What makes a person listen to the radio — or radio-produced content, such as podcasts — in the first place? And, if she does listen to the radio, what kinds of programming does she seek? This research question points to uses and gratifications theory (herein UGT), which highlights the consumer's willingness to perform certain tasks according to what kinds of psychosocial needs they fulfill. UGT plays into this research question because it provides a framework through which consumers select the media they wish. Using UGT as a starting point, Katz, Blumler and Gurevitch (Winter 1973-1974) cited a model of UGT developed by Lundberg and Hulten, and reformulated it to work with media consumption and its selection. In this model, they firstly presume that audiences are usually active and engaged in the content they consume, and that this selection is meant to serve a certain goal, like education, entertainment, or concept elucidation. Next, the relationship between the content and its consumer begins and ends with the consumer — the consumer chooses the media, not the other way around. Thirdly, content producers have to realize that their product competes with others in satiating a need. For example, someone seeking information about a political campaign could turn either to a radio news broadcast or a newspaper (among other sources) for said information; likewise, a television sitcom competes with other leisure activities for one's attention. Fourthly, the scholars affirm that consumers are aware of their needs, and that they can describe how they best may be validated, and lastly, the overall value of
a product is relative to each consumer. Building on this research, Jeffres (1975) developed a four-step process by which a consumer decides which media she wishes to take in:

1. "individual wants function to be fulfilled"
2. "individual considers behaviors which are available to fulfill function"
3. "individual engages in media behavior"
4. "behavior fulfills one or more functions"

Kippax and Murray then go on to suggest that media consumption is most greatly impacted by specific need gratification (1980, emphasis mine), such as a need to be entertained, to be informed, or to be reinforced of certain opinions or points of view. In other words, these sets of research point to a general conclusion: people choose to consume media based on what they like, and what is important to them. By analyzing the needs of radio listeners, both current and potential, stations can individually craft programming to satiate them.

NPR (formerly National Public Radio) began broadcasting in 1971 as a joint effort between public radio stations across the United States to provide arts, cultural and news programming of interest to the general public (NPR, 2013a). Today, NPR programming airs on 975 different radio stations in the United States, with 822 of those stations being full members of NPR. The median NPR listener is a Baby Boomer, has a household income in excess of $90,000, and has at least a bachelor's degree (NPR, 2012a).

Research conducted in 2009 on behalf of NPR shows the median age of the typical listener is climbing. The median age of an NPR News listener increased from 47 in the spring of 1999 to 52 in the spring of 2009; the increases were even
more marked when looking at NPR stations that air primarily jazz (48 to 55) or classical (58 to 65) music throughout the day. "That means half of the classical audience are not Boomers," the report says. "[R]ather, they are Seniors on Medicare" (Walrus Research, 2009).

This aging listener base threatens NPR stations (Walrus Research, 2009). To be blunt, if their listeners keep getting older and are not supplemented by younger listeners, everyone who listens to the stations will die off. Realizing this, the aim of this project is to create a programming model that NPR stations can use to attract younger listeners. By examining what causes people to routinely listen to their NPR station, commonalities or typical sets of characteristics that lead people to listen may be found; breaking this information down demographically, the qualities are most favored and/or appreciated by a younger demographic can be determined, and programming can be subsequently tailored to emphasize those values. For example, if the demographic reports indicate that international news is especially valuable to a specific demographic, the programming model could include more international news to cater toward that group.

While journalists and their outlets should not take all of their cues from simply what the public wants, they should be aware of those desires all the same. This is especially true for an organization like NPR, which relies on listener contributions to operate. Theoretically, if more people are listening to their local NPR station, the station will have a higher value to the community; following, if more people are listening to the station, it has a larger listener base to draw potential members and/or donors in order to stay afloat (Walrus Research,
Additionally, if the station is receiving higher ratings because of its successful programming, underwriting spots could increase in value to the advertisers as they would be reaching a greater amount of customers; the station could then charge more for these spots and generate more revenue.

However, taking the time to diversify a station's listener base is going to cost money. New programming will be an expense, as will targeted advertising or promotions in order to attract the kinds of listeners that are different from the existing base. The station would need to recoup this money somehow, and theoretically, it would want to do so from the new audience it has tried to obtain. If the research proves to be fruitful, other NPR stations could use it as a model for how they could work to bring in a larger amount of younger members, or younger donors, who express a commitment and a desire to see their programming continue airing.

There is precedence for honing UGT research with respect to radio listening and radio programming as opposed to mass media in general. Albarran, et. al. (2007) examined the use of radio among college students to determine what needs radio fulfilled, and whether those needs were better met through other media sources, especially that of a personal MP3 player. According to their research, the personalization offered by the MP3 player fulfilled all needs the researchers listed better than radio did, with the exception of providing relevant news and information. That being said, slightly more than half of their subjects reported never listening to terrestrial radio. Similarly, Free (2005) found that many college students tend to move away from traditional AM/FM radio to newer
forms, such as streaming online content or satellite radio, for reasons of convenience and entertainment, but they tend to rely on traditional radio for informational needs. Ferguson, Greer & Reardon (2007) sought to determine the relationship between personal media devices — specifically MP3 players — and radio listening habits. They found that use of an MP3 player is used primarily as a substitute for radio listening; on average, those without an MP3 player would listen to the radio for nearly two and a half hours, while those with one would listen for just over an hour and a half. Towers (1985) hypothesized that people listened to the radio primarily to fulfill the needs of surveillance/observation of their environment, distraction from that environment, and/or a means through which to interact with the environment. He found that listeners primarily turned to radio in order to be entertained, but then drew additional gratification from news/information programming that radio offered. With respect to talk radio programming, research has indicated that listenership increases when listeners have their needs of entertainment and information fulfilled by whomever is hosting the show, further suggesting that these two needs tend to be the primary ones influencing radio listening habits (Rubin & Step, 2000). Christenson and Peterson imply musical preferences will differ between those identifying as men or as male and those identifying as women or as female; their studies indicate that music serves different needs amongst females than males, such as providing a source of levity or stress-relief (1988). Theoretically, this could translate to music programming choices on radio, though the researchers did not focus on this aspect in their study.
Other research indicates that radio listening can also be seen as a passive experience meant mainly for background noise, such as during a car trip or while performing housework; in many instances, "radio listening is a private act, one that may be individual or collective but one that almost always takes place within the family and domestic sphere" (Winocur, 2005). Berry (2006) builds upon this by saying that radio listening is split into two forms: habitual and discretionary. Habitual listening takes place in a rote sense, such as during a commute to and from work. He compares this to "wallpaper," insinuating that the listening experience is passive, not active. Contrastingly, discretionary listening is done strictly as an extension of the listener's wants — she chooses to listen to the radio at a specific time in order to hear a particular program. As a result, this listening is active and more engaged because she self-selected the content she wishes to take in. This concept of discretionary listening is amplified when considering programming like podcasts, which are highly specialized programs focusing on a particular subject or method of storytelling available for on-demand listening and/or streaming. Because of the technology involved, podcasting audiences skew younger — NPR's podcasts, for instance, have a median-listener age of 36 (NPR, 2012a) — and could, potentially, serve as a threat to traditional radio sources. Since the individual user self-selects the program or programs she wants to listen to, and can then listen to them whenever she wants, the concept of centralized listening is demolished: she need no longer wait by the radio for a specific program to air at a predetermined time, but instead queue it up whenever she feels, as Berry (2006) notes:
"The listener is now in charge of the broadcast schedule choosing what to listen to, when, in what order and — perhaps most significantly — where."

This decentralization plays back into UGT because it allows the listener to fulfill entertainment, educational, or whichever other prioritized needs immediately, thus potentially heightening the sense of gratification received. Based on this research, the question then may become one of cultivating enough content on a radio station that is seen as discretionary rather than habitual in order to draw in a steady listener base. Berry notes that some programmers, like the BBC, have found crossover success in having discretionary programming air during certain timeslots and then rebroadcasting it or making it available for download/on-demand listening on the Internet after a certain period of time (2006). Alternatively, podcasting can also be seen as a sandbox where radio producers can test out programming before they decide to put it into the schedule; if enough people seem to like the show, it may gain a wider audience over-the-air.

**Literature review**

**Secondary research**

As the typical NPR listener gets older (Walrus Research, 2009), public radio stations will need to focus more attention on attempting to attract a wider — and perhaps younger — listening base. Some member stations have already started such a process. WBEZ, Chicago's NPR News affiliate, is one such station. Part of the Chicago Public Media group, WBEZ launched an ad campaign in January 2013 that rather cheekily suggested that its listeners have children with each other in order to create a solid listening base for the future of the station. Part of the campaign’s goal was to get the attention of those younger than 18 years of
age, since they (according to Chicago Public Media) do not have as a strong a sense of brand loyalty to the stations as those who are older (Vega, 2013).

Other networks, like Minnesota Public Radio (MPR), have launched secondary services that directly target a younger demographic. MPR has created a channel called The Current, which plays exclusively up-and-coming / indie music around the clock. The Current also features live in-studio concerts from different musicians, interviews with music journalists and artists, general information about new, local music that its listeners may find interesting, and a daily download for a free song its DJs believe listeners may like and/or have put into heavy rotation (The Current, 2013). The Current’s format is in sharp contrast to the jazz or classical music that is usually found on public radio stations, but MPR has invested in it heavily by providing access to the station both through its own standalone website and by broadcasting it across the state to each of its affiliate stations.

NPR itself attempted to bring in younger listeners by creating The Bryant Park Project, an alternative morning show stations could air instead of Morning Edition. Bryant Park contrasted from Morning Edition (NPR's flagship morning broadcast) in that it had a more light-hearted tone, newscasts that came well after the top of the hour, and a greater emphasis on cultural stories rather than a primary focus on hard news. However, the project (which ran from October 2007 to July 2008) was, according to NPR, unsuccessful and quickly axed. According to NPR's then-interim CEO Dennis Haarsager,

"BPP was designed to help us explore the complex, undefined digital media
environment and, we hoped, to establish new ways of providing content on unfamiliar platforms [...] A number of you have expressed concern that with this cancellation, NPR has forsaken its commitment to reaching younger audiences. That isn't true. We're doing it at npr.org/music and on many of our major news magazines, on the radio, online and via podcasting. While our reach crosses several demographics, younger audiences are well-represented” (2008).

Haarsager also notes that Bryant Park was mainly designed as an "appointment program," much like the habitual programming described earlier. He blames Bryant Park's decline partially on an overall downward trend toward such programming, but he also states very few stations signed on to air Bryant Park in the first place. Those that decided to air the program — KBIA, interestingly, was one of them — generally did not replace Morning Edition's broadcast with Bryant Park as NPR originally predicted. Instead, Bryant Park usually ran later in the day, or live on a digital or HD Radio stream. Part of Bryant Park's lack of success could very well be attributed to the fact that most people today, much less in 2007-2008, are not streaming digital content from a computer or smartphone while commuting (as Bryant Park aired during peak travel times), and that very few cars then (or now) have HD Radio receivers that were capable of picking up the show (NAB, 2013).

This element of the project would involve a mixed method centered around a series of interviews with program managers, content producers, and other affiliated individuals who have attempted, either successfully or unsuccessfully, to attract younger listeners to their public radio stations. This would somewhat mimic an exit interview, where the researcher would ask the subjects what tactics worked, which ones did not, and what they would do were they trying to bring in younger listeners today. These interviews would be used as a sort of baseline list
of best practices one could use when trying to create programming that would attract younger listeners; by learning from their successes and their failures, the researcher can then adapt them for his own research. The research to be carried out in this portion of the project would serve as the underpinnings for the creation of a radio prototype that would cater to the needs of younger listeners, as outlined in the following sections.

**Targeted research**

In this portion of the project, the researcher would survey a large group of current and potential public radio listeners within the demographic he wishes to target; for this project, that would be listeners between the ages of eighteen (18) and thirty-five (35). This survey would build upon the data gathered in the interviews with the aforementioned public radio professionals. Their insight and information would be used for more targeted research; for example, if they allude to an increase in listeners among a specific demographic when indie music is aired during drive-time, the survey could potentially ask respondents if they would be more willing to listen to the radio during drive-time hours if indie music were playing.

The survey would be taken online (through a service, like Qualtrics, that collects data obtained and is able to perform some statistical analyses of that data) and responses would be anonymized; potentially, some students may be able to take the survey for extra credit in one of their classes (in this project, potentially those at the University of Missouri) in order to incentivize participation. The sample would be a convenience sample taken from populations at the local colleges and
universities and would be used to gather a large set of generalized data about public radio listening habits and listener expectations from their local public radio station, such as what types of programming the listeners like, dislike, and hope to see on their local station. From that data, the researcher would attempt to carry out follow-up interviews with some respondents, potentially in focus groups, to explore possible programming options, discuss radio listening habits, and the like. The researcher could also look at extant listener data from the public radio station itself, such as paid members of the station who fall within the demographic targeted, but this may confound data because those surveyed were already known as listeners and supporters of public radio by virtue of their membership.

Focus group testing has been used in radio research for a number of years. In the 1940s, focus groups were used to test whether or not radio programming influenced one's proclivity to purchase war bonds (Lunt & Livingstone, 1996). But using this quantitative data and research trends to predict what public radio listeners will want and support is a relatively new idea. Audience research and data gathering for public radio stations was treated with relative skepticism throughout the 1970s and 1980s, as many stations feared that paying attention to their ratings so closely would lead to a kind of commercialization of public radio. Reliance on these data did not gain much acceptance until the 1990s, when KCFR, Denver's public radio station, adapted traditional market research tactics like focus groups and surveys to examine what kinds of radio people would want to consume. That being said, some stations still eschew these data for fear their
their content will not sound as local as it once did because they see a race to gain the most listeners as a race to the bottom content-wise — they fear that relying too heavily on data and on numbers will cause their stations to become more corporate and less representative of public radio (Stavitsky, 1995).

The combination of quantitative surveying and focus groups as described here takes its design chiefly from Albarran, et. al. (2006). In their research, the team of researchers wanted to determine the impact of new technologies on traditional radio listening, using uses and gratifications theory to underpin their study. The team began by holding two separate focus groups with subjects between the ages of eighteen (18) and twenty-four (24) to ask them questions about their radio listening habits. One focus group had seven (7) participants, while the other had twelve (12). After the focus groups were conducted, the responses gathered were analyzed for specific content, and a survey was conducted among a larger sample of 430 persons. The survey asked questions regarding ownership of different devices through which media could be consumed (i.e., radios, mobile phones, computers, etc.), and then asked how these devices impacted their wants to relax, to focus, to study, and so on. Albarran, et. al. then tabulated the data to determine what role radio had in impacting the gratifications of their survey's respondents in order to determine what place radio had in the modern young person's media diet. Personal listening/media devices, such as MP3 players, rated highly in gratification fulfillment insofar that they provided an immediate satisfaction to an immediate need: for example, if someone wanted to listen to a specific song, he could queue it up on his MP3 player at once, rather than waiting
for the radio (potentially in vain) to play the song. Traditional radio still provided the best fulfillment of obtaining news and information, and generally ranked as just behind the personal media device as the most fulfilling of those tested, but roughly half of the participants did not indicated listening to the radio at all.

Similar data were found in a related experiment (Ferguson, Greer & Reardon, 2007). The researchers wanted to figure out which specific need gratifications MP3 players fulfilled. Using a random sample of students found on Facebook, the researchers surveyed 320 individuals as to their use of MP3 players, as well as their radio listening habits. Their findings were in line with previous studies that state the MP3 player is used for relaxation, alleviation of boredom, and the like. What is perhaps most notable for the purposes of this study is that those without MP3 players listened to the radio, on average, for an hour more each day than their counterparts who had such technology, suggesting that the MP3 player is a substitute good for terrestrial radio. This correlation hints at the possibility that owners of MP3 players could return to terrestrial radio if there is some incentive for doing so, such as a program or other content they cannot otherwise obtain.

Using data collected in the surveys and in the focus groups, the researcher can attempt to develop a programming model that reflects the self-professed wants and wishes of the community. Theoretically, if the community suggests a specific type of programming to be aired, and subsequently said programming airs, the community will be more likely to listen to the station in question because it is airing what the people want.

Working with the data at hand, and with KBIA staff, the researcher would then
create a new program schedule that responds to said data. For example, if a majority of respondents indicated they would listen to KBIA more often if it aired Radiolab during the early evening, the new program schedule would have Radiolab air at that time. In the event that respondents request a particular program or type of program that KBIA does not air currently, the researcher could work to air that specific program using the services of PRI, PRX, or another radio exchange, or to create a similar program that satisfies those needs. In the latter instance, the researcher would create a prototype program that caters to the needs expressed by the community, and would see whether or not the community listened to the program as postulated; this could be measured either through downloads and/or streams of the program online, or by ratings figures if the program airs on the radio station outright.

Ideally, this new programming schedule would be tested on KBIA itself, but given the prominence of KBIA in the mid-Missouri market (and various and sundry NPR regulations), this is probably not possible. Accordingly, the researcher would be interested in testing this model on one of KBIA’s two HD Radio streams. While there is a limitation inherent in these streams in that very few people have HD Radio receivers, either at home, in their car, or elsewhere — the National Association of Broadcasters only estimates that 20 percent of new cars sold today have an HD Radio receiver (NAB, 2013) — they are also available on the Internet for listeners to stream. Following the model’s creation and subsequent implementation on one of these streams, listener feedback, as well as Arbitron ratings, would be analyzed to detect any change in demographic
response. KBIA could opt to promote the new service, either on its website or through underwriting spots on its main feed, but this may confound data.

RQ: What can attract younger listeners to public radio programming?

Discussion
The researcher used a series of personal interviews, and a survey largely targeted toward college-aged (NB: 18 to 25 year old) persons, to collect data for this project. Both methods, and their analyses, are included below.

Interviews: The researcher sought to interview public radio practitioners who have striven to tailor programming toward younger audiences. Interviews were conducted with Nick Leitheiser, Development Strategy and Special Projects Manager in the Philanthropic Development Division at Minnesota Public Radio / American Public Media, and with Daisy Rosario, Line Producer for Latino USA, an NPR program. These two practitioners were chosen because both work in development for public radio, but on different scales: whereas Leitheiser is responsible for strategy for an entire network, Rosario works with other staff on her program. Both provide interesting insight into how public radio attempts to cater to different demographics, especially younger ones.¹

Leitheiser described how MPR has split itself into three different services that all attract different audiences: a news service only broadcasting news content, a classical music service, and The Current, which plays alternative music and features music news. "All services attract a different audience and age range, but

¹ Full transcripts of these interviews may be found in Appendix B.
Like all public radio listeners they tend to be well educated and wealthier than the average Minnesotan," he said via e-mail (personal communication, 18 April 2014). "Where they differ most is in average age. The Current's average listener age is around 35, MPR News is around 50 and Classical MPR is around 60." These figures are in line with previous research stating that classical music-driven public radio stations have, on average, older listeners than those that focus solely on news content.

Further demographic info breaks down thusly, according to Leitheiser:

- Roughly seven percent of total weekly listeners to MPR services in the Minneapolis-Saint Paul market are between 18 and 24 years old, "which comes out to about 40,000-45,000 unduplicated weekly listeners," he said. Expanding this demographic to include 24 to 34 year olds, which fits the typical definition of a Millennial, according to Leitheiser, this figure increases to 24 percent.

- Around 34 percent of weekly listeners to The Current in the Minneapolis-Saint Paul market are between the ages of 18 and 34.

- These data are further supported by looking at MPR's membership base. Leitheiser said "About 6 percent of our active members are age 25 or younger, and 13 percent are 35 or younger, with 25 percent of all new members under the age of 35."

- While he is unsure about how digital distribution impacts audience demographics — those data are harder to acquire — he said, "We do however know that digital audiences are growing rapidly, and the podcast version of APM national program Dinner Party Download has around 1 million weekly downloads, and around 1/3 of visits to Minnesota Public Radio's websites come from a mobile device."

"In my opinion stations need to try new content that is specifically intended for younger audiences," Leitheiser said. "It’s not enough to just market existing content to younger people, what you are interested in consuming when you are 25 is different than what you are interested in when you are 50. A lot of public radio is made by 50 year olds for 50 year olds and there is nothing wrong with
that, but if you want to reach younger audiences you need to create programming that speaks to them. The Current is an example of MPR doing that, but The Current was also a massive investment. I think other stations can achieve younger engagement through digital means, whether that is podcasts, web streams, YouTube channels, Tumblr pages, etc."

Unlike with MPR's services, where ratings and demographics information are easily accessible, Rosario said that listener data for Latino USA is harder to come by because it is independently produced for NPR. What she does know, though, is that "our listeners tend to be the average NPR listeners — white and around 45-65 years old — but we also skew younger and more diverse. We relaunched the show with a new format in September 2013, with a 20 percent increase in station carriage and better time slots in some markets, but we don't have formal numbers since the relaunch" (personal communication, 19 April 2014).

Similarly, the show has listeners that fit into a younger demographic (i.e., between the ages of 18 and 25), but she is only aware of them through social media correspondence and through digital distribution efforts, which Rosario says the show is specifically trying to improve. "We have increased our digital presence, both via strengthening our relationship with Soundcloud to feature us more, and via social media where we have rethought how we time our tweets/posts and how we approach each platform," she said.

These steps have helped the show have a greater sense of engagement with its audience, according to Rosario, but they "have no formal statistics yet. Though, having a more engaged audience that we hear from in terms of feedback and
ideas has been great. As our show has changed our fan mail has gotten more effusive while our hate mail has remained the same in both frequency and tone.

"You have to go after young people for two major reasons," she said. "One, you can't assume that as they age they will just become public radio listeners. It's an issue of sustainability. You have to groom your next audience. Two, given how ubiquitous technology is in the lives of younger people, we have the opportunity to revive the medium of sound, which is already happening. Why wouldn't we try to keep up with it and learn as we go so we aren't stuck one day going, 'oh no, what now?' The age thing always makes me think of when I went to a Bruce Springsteen concert a few years ago. In my late-20s I was often at shows/events where it was only people in my age group. At the concert, I was struck by the age diversity among the audience, and I realized it was because it was great work put out by passionate and talented people. It wasn't marketing people making something and targeting an age group, it was talented people making something that anyone could enjoy as long as they were open to the idea of something good."

**Survey:** From 19 March to 11 April 2014 (24 days), the researcher conducted a survey on attitudes toward public radio. The survey was made available online through a permanent link, and was administered using Qualtrics software provided by the University of Missouri. In order to recruit subjects for this survey, the researcher pitched the survey to two (2) different sections of J1100 (Principles of American Journalism) classes; each teaching professor allowed her students to receive extra credit points for completing the survey. The researcher
also attracted participants by placing links to the survey on his personal Facebook profile page on two (2) occasions, and on his personal Twitter profile on one (1) occasion. A total of 323 surveys were started, with 308 completed before the survey was closed (see Appendix A for the entire survey text and data collected). As some respondents left questions blank, and because not every question was offered to every participant, not every answer received 308 responses.

Demographics: Of the participants, 76 percent were between the ages of 18 and 22 and 15 percent were between the ages of 23 and 26 (Q17). This demographic was the targeted audience for this research; accordingly, that 91 percent of respondents fall into these groups is very heartening. A potentially troublesome demographic statistic is that 77 percent of respondents identified as female, versus 22 percent identifying as male (Q16, with the remaining one percent either preferring not to answer, or identifying as other or as trans*). Though U.S. News and World Report acknowledges that the University of Missouri has more female than male students (2014), and while acknowledging that not every person who participated in this survey attends the university, such a gender imbalance may call into question the overall validity of the findings. In terms of the respondents' educations, 90 percent of them reported at least attending some college or having a higher degree, such as a bachelor's or graduate degree (Q19).

Radio listening habits: Respondents were asked if they listened to public radio on a regular basis (Q2). Note there is some ambiguity in this question because the term "regular" was not defined specifically. However, the question was designed...
so those who said they did not listen to public radio regularly were able to provide written explanations why, and those who said they did could further define how regularly they did. Of the 318 who chose to answer this question, 56 percent said they did not, to 44 percent who said they did. Out of the 138 respondents who said they regularly listened to public radio (Q4), 40 percent said they listened often; 38 percent said they listened sometimes; 19 percent said they listened all of the time, and; 11 percent said they listened rarely (apparently that rare listening is still regular, though).

But what of those who said they did not listen to public radio regularly (Q3)? The responses were varied: many said they neither have a car nor a separate radio, which prevents them from listening to public radio over the air. Some responses seemed to indicate misconceptions about public radio vis-à-vis commercial radio:

"There is a lot more ad free radio out there"

"Commercial breaks, repetition of popular songs across several stations, and my local station’s morning show got offensive more than once. (sexism/slut shaming/etc.)"

"Radio stations play the same music over and over again and it’s typically not the type of music that I enjoy listening to. And commercials."

"A lot of it is sports so I’m not very interested. Some of the other subjects don’t interest me enough to devote an entire hour to listening."

Other responses indicated a lack of awareness of public radio in the respondent's community:

"I don’t know what station it is on. And I enjoy listening to music while driving instead of talking, though I do enjoy some morning shows."

"Don’t know how"

3 All responses are verbatim and have not been edited for spelling or grammar.
"Honestly, I can never find/remember the station for the public radio. Also, I prefer to listen to my own music (not like my own music that I made, but my favorite music from my favorite artists)."

Still others said public radio is "boring":

"it sounds boring and i don't want to just listen to someone talk on the radio while im in the car"

"Its boring /"

"It is a little boring i would rather watch or read the new rather than listen to it (i am a visual person)"

Some felt the medium itself was outmoded:

"Nobody listens to public radio anymore. People have music on their mobile devices and it's the music they personally want to listen to."

"It's irrelevant and anything I can listen to on the radio is most likely on the internet"

"I get my news from the Internet or word of mouth, so I don't have much need for public radio. Also, I don't have a car with me, which was where I used to listen to the most public radio in the past."

Many, though, said they didn't have the time to do so:

"Though I do enjoy public radio, it's not something I find myself listening to very often. Since I'm a student, I am usually very busy."

"Too busy w/ school and work."

"I never have time, and I get all my news online."

"I don't usually have a lot of time to listen to the radio."

"lack of time"

This last set of responses ties into previous research into uses and gratifications theory, where people have been shown to listen to radio programming with greater frequency if it is available to them as a discretionary good. Recall that radio has long been considered a habitual product, because programs air at set times on set days, and if a listener is unable to hear the program when it is
broadcast, she has no other opportunities to hear it. These responses hint that many who said they do not listen to public radio on a regular basis still consider radio to be a habitual good, rather than a discretionary one, which they would be able to access at any given time (i.e., through a podcast or through a stream).

That being said, there appears to be a clear disconnect in this perception between those who do not listen to public radio regularly and those who do. While an overwhelming (85 percent) percentage of self-proclaimed regular public radio listeners said they listen to public radio in the car (Q5), 36 percent say they listen on their computers, 32 percent on their mobile phones, and 24 percent through podcasting (respondents could select multiple answers). These data also show some interesting relationships that illustrate just how dominant public radio consumption is while in a car:

- Nearly 80 percent (79.6 percent) of respondents who listen to public radio content on a computer also listen to it on a car radio, but only 33.6 percent of those who listen to it on a car radio also listen to it on a computer;
- Seventy percent of respondents who listen to public radio on a tablet, such as an iPad, also listen to it on a car radio or on a computer;
- A vast majority (78.8 percent) of podcast listeners also consume public radio content through a car radio, but only 22.4 percent of car radio listeners also listen to podcasts.
- While only 14 percent of respondents said they listened to public radio content through a home radio, of those, many (78.9 percent) also listen to through a car radio.
- Half of mobile phone consumers also listen to public radio via podcasts, and nearly eight in ten (79.5 percent) mobile phone consumers also listen to public radio through car radios.

While correlation cannot prove causation, the data show that listening to public radio via a car radio is the way most people consume such content. Accordingly,
their listening is habitual (i.e, at a certain time or during a certain activity), and not discretionary; if so, we would expect to see higher figures of consumption amongst the computer, mobile phone, tablet and podcast groups.

Respondents who listen to public radio were then asked (Q6) what source/s they utilize to access public radio content. Perhaps hearteningly for stations worried about excessive influence or competition from a national service, such as a nationwide NPR stream, 66 percent said they used their local public radio station as a source for public radio content, and 19 percent said they used their hometown's public radio station. Note that these two figures may be slightly confounding in the event that a respondent took the survey in her hometown and considered such a station both her local and her hometown station, but the researcher provided both choices because the primary population sampled attends the University of Missouri, which attracts a large population from outside its location in Columbia, Missouri. As before, some respondents seemed to be confused between the differences in public and commercial radio: an "other" option with a fill in the blank space was provided, and one indicated listening to public radio via Pandora, a commercial, online music service. These misconceptions could have potentially been rectified by the researcher had a basic description defining public radio and highlighting its differences with commercial radio been placed at the beginning of the survey.

The survey then asked respondents what types of public radio programming they listened to on a regular basis (Q7; multiple responses were allowed). The researcher devised five different genres of public radio programming for
classification purposes (news, entertainment, cultural, music, niche), and provided examples of programs that would fall into each genre to assist respondents (Morning Edition, Wait! Wait! Don't Tell Me, This American Life, World Café, and Radiolab respectively); those who felt as though they listened to programs that did not necessarily fall into any of those categories could respond with "other" and list a type or program. Sixty percent of listeners consumed said they consumed news programming, compared to 49 percent consuming entertainment programming, 43 percent consuming cultural programming, 39 percent consuming music programming and 35 percent consuming niche programming. Nine percent listed a response of "other," and of those who provided examples, some could be placed into the aforementioned categories (Marketplace in news, Fresh Air in cultural), and others displayed the same confusion seen in other responses (i.e., "sports programming," "Pandora").

Both sets of respondents re-converged at Q8 and Q9, which asked respondents to pick as many or as few adjectives from a list of fourteen that describe (Q8) and do not describe (Q9) public radio. Of the adjectives, seven were positively coded (i.e., "useful"), and seven were negatively coded (i.e., "stodgy"); the set of adjectives was the same for both Q8 and Q9. For Q8, three of the adjectives were selected by more than half of respondents, and each of these was a positively coded adjective ("useful," 56 percent; "interesting," 54 percent; "insightful," 52 percent). The next highest ranking adjective was a negative one — "monotonous" — but it was only selected by 32 percent of respondents, a full 20 point difference from the third-highest rated adjective. For Q9, which asked which adjectives do not describe
public radio, no adjective was selected by more than 40 percent of respondents; those which received the most selections were "out-of-touch" (negatively coded, 40 percent), "exciting" (positively coded, 36 percent) and "bold" (positively coded, 29 percent). These data show that, attitudinally, respondents see public radio as mostly an educational tool rather than one for entertainment, as those adjectives receiving the most positive feedback were largely describing educational utility and those receiving the most negative feedback were describing, for lack of a better phrase, the "sexiness" of public radio.

Q10 through Q13 asked respondents how their public radio listening habits would change if increased levels of news, music, cultural or niche programming were aired on public radio stations; a separate distinction for entertainment programming, as used in earlier questions, was considered but omitted here because of the potential for overlap between it and cultural and/or niche programming. Retrospectively, this should not have been done, as it leads to potentially confounding data — either the entertainment distinction should have been included here or it should have been omitted from the previous questioning, and follow-up research would help to rectify this problem. Of an increase in news, music, cultural and niche programming, music programming was the only category for which a majority said it would listen to more public radio if such occurred, and even this was a slim majority (51 percent, Q11). For the other types of programming, all had a majority stating they would listen to public radio the same amount as they do now were those genres better represented.
Q14 was an open-ended question that allowed respondents to explain what they would change about public radio, if given the chance. Perhaps unsurprisingly, many wrote negatively about the need for public radio stations to engage in pledge drives (all responses are verbatim):

"Eliminate pledge/membership drives even though I know they are vital. I just hate having to keep listening to the drive after I've given my money."

"Pledge drive weeks. Once I pledge I still have to hear about it."

"The constant solicitation for donations throughout the listening experience."

"Consolidate the pledge drives. Pledge drives are a vital part of public radio, but adapting a similar approach to the public radio affiliate in Louisville, KY (which struck a deal with its listeners to have just one pledge each year that would continue until all money needed for the year was raised) would increase interaction and public consumption. Honestly, it's during the prolonged 2-3 week pledge drives which interrupt vital news programs that my local NPR station loses me."

"other ways of raising money, because fundraising campaigns are the worst! lol"

"Fewer pledge drives!"

"PLEDGE DRIVES"

Some provided interesting takes on strategies public radio stations could implement to attract new listeners by focusing on content development, distribution strategies and improving upon the number and types of voices heard on public radio:

"I love public radio the way it is, but I think it would be cool if contemporary pop culture (mainstream and otherwise) received more—and more serious, not just joke-y and self-deprecating—coverage. Linda Holmes does a great job on this beat online, but it seems pretty absent from Morning Edition, All Things Considered, etc., and other flagship programs. Not all the hipness and weirdness needs to stay contained inside RadioLab and This American Life."

"Too many older, white people seem to be in charge of deciding what content is on the air. I'd be more likely to listen if the stories involved more multicultural and minority perspectives, as well as younger voices. There is a clear generational divide when it comes to public radio."
"I would work on the external communications and the 'image' of public radio among its prospective listeners. Individual programs seem to do this well (see the end of any Snap Judgment program, where a fun take on 'This is NPR' is mentioned), but most people think of the traditional flagship newsmagazine programs (Morning Edition, All Things Considered) and find it a bit too stiff for their tastes."

"Switching to an iTunes-like subscription model. I would pay a buck to listen to Wait, Wait, but subscribing on a pledge drive rubs me the wrong way."

"Maybe break up the segments a bit more. Depending on what show it is, sometimes they talk the whole time with only a short break, and that's almost impossible to listen to if you're not also looking at someone talking. If they took music breaks and played a song, it might help diminish that feeling."

"more public radio apps"

"I do not listen to enough public radio to make this decision, but I believe if it featured more broad shows that focused on different topics, people interested in those topics not currently covered by public radio would give it a try."

"I would make it stand out more as you tune your radio. While the radio voices of NPR are soothing, they don't make me want to stay on the frequency long enough to figure out what they are actually saying. All I would need is a couple more seconds to find if the story were interesting, but because the voices don't grab and keep my attention, I typically tune past them too fast to decide if I really want to listen or not."

"I would make it more well known radio scheduling. I only listen when I am in the car so I don't look into scheduling that much, but I might listen to the radio at home if I knew a certain person was talking about what I want to listen to, instead of watching tv."

The word "monotonous" came up a few times, usually in reference to the oft-parodied style of elocution public radio uses:

"the monotonous voices"

"Probably make it less monotonous - keep the same programming, but said in a voice that doesn't make me feel like I'm sitting in a classroom."

"Sometimes I feel like public radio will drag out a conversation about one topic for too long until it becomes very repetetive and monotonous. I wish they would switch it up a little more."

"I have always felt that, based on the time I have spent listening to NPR, a hiring requirement for anchors is to have boring, monotonous voices. I say that jokingly, but really I would get more exciting anchors."
"Make it more exciting and not so monotonous in regards to diction. And then be more inclusive and well-rounded when it comes to news...so maybe a smidge of entertainment."

Others continued to possibly conflate public radio with commercial or talk radio:

"There would be a wider variety of songs played. I feel like I'm listening to the same songs over and over when I turn the radio on."

"Public radio talk shows need to cover more relevant news rather than entertainment gossip."

"I would get rid of Ryan Seacrest. There's not much I can say about it since I do not listen to it that often. However, from a journalistic perspective, it would be helpful to put a limit on the number of stations a company can own so there can be better coverage of the news."

"I want them to play different music rather than the top songs because they play the same songs over and over again."

"Less advertisements and breaks, more music"

"I would want them to play number hits straight. Also I would change there speaking habits because they talk soo much!!"

"I would make more interactive instead of people just ranting - make it more like a conversation"

"I would make there be less commercials, but raise the price for commercial airtime so the program would not lose money. Also, I would make the music stations have more variety, because no one likes to listen to the same 40 songs on repeat."

"I would like to hear less hosting on music stations. I don't particularly care about their lives. I came here for music. And they could vary their music selection - I'm talking about you, Oldies Stations. You have at least sixty years of material to work with. There has to be more than the same twenty songs you play."

Perhaps the most telling comment amongst every response, though, was this:

"Diversify programming and offer something the internet can't."

Recommendations

Based on these data, the researcher developed two different types of prototype programming KBIA or other public radio stations could use, and created multiple episodes of each. Because the data collected indicated that respondents would
listen to more public radio were more music programming offered, the programs created are largely music-driven.\footnote{Please consult the Media Folder associated with this project to access the materials described hereafter; alternatively, please visit \url{http://www.caseym.org/mapproject} and enter the password "columns" to download such.}

The first is a straightforward music show entitled Lunchbox. Roughly 25 to 30 minutes in length, Lunchbox is, as its name implies, designed to be listened to during one's lunch break. The program focuses on playing music the listener may not be as generally aware of, along with music she likely already knows. Distribution would take place each weekday: ideally, stations would air Lunchbox during the lunch hour, when employees have a bit more free time to pay attention to a radio broadcast (i.e., making the program habitual). But, to increase the program's audience, it should also be made available for download as a podcast so listeners could consume it at a more potentially opportune time (i.e., during a commute home that day, or during exercise).

Lunchbox could be programmed on a broad level to attract as many listeners as possible by not including any type of station branding to associate it with a local public radio station, or it may be more locally targeted to include music by artists in a particular region, or featuring those who will be performing in the area within the coming weeks. The genres of music included in an episode of Lunchbox can vary as well; for example, a themed episode could be aired on a certain holiday, or one driven around a specific artist could air on her birthday (or, more morbidly, to mark her death). The programmer could also take requests.
for specific songs to air or to build an episode around from the public, increasing buy-in and encouraging listener cultivation.

Below is an example of a Lunchbox playlist for Wednesday, 16 April 2014, tailored locally for KBIA:

- "Turn It Around" by Lucius (the band is performing with Tegan and Sara at The Blue Note, a music venue in Columbia, Mo., on 6 May 2014, hence the song’s inclusion)
- "Navy" by Kilo Kish
- "Change of Heart" by El Perro Del Mar
- "Roosevelt Island" by Eleanor Friedberger
- "Virginia Plain" by Roxy Music
- "Checkout Time" by Nick Lowe

Lunchbox has great potential to attract a wide audience, not only through podcasting, but through syndication as well (though syndication may see the program need to expand to one hour in length to be marketable). It provides a new, fresh way to look at music, without solely focusing on new music that may alienate some older listeners. By combining new and old music from across different genres, Lunchbox could attract a diverse audience and be a successful program for its originating station and/or for its distributor.

The second program developed is called Ticket, and it would exist solely in podcast form, or as a cover-up for a block of existing NPR content (much like how
the Marketplace Morning Report covers up the E block of Morning Edition in most markets, or how KBIA covers up blocks of All Things Considered each week with locally produced content). Ticket would be a locally produced segment looking at culture in the listening area. This could include, but would not be limited to, two-ways with local critics about films or concerts being screened or held in the market; interviews with local artists, authors or other denizens of the arts; in-studio interviews and/or performances with local musicians; long-form features looking at some kind of quirky element in the market, and the like.

Because of its narrower focus, it would be hard for Ticket to gain a wider audience unless some of the figures featured in an episode had national recognition, but this is not necessarily bad: Ticket fulfills a desire seen in some of my research where respondents wanted more locally driven programming on their airwaves. That being said, the concept of the show (i.e., the name, the clock, the design, etc.) could be licensed to other stations, and could even be a large enough broadcast, if expanded, to be nationally focused with cutaways for local content. Lunchbox and Ticket, for instance, could be sold together as an hourlong programming block.

Ticket would be produced once a week, and would be roughly eight minutes long (if geared toward air during All Things Considered or Morning Edition) or 12 to 15 minutes long (if in podcast form). Below is a rough clock for an episode of Ticket produced for KBIA:

---

5 The E block is the last segment in an hour of programming. Morning Edition’s E block begins roughly 51 minutes after the start of the hour (e.g., 06:51, 07:51, etc.) and ends about seven minutes later.

6 Two-ways are analogous to Q&A columns seen in print – they are interviews where both the reporter's questions and the subject's answers are on tape.
• 0:00-0:35 — show intro, tease what’s on the program
• 0:35-8:00 — brief musical introduction to segment about Tegan and Sara, a band performing in Columbia, Mo. on 6 May 2014; segment features two-way with a music critic to discuss the band's evolution in style over its career
• 8:00-8:15 — music bed to transition to next topic
• 8:15-8:45 — intro to musical performance from local band The Hooten Hollers, who are playing at the Roots N Blues N BBQ Festival (a local music festival in Columbia, Mo.) that upcoming September
• 8:45-12:00 — song from The Hooten Hollers
• 12:00-13:00 — back promote song and talk about how to listen to the show, say goodbye

This is, of course, a rough outline, and the format could definitely be tweaked depending on who is on the show.

Due to time constraints, the researcher was unable to collect data regarding listenership related to these specific programs or variants thereof, but given previous data and research pointing toward a desire for increased music and (to a lesser extent) greater local programming on public radio stations, the researcher believes these programs would be successful in attracting an audience, either on KBIA, or on other public radio stations.

Summary

Many interesting takeaways can be gleaned from the data collected. Despite stereotypes that millennials only want to consume media through mobile devices, a large majority of them who say they listen to public radio regularly still get it through their car radios. They say they want more locally driven content, with an emphasis on news they can use, and music programming that is relevant (i.e., not classical). They want presenters to sound youthful, and to sound diverse. In
short, they want people who remind them of themselves to be their voices on public radio.

For those who do not listen to public radio, part of it comes down simply to not knowing where public radio is on their FM dials, or where it is online. Brand awareness is a major issue, according to the data collected; this could be remedied through more outreach events to potential young listeners, or potentially through marketing campaigns tied to the aforementioned programming changes. Other issues include making public radio seem like a portal that stands out from all others in order to give them a reason to listen to its content.


