Internet streaming, users have access to millions of songs anywhere they have an Internet connection without having to store songs on a mobile device.

There is little doubt that new media have affected traditional radio listening. Audiences can find new music and artists from around the world via the Internet, not just from their local stations. Listeners can even create their own radio stations that play music they select. The Internet also provides options such as iTunes radio and Spotify that offer a limited-commercial experience (they play fewer commercials than traditional radio) or a subscription service that allows the listener to avoid commercials altogether.

Before the iTunes era, Napster paved the way for online music stores such as iTunes and later for services such as Pandora. Napster gave PC users the ability to share music with their computers to anyone on the Internet that downloaded the software. This was called peer-to-peer sharing, and in the early 2000s Napster was both popular and controversial. While users enjoyed using the service, most of them did not understand the ethical and legal issues as the music was uploaded and shared illegally. This violated

copyright law, since the user downloading the song had not purchased it. The software eventually led to record companies suing individuals who had downloaded music on the site. One report indicates that nearly 18 thousand Napster users were sued by record labels (Lamont, 2013). Suits were also filed against individual college students that used the service on their college Internet networks. Some universities prevented the downloading of music from Napster and other online peer-to-peer networks (Lange, 2003). Napster is still available online but is now a legal operation that is owned by Rhapsody.

The current most popular online Internet streaming music service is Pandora, which lets listeners customize channels by selecting which artists they want to hear. Pandora plays similar-sounding musicians, and subscribers can create an unlimited number of music channels. The service allows users to stream music for free with ads (as traditional radio) or to purchase a subscription and listen to music commercial-free (unlike traditional radio). In 2014, Pandora had 70% of all Internet radio listening; overall, Pandora had 8% of all radio listening, including AM/FM and Internet radio (Guglielmo, 2013).

While Pandora is the most popular streaming service, the company is the target of more competition from options such as Google Play and iTunes Radio. These and others offer Internet-only music channels, and some online services provide both online channels and traditional radio station streams. Some radio stations have their own apps or stream via their websites. Further, apps such as iHeartRadio and TuneIn supply many signals from around the world. TuneIn.com is another website that streams stations from various countries, and allows users to create their own channels.

Some traditional radio companies such as Clear Channel (renamed iHeartMedia in 2014) are trying to compete with online music media by starting their own streaming services similar to Pandora. The company launched the iHeartRadio platform in 2008 to provide access to local AM/FM stations, create channels (as on Pandora), and play radio shows with Clear Channel personalities such as Ryan Seacrest. In 2013 Cumulus Radio purchased a stake in the online music service Rdio to expand their online presence as well (Seward, 2013). While Rdio is a smaller platform than Pandora or iHeartRadio, Cumulus Media's decision to invest in the service indicates that traditional radio is taking its online competition seriously.

Studies have shown that some people listen to music on the Internet because this provides them with music genres they cannot receive on their local radio stations (Baker, 2010). One study of Internet-only stations showed that 72% of the stations reviewed provided listeners with a non-mainstream format that audiences could not receive on traditional radio (Ren & Chan-Olmsted, 2004). Another study indicated that the Internet is not necessarily replacing radio listening among young people, but rather is providing another option for them (McClung, Pompper, & Kinnally, 2007). The new online and mobile media choices are both competing with and supplementing terrestrial stations by offering local radio streams and new music listening options (Baker, 2010).

Another form of radio content has been added to the media choices mix. Satellite radio company SiriusXM (Sirius and XM radio merged in 2008) lets music lovers obtain their favorite tunes while in their car and homes, but requires a subscription. Satellite radio gives listeners a similar experience to AM/FM radio, but with few or no commercials on music channels. The service has many more channels with various

genres that usually cannot be found on local stations. The service offers more than 70 music channels, with a diverse lineup including music from the 1950s, 1960s, country, pop, classical, opera, jazz, rock, religious, and more.

A study of SiriusXM found that people use the service for similar reasons they use Internet radio. Individuals listening to satellite radio were attracted to both the large number of channels and the fact that those channels were mostly commercial-free. As with Internet media, younger radio listeners sought more channel choices and music variety than they could receive on terrestrial broadcasts (Lin, 2006).

While Internet-based radio continues to gain popularity, government regulation could stunt the growth of this music revenue. The U.S. Digital Millennium Copyright Act requires Internet services to pay music royalties that are higher than those for AM/FM stations (Wall, 2004). This places services such as Pandora at a disadvantage to terrestrial broadcasters such as Clear Channel, who pay lower royalties because their rates are based on AM/FM signals. With different rules for online services, and with music recording companies asking for higher royalties, Internet services could be forced to charge more to listeners. However, Pandora and other online companies have yet to increase their subscription prices. Because online providers have to pay higher royalties than AM/FM, many have yet to turn a profit.

The *Wall Street Journal* in 2014 reported that Pandora was planning to target political ads from candidates to users based on the bands and channels listeners tune to (Dwoskin, 2014). This is another example of the Internet's advantage over traditional radio. Local radio has never been able to target listeners with ads this specific to their interests. While radio has aired political ads from candidates, they have been from both

political parties and may not relate to the listener. For example, if someone is a Democrat, they have had to hear ads from Republicans. This new technology will no doubt shift some ad dollars from over-the-air radio to the Internet because listeners can be tightly targeted. Pandora is also planning to take this concept further by using behavior targeting that will customize ads depending on the user's mood. An example is that a "listener may be more likely to click on an ad for an adventure travel on Costa Rica on a weekend afternoon than someone in an office on a Monday morning" (Singer, 2014, p. BU3).

While online streaming and mobile technology continue to grow, some technology such as the hugely successful and popular Apple iPod may be on the decline. Sales of MP3 devices are falling as more people use their smartphones or devices other than iPods. Since 2009, each quarter's iPod sales have declined and in 2013 Apple saw 52% drop in sales of the portable device (Hollister, 2014). The main reason for this is the increased sales of iPhones. One can understand why many music listeners would choose to use an iPhone rather than an iPod to stream music, since mobile phones have Internet access, allowing for music streaming in vehicles and on the go. Moreover, carrying around one device as opposed to two separate units is more convenient for the consumer.

While technology is having an effect on traditional radio, over-the-air broadcasting still has 80.5% of U.S. listening hours compared to Pandora's 8.57% and satellite radio's 7.96% (Levy & Fixmer, 2014). One advantage terrestrial radio has over Internet radio is that local stations have an accredited listening measurement service. Arbitron (renamed Nielsen Audio in 2013) provides radio stations listening numbers through their PPM (portable people meter) system that automatically records how long

and to which stations a listener tunes while the participant wears a beeper-like device for a week (Dudek, 2010). Arbitron also still uses paper diaries in some markets to measure station popularity. Online radio services have no such accredited equivalent, which makes the gathering of online radio listening numbers more difficult.

Despite all the new listening options, people still enjoy traditional radio; a study conducted by the Media and the Mood of the Nation in the United Kingdom found that listening to terrestrial radio had the most mood-enhancing effect of any medium. It lifted happiness levels 100% and energy levels 300% (Thomas, 2011). With varying evidence about the popularity of online media over traditional radio, this thesis provides new insights on the topic. Much of the prior research is outdated due to technological change and the proliferation of new music streaming services. What is needed are additional insights into current usage patterns, specifically those derived by gratifications received by listening. This study will address those issues.

Chapter III

USES AND GRATIFICATIONS OF MUSIC LISTENING

Since music listening is an activity that media consumers elect to use for entertainment, among other reasons, the uses and gratifications theory that was developed by Katz, Blumler, and Gurevitch (1973) can help explain why people choose to listen. The theory has five main components.

First, the theory states that the media audience is active rather than passive and that people purposely choose the media they use (Katz, et al., 1973). Users seek certain media because of the satisfaction derived from using them. However, media are not the only sources music consumers use to find fulfillment.

Second, in the media and consumer relationship, the consumer, not the media initiates the association (Katz, et al., 1973). A person chooses to use a medium, thus allowing the medium to affect the user. For example, Schramm, Lyle, and Parker (1961) stated that children spend the most time with TV and have the most active relationship with the TV. They use the TV rather than the TV using them. In a similar fashion, the consumer uses the radio rather than being used by the radio.

Uses and gratifications theory also says that the amount of fulfillment the user experiences from communication sources varies, and users are not fulfilled by the media. The media also competes with other sources for consumers' enjoyment (Katz, et al., 1973). This is understandable because there are some needs that media cannot satisfy, such as those for friendship or love. While media can be used to meet new friends or new

loves (via online dating, for example) a medium itself cannot fulfill these basic human needs.

The uses and gratifications theory further states that consumers are self-aware of the media they consume and their likes/dislikes of media content (Katz, et al., 1973). They also know why they choose to use a certain medium or consume certain media content. An example of this is a Facebook page. Facebook allows people to post their favorite bands, TV shows, and books as lists on their personal pages. Individuals know why they like certain music genres and can explain why they have these opinions. This study could help shed light as to why some students may elect to listen to music online rather than on radio (because local stations may not air the type of music they enjoy).

The fifth stage explains that judgments on the media's value can differ from one person to another. One radio listener may have one opinion about a song and another listener could have a completely different thought on the music and its relevant value to his/her life (Katz, et al., 1973). With the availability of music on various online platforms, this stage is becoming more relevant than ever.

Other research has specifically applied the theory to music listening. Lonsdale and North (2011) studied why people listen to music. Music was found to be a part of participants' daily lives. People used it to change their mood, to provide background noise, to learn things they may not know about, and to help overcome boredom. It also has helped to form a personal identity. This is understandable because most people listen to music that relates specifically to their personality and lifestyle. For example, a Texas rancher may enjoy listening to country music because the music relates to his/her lifestyle and personality. A young African-American teenager may choose to listen to rap

and hip hop music because he/she can relate to the music and its cultural message, since most rap is produced by African-Americans and is about their life experiences. These are just two examples (and, of course, a rancher may enjoy rap music).

Uses and Gratifications of Using MP3s for Music Listening

With the invention of Apple's iPod and the rise of online music services, uses and gratifications theory has been adopted to study these new media options. While other MP3 devices can be used to listen to music, Apple's iPod is certainly the most popular such model ever sold (Heussner, 2009). Zeng (2011) states that young adults especially use MP3 players because the device allows them to personalize and regulate their media content. This is an option that radio does not offer. With products such as the iPod giving consumers the ability to have hundreds of songs available wherever and whenever they want, one can see why these products are popular among music fans. Ferguson, Greer, and Reardon (2007) introduced five motivations for college students' use of MP3 players, including boredom, stimulation, entertainment, relaxation, and loneliness. A study by Bull (2005) expanded the gratifications received from MP3 listening and applied this to the portability of MP3s. He stated that the main reasons people use the devices included power, control, self-sufficiency, and the flexibility in selecting content.

Previous researchers have categorized the gratifications into two types. The first is content gratifications, which are a media consumer's use of content for the "direct, substantive, intrinsic value" (Cutler & Danowski, 1980, p. 269). The second are process gratifications, which are the use of media for "extrinsic values that do not bear a direct link to particular substantive characteristics" of the content (Cutler & Danowski, p. 270). Content gratifications include using the media for the purposes of "information seeking"

(Cutler & Danowski, p. 270), and information and interactive control (Korgaonkar & Wolin, 1999). Examples of process gratifications include the enjoyment that comes from using the media (Song, Larose, Eastin, & Lin, 2004) and for escape and entertainment (Cutler & Danowski, 1980; Song, et al., 2004). According to Zeng (2011), applying content gratifications to the use of MP3 players would include selecting which songs to store, what content to listen to, and making playlists. Process gratifications would encompass listening for relaxation, to relieve boredom and loneliness, and to separate oneself from the real world.

Uses and Gratifications of Using the Internet for Music Listening

While MP3s players are widely used for music listening, the Internet has also become a popular choice. With increased high speed Internet over dial-up and DSL connections, the use of web-based services such as Pandora has exploded. As with the previous discussion of MP3 players, both content gratifications and process can be applied to Internet music listening. Content and process gratifications can be seen when web users find enjoyment from the procedure of browsing the net and seeking specific information including content, product, or retail shopping information (Hoffman & Novak, 1996).

Some researchers have added a third gratification to Internet usage. With the creation of Web 2.0 technology (blogging, social networking, and the ability to comment on stories) the web has never given Internet surfers more ways in which to personalize their online experience and to make it more of a social medium. Stafford, Stafford, and Schkade (2004) explain the social aspect as including “chatting,” “friends,” “interaction,” and “people,” all of which can be conducted online. This also applies to online music

listening, because many music sites allow users to comment about songs and share their listening experiences on social media. On some social networking sites, listeners can follow their favorite musicians and bands. This is a level of social interaction and gratification that traditional radio has never been able to offer. This could also be called an interactivity gratification (Sundar & Limperos, 2013). Given these increased options for music listening, new insights as to how students listen to music and what satisfaction they receive from using these sources and whether they still enjoy traditional radio and derived similar gratifications from radio are needed. This study will provide these insights.

Hypothesis and Research Questions

Four hypothesis and five research questions guided the research. Preconceived ideas about some of the subjects guided the survey, that is discussed further in the summary, and which can be found in Appendix A. There were also some unknown factors, and specific research questions were included in this survey to determine them.

H1: Students derive more gratifications from online media than from terrestrial radio.

H2: Students prefer online and mobile sources rather than terrestrial radio for music listening.

H3: Students will prefer free online music services rather than paid services.

H4: Most students use their smartphone for music listening via an auxiliary jack in their vehicle.

RQ1: What are the dislikes/likes of terrestrial radio?

RQ2: What are the dislikes/likes of online streaming music services?

RQ3: If students have WiFi access in their vehicle, will they continue to listen to traditional radio?

RQ4: Where do students listen to music the most?

RQ5: What are the main gratifications students receive from music listening?

Chapter IV

METHODOLOGY

Participants

A convenience sample was taken from undergraduate students at a midsize university in the South. This method was chosen because a convenience sample provides access to possible participants that are close by and easily accessible (Berg & Lune, 2012). Since the participants for this study were college students, the researcher felt that the quickest and most cost effective way to obtain college student participation would be at a university. The sample included students from four undergraduate classes in the mass media department, one grammar and style class, two speech communication classes, and one debate team (N = 120). This research was exempted by the Institutional Review Board (see Appendix C).

The participants included 75 females (62.5%), and 43 males (35.8%) with two participants not indicating their gender, representing (1.75%) of the responses. The age range varied from 18 to 26 years. Eighteen students chose not to provide their age, accounting for 15.0% of the sample.

The students were asked to participate by completing a questionnaire, with their participation being voluntary. In addition, they were told that personally identifiable information such as their names would be kept confidential and that their answers would be reported as aggregate data only. The questionnaire was conducted over a two week

period. Disbursement was by the researcher with permission from each class's professor and the debate team advisor.

The questionnaire contained an Institutional Review Board (IRB) consent notice informing the participants that they could omit answers or withdraw their participation at any time.

Procedure and Measures

The participants completed a questionnaire that asked about their music listening on different media platforms, the duration of their listening, and their dislikes/likes about the various platforms. The questionnaire is included in Appendix A. This method of data gathering was selected because a questionnaire would be the most cost effective way to obtain participation since focus groups and other methods can take more time and cost more money to conduct (Berg & Lune, 2012).

The first question asked the participants how many sources per week they use to listen to music, from a list of some of the most popular media outlets. To discover how they listen to music, the sources they select to use must be discovered. The list contained both traditional and new media. Some of the media platforms included AM and FM radio, SiriusXM satellite radio, Google Play, Spotify, Pandora, iHeartRadio, YouTube, iTunesRadio, and Twitter. Due to the number of new music sources, only the most popular website services were given as options. To discover any unknown sources, the option of "other" was listed. Participants were asked to rank their top five choices, with one being the least used and five being the most used.

To find possible reasons why they may or may not use radio, it is important to find what features they do and do not like. The second question asked the participants

what features of traditional radio they do not like. On Question 2, they ranked their top five most disliked features of traditional radio, with five being the most disliked feature of AM/FM radio. On Question 3, they were asked to rank their top five likes of AM/FM radio.

The next set of questions asked why the respondents do or do not enjoy streaming online music. As with radio, it is important to learn what they do and do not like about these services, to help understand why they choose to use or not use these platforms. The options were different from the answer options given for the questions on traditional AM/FM. Some answer options were the same (including: not enough song variety, entertaining, and too many commercial breaks) since some terrestrial radio features have been adopted by Internet radio. Once again, they were to rank their top five: on Question 4, their top five most disliked features of Internet radio and on Question 5 their top five most liked things they enjoy about online radio and music services.

With the availability of music from diverse sources, one can assume that music listeners are now discovering new bands and new music from numerous avenues, not just traditional AM/FM stations. Therefore, Question 6 asked them to rank their five most-used sources for discovering new music. A wide selection of media outlets was provided including AM/FM/satellite radio, MTV, online sources such as Pandora and Twitter, and traditional media including magazines, as well as “other.”

The next two questions did not require them to rank their top five choices, but instead used a 5-point Likert scale with answer options from “strongly disagree” to “strongly agree.” Question 7 asked if they had purchased a commercial-free listening

experience on an online streaming website. Question 8 asked if they had subscribed to SiriusXM satellite radio.

Question 9 queried Internet/WiFi access in a car. If they said “yes,” they were then asked if they still listen to AM/FM radio. Once again a Likert scale was used; they could choose from “never” to “all the time.” Question 10 asked if they used a smartphone to listen to music, and they could choose from “never” to “all the time” on a five-point Likert scale.

Question 11 asked if they use an auxiliary jack connection in their car to listen to music from their MP3 device or smartphone. A Likert scale with options of “never” to “all the time” was used. Question 12 asked where they listen to music the most and they were asked to select only one answer option, from “car,” “home,” “on campus,” “when hanging out with friends,” or “other.”

The final question was included to specifically measure gratifications received from listening, and asked the participants to rank the five reasons they choose to listen to music, with five being the main reason they listen. Option choices included “for entertainment,” “to help stop boredom,” and “having something to talk about with friends.”

After the participants were finished completing the questionnaires, they were thanked for their time and were once again reminded that their answers were confidential and not identifiable.

Chapter V

RESULTS

Sample

The data represents responses from college students that answered the survey (N = 120). Some students chose not to answer certain questions so the total responses per question varied, as shown on the tables for each question. Females accounted for 62.5% of the respondents; males were 35.8%, with two participants not indicating their gender, representing 1.75% of the total responses. Table 1 lists the gender of the participants. Ages ranged from 18 to 26 years. (Note: Tables are found in Appendix B).

H1: Students will derive more gratifications from online media than from traditional radio.

The first survey question was used to determine the gratifications received from online sources compared to traditional radio. A Friedman two-way analysis of variance (ANOVA) showed no significant difference in the distribution of the top four: YouTube, Pandora, FM Radio, and iPods ($p < .05$). Other options, including SiriusXM, iHeartRadio, iTunesRadio and GooglePlay, all ranked lower than expected. Descriptive statistics showed that Pandora and YouTube are used more than radio, but Spotify is not. YouTube was the most used source (M = 2.90, SD = 1.48). Pandora was the second most used source per week for music (M = 2.73, SD = 1.81). Traditional FM radio (M = 2.48, SD = 1.58) ranked higher than Apple's iPod (M = 2.33, SD = 1.95) and was the third most used source of music. This was somewhat surprising due to the presumed popularity

and portability of the digital device. The streaming service Spotify was the fifth most used option for music ($M = .9417$, $SD = 1.66$). Table 2 summarizes these results.

R1: What are the dislikes/likes of traditional radio?

The next two questions on the survey measured the respondents' dislikes and likes about traditional radio. Friedman's two-way ANOVA analysis found no significant difference in the distribution of the top four: too many commercials, station plays same song too much, no song variety, DJs talk too much ($p < .05$). The main dislike the students have with AM/FM radio is that there are too many commercials ($M = 3.58$, $SD = 1.76$) and that stations play the same song too much ($M = 2.90$, $SD = 1.74$). The participant's third dislike was that there is no song variety on stations ($M = 2.07$, $SD = 1.79$). Their fourth dislike of radio was that that DJs talk too much ($M = 1.61$, $SD = 1.68$). Their fifth dislike was that the stations do not play enough new music ($M = .9333$, $SD = 1.40$). Table 3 includes the results of this question's responses.

The third question dealt with what the students like about terrestrial radio. Friedman's two-way ANOVA found no significant difference in the distribution of the top five answers including radio "being free to listen to," being available in car/home," "being entertaining," "entertaining DJs," and "plays music the respondents like" ($p < .05$). Radio's main positive features were that AM/FM radio is free ($M = 3.31$, $SD = 1.86$). The availability of traditional radio in both cars and homes also ranked high ($M = 2.58$, $SD = 1.87$). The entertainment value of radio was the third feature respondents enjoy ($M = 1.28$, $SD = 1.71$). Entertaining DJs was the fourth like of the participants ($M = 1.18$, $SD = 1.74$). The fifth feature they enjoy was stations playing music the participant likes ($M = 1.12$, $SD = 1.65$). Table 4 summarizes these results.

RQ2: What are the dislikes and likes of online streaming music services?

The next two questions asked about online streaming music services. Once again, a Friedman two-way ANOVA was used to test the data and discovered no significant differences in the top four answers, including “too many commercials,” “not enough song skips,” “too much buffering,” and “same song playing too much” ($p < .05$). The main dislike of online streaming music services was the same as with traditional radio, which is that the online services play too many commercials ($M = 3.08$, $SD = 1.90$). The second most disliked feature of online music media is that they do not allow enough song skips ($M = 3.01$, $SD = 1.79$). They ranked “too much buffering” ($M = 2.60$, $SD = 1.91$) as the third most disliked feature of online streaming. As with terrestrial radio, the participants stated that the online services play the same song too much ($M = 1.04$, $SD = 1.43$). The fifth feature of online music they dislike is that the services are not portable ($M = .8833$, $SD = 1.44$). Table 5 below has the descriptive statistic results for this question.

A Friedman two-way ANOVA was conducted on Question 5 to find what they like about online streaming music services. There was no significant difference in the top five choices of the participants: “free to listen,” “good variety of music,” “plays bands I like,” “song skips,” and “portability” distributions were the same ($p < .05$). The main feature the students like is that they are free ($M = 3.78$, $SD = 1.62$). They also ranked good variety of music high ($M = 2.91$, $SD = 1.67$). The third feature they enjoy is that these services play bands they like ($M = 2.40$, $SD = 1.52$). Song skips was the fourth most popular feature ($M = 1.83$, $SD = 1.65$). The fifth feature they like was the portability of online services ($M = 1.78$, $SD = 1.64$) (see Table 6).

H2: Students prefer online and mobile sources rather than terrestrial radio for music listening.

Hypothesis 2 and Question 6 on the survey dealt with how students discovered new music and bands. Friedman's two-way ANOVA found no significant difference in the top four distributions of YouTube, Pandora, FM radio, and word of mouth ($p < .05$). YouTube was the most popular option for finding new music ($M = 2.95$, $SD = 1.73$). Pandora was the second most popular source ($M = 2.63$, $SD = 2.67$), FM radio was the third most-used option ($M = 2.05$, $SD = 1.77$), word of mouth was the fourth option they choose to discover new music ($M = 1.89$, $SD = 1.67$), and the fifth choice was Spotify ($M = .9083$, $SD = 1.70$). Table 7 depicts these results.

H3: Students will prefer to use free online music services rather than paid services.

Questions 7 and 8 were used to test Hypothesis 3. A five-point Likert scale was used on both, with possible answer choices ranging from "strongly disagree," "disagree," "neither agree nor disagree," "agree," and "strongly agree."

A frequency analysis was conducted on Question 7 ($N = 120$, $M = 2.11$, $SD = 1.43$) which asked if they have purchased a commercial-free listening experience on an online streaming website. The results showed that most students have not purchased a commercial-free listening experience. Of the respondents, 49.2% said they "strongly disagree" with the statement and 25.8% "disagree." Only 12.5% "strongly agreed" and 10.0% "agreed" with the statement. Table 8 provides more detail on these responses.

With regards to SiriusXM radio, the satellite service did not fare much better than online music services ($N = 120$, $M = 1.73$, $SD = 1.07$). The frequency analysis showed

that 58.3% “strongly disagree” with Question 8 (they have purchased a commercial-free listening experience on SiriusXM satellite radio). Exactly 23.3% said they “disagree” with the statement and only 1.7% “strongly agreed” and just 10.0% “agreed” they have purchased a satellite radio subscription. Table 9 has these details.

RQ3: If students have WiFi access in their vehicle, will they continue to listen to traditional radio?

The next set of questions asked the participants about the usage of WiFi in their vehicle, and if they have Internet access in their vehicle would they still listen to terrestrial radio (N = 120). Question 9 (M = 1.72, SD = .448) frequency analysis showed that 72.5% do not have access in their vehicle while 27.5% do have wireless Internet available in their cars (see Table 10).

Of those that answered “yes” to the previous question, 15.0% said they occasionally still listen to AM/FM radio, 9.2% said they still listen “very often,” 2.5% said “all the time,” and 5.0% said “never.” Of the respondents, 68.3% did not answer the question (M = 2.66, SD = 1.28) (see Table 11).

H4: Most students use their smartphone for music listening via an auxiliary jack in their vehicle.

Smartphones are almost ubiquitous now and the use of these devices for music streaming while on the go continually increases. Participants were asked if they use a smartphone for music listening (M = 3.99, SD = 1.31). Once again, a frequency analysis on Question 10 was used to discover the results of their responses. Of those surveyed, 50% said they use a smartphone all the time to listen to music, while 27.5% said they use the device very often. Table 12 has the results.

Since many vehicles now have an auxiliary jack allowing the driver to connect their smartphone or MP3 player to the car stereo, Question 11 was used to find out if many users will choose to plug into their automobile speaker system ($M = 3.48$, $SD = 1.58$). The frequency analysis showed that this was the case, as 40.0% said they use an auxiliary jack “all the time” to listen to music in their vehicle, 19.2% said “occasionally” and 17.55 said “never.” Table 13 has this information.

RQ4: Where do students listen to music the most?

As music is more portable than ever, the possible places for college students to be able to listen to their music are increasing. Music listening has always been a popular activity while driving, and even with the accessibility of music, almost anywhere, listening while in the car is still the most popular choice. On Question 12 ($M = 1.90$, $SD = 1.06$), 47.5% stated that this is their first option for listening. Home was the second most popular location with 25.0%. “On campus” received 21.7%, “other” received 4.2%, and “hanging with friends” just 1.7% (see Table 14).

RQ5: What are the main gratifications students receive from music?

As previously stated, two purposes of this study were to discover the gratifications students receive from music listening and the reasons they listen. The final survey question asked the participants the main reasons they listen to music. A Friedman two-way ANOVA found no significant difference among the top five responses ($p < .05$). The main gratification received is entertainment ($M = 3.74$, $SD = 1.54$). To help change their mood was the second gratification listed ($M = 2.68$, $SD = 1.73$). To help release tension was the third most popular gratification ($M = 2.32$, $SD = 1.70$). To help pass time was the fourth reason selected ($M = 2.14$, $SD = 1.76$). The fifth gratification was to help

reduce boredom ($M = 1.47$, $SD = 1.59$). Table 15 provides more details for these responses.

Chapter VI

SUMMARY

Discussion

While there is no doubt that new online streaming services are being used by college students and continue to grow in popularity, traditional radio is still valuable to many of the study's participants. Hypothesis 1 was supported as the results showed that students receive more gratifications from some online services, including YouTube and Pandora. Compared to radio, these Internet options ranked the highest on Question 1, but FM radio came in third ahead of iPods and Spotify. The reason FM radio is still a popular listening option may be because, like YouTube and Pandora, over-the-air radio is both free and ubiquitous, since most people own at least one radio in their home and car. While Pandora does have a subscription option, most of the service is free, unlike Spotify and SiriusXM (which ranked even lower than Spotify).

While this study was being conducted, Amazon announced a new streaming service and Beats audio, which had a small pay-for-subscription base and was therefore not included in the study, was purchased by Apple in 2014. Apple already had its own streaming music service, iTunesRadio, but it has little appeal yet to listeners and ranked low on Question 1 when respondents were asked about the service. FM radio's ranking higher than iPods could be an indication of the declining popularity of that device, since users now have the capability of streaming music on their smartphones. In addition, this

shows one of radio's advantages over new media rivals, which is that terrestrial broadcasting is easy to access and much cheaper than iPods.

Concerning research Questions 1 and 2, which dealt with their dislikes/likes about radio and online sources, some similar responses were given for both. First, regardless of the technology, students do not like nor find any enjoyment from advertisements. "Too many commercials" was the most disliked response for both radio and online media. While the latter seem to play fewer commercials in a row than over-the-air radio, Pandora has started to play more ads than previously. Radio should consider adopting a new strategy for commercial breaks, and local stations could perhaps copy Internet competitors by airing fewer commercial breaks. Ferguson, Greer, and Reardon (2013) mentioned that stations with less commercials attained more listening, so radio should consider this strategy. They could charge more for these commercials which could make up for the loss of revenue from airing fewer ads. Listeners might pay attention to fewer commercials instead of long commercial breaks that tend to make the audience tune out more.

Furthermore, participants had a similar complaint that both traditional and non-traditional radio play the same songs too often. This is interesting because on many online services listeners can select the music. However, as with radio, services such as Pandora over time begin repeating the same songs. Radio may want to increase the song variety and introduce more new songs more often, since the participants complained about a lack of song variety and not hearing enough new music on FM radio. This would be a change from radio's tradition of using a tight playlist that contains a few songs repeated many times throughout the day (Karp 2014; Moerer, 1998).

Terrestrial radio may want to consider changing the number of minutes they allow disc jockeys to speak, since participants also found that DJs talk too much. However, since people do enjoy entertaining DJs, stations should not give up on DJs all together (but create more DJ jobs that have been lost due to consolidation; see Mooney, 2010). They can have original discussions of music that listeners won't find on services such as Pandora and also provide local information. Radio's biggest advantage, as the statistics show, is that the service is still free and available in cars and in homes. While the students enjoy online services, these providers should consider a new strategy concerning song skips (which allow a user to skip over a song they dislike and play the next one). The users would like more song skips than are currently available. Online media could use this as a way to increase revenue by charging a small fee for more song skips or increase their advertisements in order to cover the cost of additional song skips. FM radio stations should play up their advantage (via on air promotion and marketing) when it comes to technology, since many participants said online services buffer (which is a delay in the streaming) too much. Radio does not have this problem. As with radio, responders like the fact that some online services are free. After reviewing the data, regardless of the technology (either radio or new media), most of the students enjoy free options over pay-for-music alternatives. This is clear from the lower popularity of SiriusXM, Spotify, among others.

In regards to Hypothesis 2, it is clear that not only are students using online services as their main source of music, they are also using the Internet rather than traditional media for music discovery. YouTube as the main source of music discovery was particularly interesting, considering that it is mainly a video website rather than an

audio service. One might assume that students would prefer to use an audio service rather than a video service to find music. However, YouTube is free and the search function is easy to use, so this may be why students find it so useful.

That Pandora was second preference is not surprising, considering the popularity of the website. FM radio operators should view their third place ranking as both a positive and negative development. First, they should see it as a positive, since they are still a top source for music discovery. The industry should also use this third place ranking as an opportunity for improving their on-air programming to appeal more to young people and demographic shifts. Stations should consider a college strategy as a way to re-introduce their programming to students. They should consider hosting on-campus events for promotion, and remind students that their service is free and easily available. Many college students are from out of town and may not even know which local stations exist. Stations should not just assume students know about them.

In the age of social media and viral videos, one could assume that word of mouth would rank high; social media postings are a main way some people find out about trends today. Of course, word of mouth has always been a way for sharing music with friends, regardless of the decade and technology.

With Spotify and SiriusXM requiring monthly subscriptions, one could understand why they would rank low among college students who do not have a large income. The traditional media outlets that should be concerned about their declining influence among college students include MTV/VH1 and magazines. MTV/VH1's decline among young Americans is mostly due to the fact that these two channels have not played music videos heavily in decades. They have chosen a reality TV format rather

than music videos, so this has contributed to their declining influence. Additionally, with more and more reading and information gathering being done on mostly free Internet sites, it is not surprising that music magazines ranked low in preference. As with Spotify and SiriusXM, students may not have the income to pay for magazines. With most AM radio stations not playing much music, the low rating of AM radio was not unexpected in regards to music discovery.

Apple's iTunesRadio has not had much effect on Pandora, or gained market share from them. Since this study was conducted, Apple purchased Beats audio, which has a steaming music service, and as of this writing, Apple's plans for integration of Beats into their music services, including iTunesRadio, is unknown. With iPod's lower ranking, one can assume streaming services, as well listening to music from smartphones, is hurting this once-popular device. Also, since this study was conducted, Amazon has announced a streaming offer from their website, but since the service is not yet online, its influence on the other streaming services has yet to be determined. Clear Channel's iHeartRadio is not yet a big competitor to Pandora, but with the radio company owning some 800 stations, they have the marketing ability to become such.

Hypothesis 3 was supported as students do not seem willing to purchase a commercial-free listening experience on either a streaming music service such as Spotify or from satellite radio. When asked specifically if they have purchased a commercial free listening experience, the students strongly disagreed (49%) or disagreed (26%). Only 13% strongly agreed or agreed (10%). With the costs of equipment and installation of SiriusXM as well as the cost of a monthly fee, it is understandable that many may choose not to purchase SiriusXM. In regards to SiriusXM, 58% strongly disagreed and 23%

disagreed that they have purchased a subscription to SiriusXM. Only 1% either strongly agreed or agreed (10%) to purchasing a satellite radio subscription. This indicates that students are not willing to pay for radio/streaming services even though they do not like commercials. This could be one reason why traditional radio ranked higher than satellite because, even with commercials, students would rather listen for free.

While technology continues to expand and Internet access becomes more ubiquitous, one can only assume that one day there will be Internet access in all vehicles. In 2014, GM announced they would offer Internet access for a monthly fee in some of their new models (Colias, 2014). Internet access is available via WiFi/cell phones but so far few students said they had access to these services. Results of Research Question 3 showed that only 28% said they have WiFi in their car and 73% said they did not. With advancing technology, the number of students with WiFi access will likely increase and pose a further threat to radio. As to radio listening, those with WiFi access still listen occasionally to radio (15%). As WiFi access in vehicles increases, this will become another challenge to traditional radio.

As stated above, the popularity of the smartphone may be replacing the iPod as the “go to” source for mobile music listening. Of concern for radio is that Hypothesis 4 was accepted, as 50% of the students said they use a smartphone “all the time” for music listening, while 28% said “very often.” Forty percent of the respondents stated they use an auxiliary jack in their vehicle to listen to music, while 23% said they use one “very often.”

Even with the ability to access music via the Internet almost anywhere, Research Question 4 discovered that the car is still the main location where students listen to

music, with 48% stating they listen in their vehicle. Home listening as a second choice, with 25%, is not surprising either. While technology is changing the way people consume music, these results show that even though there is more new portable technology, the places where they choose to listen the most has not changed.

Research Question 5 had similar results as a previous study as students' main uses and gratification of music is entertainment (Lichtenstein & Rosenfield, 1984). This is not surprising since music is an entertainment medium. Results showing that they use music to help change mood and to help release tension is not unexpected either, since these students are in college and under stress taking classes, completing assignments and writing essays. "To help stop boredom" and "to help pass time" ranking high is also not very surprising since there is some downtime for undergrads between classes and on weekends. A previous study by Gantz, Gartenberg, Pearson, and Schiller (1978) found similar results, with survey participants using music to help pass the time and to relieve tension. The low results of students not finding gratification from listening to music while studying was curious. It was assumed that most students listened to music while studying and working on college related work to help pass the time and to help their mood, but this seems not to be the case.

Limitations and Future Research

Every research has limitations and this study was no different. First, with a questionnaire there is always the chance that the participants are not telling the truth when they answer the questions. Since the surveys were anonymous, there is no way to verify their answers for accuracy. There is the problem of memory recall about what they actually use for music listening. In addition, there is the chance that they could be

confused about what services they actually use and for how long and where. This study included students at one university in South Georgia. Also, this study had a small sample size that was skewed toward females. Future studies should include a larger sample size and try to find more males to participate. A larger sample size and more males could result in different results than this study. In addition, future studies should include a broader base of students in various majors as this one only had participation from media students. Members of other majors may use music services differently than media students.

A future study should see if there is a difference in technology use and enjoyment among the sexes and different ages of college students. A younger college student (18-19 years old) may use technology differently than an older student (23-25 years old). With more technology being developed (including smaller competitors to Pandora such as AccuRadio growing in popularity) and new online offerings from Amazon and now Apple's purchase of Beats audio, future studies should include these (any other new options yet to be created) to see what influence they have on traditional radio and competing online services. The results of this study could be completely different if conducted over the next few years as new services become available. As technology progresses and the cost of owning devices drops, students will adapt to the new technology.

Conclusion

This study provides insights for both traditional radio as well as online music services regarding college students' listening preferences. Radio stations especially should use these results to see how they can better serve students and keep them tuning

into their stations. They should also use this study to help meet the increasing technological challenges and to remain relevant to future generations. Radio will have to find creative new ways to remain competitive. This may include changing their programming and business models, and adding more on-demand content such as podcasts to their websites. Given technology's continuing evolution, there still is no clear winner in the contest of music listening.

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APPENDIX A:

Survey

Appendix A

Survey

Gratifications and Use of New Media for Music Listening by College Students

A Valdosta State University Graduate Thesis Study Conducted by Graduate Student,

Chad Whittle

You are being asked to participate in a survey research project entitled “gratifications and use of new media for music listening by college students,” which is being conducted by Chad Whittle, a student at Valdosta State University. This survey is anonymous. No one, including the researcher, will be able to associate your responses with your identity.

Your participation is voluntary. You may choose not to take the survey, to stop responding at any time, or to skip any questions that you do not want to answer. You must be at least 18 years of age to participate in this study. Your completion of the survey serves as your voluntary agreement to participate in this research project and your certification that you are 18 or older.

Questions regarding the purpose or procedures of the research should be directed to Chad Whittle at bcwhittle@valdosta.edu. This study has been exempted from Institutional Review Board (IRB) review in accordance with Federal regulations. The IRB, a university committee established by Federal law, is responsible for protecting the rights and welfare of research participants. If you have concerns or questions about your rights as a research participant, you may contact the IRB Administrator at 229-259-5045 or irb@valdosta.edu.

Instructions:

This study aims to examine how undergraduate students at Valdosta State University use new media technologies to listen to music and what effects this is having on the traditional commercial AM/FM radio industry. Questions will be asked concerning which media platforms and services you choose to use to listen to music on, what you like/dislike about selected media platforms, how you discover new music, if you are willing to purchase a music service, and why you choose to listen to music.

Please answer the questions as honestly as possible and please be advised that by filling out this survey, you are agreeing to allow the results of your answers to be published.

Please note that your legal name, student ID, student email address will not be published or discussed in this survey or be published in the thesis that will include the results of this study. All questions are optional. Please skip any questions you do not feel comfortable in answering. For more information or if you have any questions regarding this survey, please contact Chad Whittle at bcwhittle@valdosta.edu.

What is your gender? (This question is optional to answer).

Male

Female

What is your age? (This question is optional to answer). _____

1. From the following choices below, rank the five (5) media platforms or services that you use the MOST per week, with ONE being the LEAST used and FIVE being the MOST used.

___ AM Radio

1 = LEAST Used 5 = MOST Used

___ FM Radio

___ HD Radio

___ SiriusXM Satellite Radio

___ GooglePlay

___ Spotify

___ Pandora

___ iHeartRadio

___ YouTube

___ iTunesRadio

___ Rhapsody

___ MySpace

___ Rdio

___ LastFM

___ AOL Music

___ Ipod/mp3 device

___ Twitter

___ AmazonMP3

___ Other (please explain):

2. From the following choices, rank the FIVE (5) things that you DISLIKE like about traditional AM/FM radio, with FIVE being your MOST DISLIKED thing about traditional radio.

___ too many commercial breaks

___ DJ talks too much

___ not enough song variety

___ not interactive enough

___ too much static

___ traffic/weather updates

___ plays same songs too much

___ do not play music/bands I like

___ all stations sound the same

___ not enough new music/bands

___ DJ does not identify the songs

___ not entertaining

___ news updates

___ none of the above, I generally like the way AM/FM radio is presented on air

___ other (please explain):

5 = MOST DISLIKED

3. From the following choices below, rank the FIVE (5) things that you LIKE about traditional AM/FM radio, with FIVE being your favorite thing about traditional radio.

___ local information

5 = MOST FAVORITE

___ local advertisers

___ local traffic/weather

___ local events info

___ entertaining DJs

___ good variety of music

___ it's free to listen

___ plays bands/music I like

___ local request line to call in

___ available in my car/home

___ new bands/music

___ DJs discussing the music

___ entertaining

___ news updates

___ none of these apply to me

___ Other (please explain):

4. From the following choices, rank the FIVE (5) things that you DISLIKE about streaming music online with FIVE being your MOST DISLIKED thing about streaming music online.

___ too many/too long commercial breaks

___ not enough song variety

5 = Most Disliked

___ not interactive enough

___ too much buffering/skipping

___ does not allow enough song skips

___ not portable enough

___ not entertaining

___ plays same songs too much

___ do not play music/bands I like

___ stations identify name of song

___ none of the above, I like the way online streaming is presented and is set up

___ Other (please explain):

5. From the following choices below, rank the FIVE (5) things that you LIKE about streaming music online with FIVE being your favorite thing about streaming music online.

___ good variety of music

___ it's free to listen (on certain sites)

___ plays bands/music I like

___ song skipping technology

___ portability

___ entertaining

___ none of these apply to me

___ other (please explain):

5 = MOST FAVORITE

6. From the following choices below, rank the FIVE (5) media outlets that you have personally used to discover new music and bands with FIVE being your first choice for using to discover new music.

___ AM Radio

___ FM Radio

5 = MOST Used

___ HD Radio

___ SiriusXM Satellite Radio

___ GooglePlay

___ Spotify

___ Pandora

___ iHeartRadio

___ YouTube

___ iTunesRadio

___ Rhapsody

___ MySpace

___ Rdio

___ LastFM

___ AOL Music

___ MTV/VH1/FUSE TV

___ Ipod/mp3 device

___ Twitter

___ AmazonMP3

___ Vevo

___ word of mouth/friends

___ music websites

___ magazines

___ other (please explain):

7. I have purchased a commercial-free listening experience on an online streaming website. Circle only one.

Strongly disagree Disagree Neither agree nor disagree Agree Strongly agree

8. I have purchased a commercial-free listening experience on SiriusXM satellite radio. Circle only one.

Strongly disagree Disagree Neither agree nor disagree Agree Strongly agree

9. Do you have Internet/WiFi access in your vehicle?
Yes No

If yes, then do you still continue to listen to AM/FM radio? Circle only one.

Never Occasionally Not Sure Very Often All the Time

10. I use a smartphone to listen to music. Circle only one.

Never Occasionally Not Sure Very Often All the Time

11. I Use an auxiliary jack connection in my car to listen to music from my MP3 device/smartphone. Circle only one.

Never Occasionally Not Sure Very Often All the Time

12. Where do you listen to music at the most? Check only one.

___ car

___ home

___ on campus (dorm, walking to class)

___ when hanging out with friends

___ other (please explain):

13. From the following choices below, rank the FIVE (5) reasons why you listen to music with FIVE being the main reason you listen to music.

___ for entertainment

___ to pass time

5 = MAIN REASON

___ to help stop boredom

___ to change your mood

___ to release tension

___ to help stop feeling lonely

___ to keep up with current music trends

___ to help me to study

___ so I'll have something to talk about with friends

___ other (please explain):

APPENDIX B:

Survey Tables

Appendix B

Table 1

<i>Gender</i>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	43	35.8	36.4	36.4
	Female	75	62.5	63.6	100
	Total	118	98.3	100	
Missing	99	2	1.7		
		120	100		

Table 2

<i>Question 1</i>					
	N	Minimum	Maximum	Mean	Std. Deviation
YouTube	120	0	5	2.9083	1.48378
Pandora	120	0	5	2.7333	1.81374
FM Radio	120	0	5	2.4833	1.58238
iPod	120	0	5	2.3333	1.95467
Other	120	0	5	0.95	1.73375
Spotify	120	0	5	0.9417	1.66171
Twitter	120	0	5	0.6833	1.44933
iTunesRadio	118	0	5	0.6695	1.27471
SiriusXM	120	0	5	0.3417	1.01663
iHeart	120	0	5	0.2417	0.85007
Rdio	120	0	5	0.1667	0.83347
AM Radio	120	0	4	0.1417	0.50702
Google Play	120	0	4	0.1417	0.58404
HD Radio	120	0	4	0.075	0.45212
Amazon	120	0	3	0.0667	0.36052
LastFM	120	0	3	0.05	0.3393
AOL Music	120	0	3	0.025	0.27386
Rhapsody	120	0	1	0.0167	0.12856
My Space	120	0	1	0.0083	0.09129
Valid N (listwise)	118				

Table 3

Question 2

	N	Minimum	Maximum	Mean	Std. Deviation
Too Many Commercials	120	0	5	3.5833	1.76
Same Song Too Much	120	0	5	2.9083	1.74
No Song Variety	120	0	5	2.075	1.79
DJ Talks Too Much	120	0	5	1.6083	1.68
Not Enough New Music	120	0	5	0.9333	1.40
Don't Play Bands I Like	120	0	5	0.8833	1.64
Stations Sound Same	120	0	5	0.65	1.18
Too Much Static	120	0	5	0.575	1.21
DJ Identify Song	120	0	5	0.4583	1.11
News Updates	120	0	5	0.3	0.96
Not Entertaining	120	0	5	0.2917	0.85
Not Interactive	120	0	4	0.2167	0.75
Traffic/Weather	120	0	4	0.2083	0.72
Other	120	0	5	0.075	0.50
None of the Above	120	0	5	0.05	0.46
Valid N (listwise)	120				

Table 4

Question 3

	N	Minimum	Maximum	Mean	Std. Deviation
Free to Listen	120	0	5	3.3167	1.8561
Avail. in Car/Home	120	0	5	2.5833	1.87233
Entertaining	120	0	5	1.2917	1.70711
Entertaining DJs	120	0	5	1.175	1.74251
Plays Music I Like	119	0	5	1.1176	1.64768
Local Information	115	0	5	0.8609	1.39477
Good Variety of Music	120	0	5	0.8083	1.57872
Local Events	120	0	5	0.6667	1.27901
New Bands	120	0	5	0.6083	1.27876
Local Traffic	120	0	5	0.5833	1.21326
Weather					
DJs Discuss Music	120	0	5	0.5083	1.15951
News Updates	120	0	5	0.4583	1.06033
Local Request Line	120	0	5	0.4417	1.1653
None Apply	120	0	5	0.125	0.7839
Local Ads	120	0	4	0.1083	0.54689
Other	120	0	5	0.0833	0.58817
Valid N (listwise)	114				

Table 5

Question 4

	N	Minimum	Maximum	Mean	Std. Deviation
Too Many Commercials	118	0	5	3.0763	1.90437
Not Enough Song Skips	120	0	5	3.0083	1.7893
Too Much Buffering	120	0	5	2.6	1.90709
Same Song Too Much	120	0	5	1.0417	1.42838
Not Portable	120	0	5	0.8833	1.44469
No Song Variety	120	0	5	0.8667	1.37158
Not Interactive	120	0	5	0.725	1.23644
None of the Above	120	0	5	0.5667	1.53247
No bands I Like	119	0	5	0.5378	1.14084
Not Entertaining	120	0	4	0.225	0.74993
Other	120	0	5	0.2	0.85602
Stations ID Song	120	0	5	0.175	0.65674
Valid N (listwise)					

Table 6

Question 5

	N	Minimum	Maximum	Mean	Std. Deviation
Free To Listen	120	0	5	3.7833	1.62016
Good Variety of Music	120	0	5	2.9167	1.67324
Plays Bands I Like	120	0	5	2.4083	1.52015
Song Skips	120	0	5	1.8333	1.64666
Portability	120	0	5	1.7833	1.64078
Entertaining	120	0	5	1.5417	1.47184
None	120	0	5	0.2583	1.07294
Other	120	0	0	0	0
Valid N (listwise)	120				

Table 7

Question 6

	N	Minimum	Maximum	Mean	Std.Deviation
YouTube	120	0	5	2.95	1.73859
Pandora	120	0	5	2.6333	2.06586
FM Radio	120	0	5	2.05	1.76735
Word of Mouth	119	0	5	1.8908	1.66616
Spotify	120	0	5	0.9083	1.69525
Music Websites	120	0	5	0.8833	1.62016
iTunesRadio	120	0	5	0.575	1.28117
MTV/VH1	120	0	5	0.4917	1.13015
Vevo	120	0	4	0.4667	1.05267
SiriusXM	120	0	5	0.4	1.11822
Twitter	120	0	5	0.4	1.11068
iPod	120	0	4	0.35	0.90424
Other	120	0	5	0.25	0.96362
iHeartRadio	120	0	5	0.1583	0.79912
Magazines	120	0	4	0.125	0.5276
GooglePlay	120	0	3	0.1083	0.49867
LastFM	120	0	4	0.1083	0.5313
Rdio	120	0	5	0.0833	0.64278
MySpace	120	0	4	0.075	0.45212
Amazon	120	0	3	0.0583	0.39526
HD Radio	120	0	3	0.0417	0.32786
AM Radio	120	0	1	0.0167	0.12856
Rhapsody	120	0	1	0.0083	0.09129

AOL Music	119	0	0	0	0
Valid N (listwise)	118				

Table 8

Question 7

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	59	49.2	49.2	49.2
	Disagree	31	25.8	25.8	75.0
	Neither Agree/Disagree	3	2.5	2.5	77.5
	Agree	12	10.0	10.0	87.5
	Strongly Agree	15	12.5	12.5	100.0
	Total	120	100.0	100.0	

Table 9

Question 8

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	70	58.3	58.3	58.3
	Disagree	28	23.3	23.3	81.7
	Neither Agree/Disagree	8	6.7	6.7	88.3
	Agree	12	10.0	10.0	98.3
	Strongly Agree	2	1.7	1.7	100.0
	Total	120	100.0	100.0	

Table 10

Question 9

WiFi in Car					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	33	27.5	27.5	27.5
	No	87	72.5	72.5	100.0
	Total	120	100.0	100.0	

Table 11

Listen to AM/FM Still					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	6	5.0	15.8	15.8
	Occasionally	18	15.0	47.4	63.2
	Very often	11	9.2	28.9	92.1
	All the time	3	2.5	7.9	100.0
	Total	38	31.7	100.0	
Missing	99.00	82	68.3		
	Total	120	100.0		

Table 12

Question 10

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	7	5.8	5.8	5.8
	Occasionally	20	16.7	16.7	22.5
	Very often	33	27.5	27.5	50
	All the Time	60	50	50	100
	Total	120	100	100	

Table 13

Question 11

		Aux Jack			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	21	17.5	17.5	17.5
	Occasionally	23	19.2	19.2	36.7
	Not Sure	1	.8	.8	37.5
	Very Often	27	22.5	22.5	60.0
	All the Time	48	40.0	40.0	100.0
	Total	120	100.0	100.0	

Table 14

Question 12

		Where do you listen			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Car	57	47.5	47.5	47.5
	Home	30	25.0	25.0	72.5
	On Campus	26	21.7	21.7	94.2
	With Friends	2	1.7	1.7	95.8
	Other	5	4.2	4.2	100.0
	Total	120	100.0	100.0	

Table 15

Question 13

	N	Minimum	Maximum	Mean	Std.Deviation
For Entertainment	120	.00	5.00	3.7417	1.54210
Pass Time	120	.00	5.00	2.1417	1.75516
Stop Boredom	120	.00	5.00	1.4750	1.59285
Change Mood	120	.00	5.00	2.6750	1.73041
Release Tension	120	.00	5.00	2.3250	1.70103
Stop Feeling Lonely	120	.00	5.00	.6083	1.27876
Music Trends	120	.00	5.00	.5750	1.09746
Study	120	.00	5.00	.9167	1.42948
Talk with Friends	120	.00	4.00	.1417	.55452
Other	120	.00	5.00	.3750	1.17439
Valid N (listwise)	120				

APPENDIX C:
Institutional Review Board Exemption



*Institutional Review Board (IRB)
for the Protection of Human Research Participants*

PROTOCOL EXEMPTION REPORT

PROTOCOL NUMBER: IRB-03023-2014 INVESTIGATOR: Benjamin Whittle
PROJECT TITLE: College Students' Uses and Gratifications of New Media for Music Listening

INSTITUTIONAL REVIEW BOARD DETERMINATION:

This research protocol is **exempt** from Institutional Review Board oversight under Exemption Category(ies) 2. You may begin your study immediately. If the nature of the research project changes such that exemption criteria may no longer apply, please consult with the IRB Administrator (irb@valdosta.edu) before continuing your research.

ADDITIONAL COMMENTS/SUGGESTIONS:

Although not a requirement for exemption, the following suggestions are offered by the IRB Administrator to enhance the protection of participants and/or strengthen the research proposal:

NONE

If this box is checked, please submit any documents you revise to the IRB Administrator at irb@valdosta.edu to ensure an updated record of your exemption.

Elizabeth W. Olphie *10/16/14*
Elizabeth W. Olphie, IRB Administrator Date

*Thank you for submitting an IRB application.
Please direct questions to irb@valdosta.edu or 229-259-5045.*

Revised: 12.13.12