RADIO, RADIO: BUILDING A PUBLIC RADIO
MODEL TO ATTRACT YOUNGER LISTENERS

SPRING 2014

BY
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A Project

Submitted to the University of Missouri School of Journalism
in partial fulfillment of the requirements for the degree
Master of Arts

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Acknowledgements

Where to begin?

Table of contents

CHAPTER ONE
Why radio? An introduction

For whatever reason, both journalism and radio broadcasting have always captivated me. I can remember pretending to interview my parents and my toys when I was a little kid, using a microphone attached to a little cassette player to do so. I would make newspapers on the computer, writing stories about fictional government affairs and media takeovers and the like.

I was a weird kid, but when I got to college, I found I could finally hone in on these loves. I wrote for the Catalyst, the student newspaper at New College of Florida, and worked my way up to being the editor. I covered presidential debates, interviewed politicians, and attempted to keep the students abreast of the college's financial issues as the state of Florida waged a war on higher education. I volunteered weekly at WSLR, a small, community radio station in Sarasota, where I engineered and produced my own music program, and contributed to their local newscasts. Coming to Mizzou, with the opportunity to work at a station like KBIA, became a no-brainer.

Having worked at KBIA for the past year and a half, I have decided that public radio is where I want to be. The stories we tell and the connections we build with our listeners are unparalleled. Hearing my colleagues talk about the competitive nature of some of the campus' other newsrooms makes me skittish; the atmosphere is so collegial and so friendly that KBIA that I would not want to be anywhere else.

One of the things I noticed most when working at WSLR was that the audience that kept us afloat was on the older side. To be fair, Sarasota is not exactly a town for young people, but the membership base was mostly old and affluent (with the exception of my and other late-night shows, mostly). When I came to KBIA, I noticed the same thing — most of the undergraduates who worked at the station for broadcast classes did not listen very often, and outside of a smattering of grad students, I did not know many people my age who wanted to listen to public radio.

Why is that? What are we doing wrong? Are we doing anything wrong?

I want to find out.

In order to do this, my project explored different programming models that public radio stations, including KBIA, use in order to bring in younger listeners. This involved market research of the local community through the use of a survey concerning attitudes toward public radio distribution and programming, in-depth interviews with public radio practitioners concerning best practices in their field, and the production of new programs that KBIA or other stations could use in order to try and attract a younger demographic. Further components of this project included working in the KBIA newsroom as a producer, editor, reporter and anchor.

CHAPTER TWO
Notes from the field

The following is a set of field notes, submitted weekly (or thereabouts) via e-mail to my committee, apprising them of my progress in working at KBIA. Each set of field notes also includes a brief description of what I did at KBIA that week.

Week of 24 January 2014

KBIA roles:
- *worked on Intersection production*

Professors —

I hope you have had a nice holiday and that your return to campus life hasn't been too busy or stressful!

Over the break, I took the time to make the revisions to my project proposal as we had discussed in December; if you would like to see these, please let me know and I can send them to you and make any additional edits needed.

Right now, I am working on the survey I plan on using for data collection. My plan is to pitch the survey to a few undergraduate classes, with J1100 being a likely destination seeing as I know the doctoral students teaching each section this semester. I will also pitch the survey to the master's student mailing list, as well as on other personal social networks, to try and obtain as many responses as possible. My hope is to have the survey completed by this Sunday (26 January).

Following, I need to get IRB approval for the survey before I can administer it. I've looked over the university's submission requirements for IRB and I have a couple of questions about it — namely, whether or not the survey would require an expedited review or not. Prof. Kraxberger, I assume as my committee chair (and as being IRB certified) you would be the campus point person the IRB asks for; am I correct?

In terms of my other work to be completed at KBIA, I will be working as a Tiger Chair, editing student work twice a week, over the course of the semester; additionally, I will be continuing to work as a producer for Intersection. Prof. Saidi mentioned the possibility of me taking over KBIA's weekly Off the Clock segment, not only for professional experience but as a sort of sandbox to work with and as the prototype program I would be looking to produce during this project. I would definitely like to take that opportunity, and I look forward to

working with Prof. Saidi to retool Off the Clock and to see what we can do with it (as well as with all of my other work at the station).

If you have any questions or concerns, please be in touch. I hope you're all well, and I will talk to you soon.

Best,
C

<u>Week of 31 January 2014</u>

KBIA roles:
- *worked as Tiger Chair showing students the KBIA newsroom*
- *worked on Intersection production for show airing 3 February*
  - *formulated topic for show*
  - *booked and pre-interviewed guests*

Hello, professors —
I hope you are all doing well, and that you're staying warm, what with this crazy weather we have been having!

Attached to this e-mail are a draft of the survey I intend on sending out, which I wrote since last we corresponded, as well as the revisions to my project proposal. Feedback is always appreciated.

In addition to the survey drafting, this week I have been working with Prof. Saidi to make some changes to Off the Clock, a weekly arts and culture segment on KBIA; while the ideas I have proposed have been largely off the top of my head, the survey data to be collected may lend itself to content we can put into the show. These include improving upon the show's digital presence by having more online content available for listeners and video content that goes with what's on the show each week, among other things.

I have also been working very closely with Rehman Tungekar, a KBIA producer, on producing an upcoming episode of KBIA's Intersection, to air on 3 February. Both Rehman and I came up with the show's idea and peg (the history of civil rights in Columbia and on the MU campus), have been working to book the show, and have been pre-interviewing guests. While I have worked with Intersection since last March in a supporting role, this more hands-on experience has been very useful in showing me what it takes to produce a weekly radio program, and will prove useful in my work with Off the Clock, I think.

At this point, I need to get IRB approval for the survey, and then distribute it. Before and during data collection takes place, I will continue to work with Prof. Saidi at KBIA on plans for Off the Clock, as well as for my regularly scheduled editing and production shifts, which start this Monday (3 February). Once IRB approval is obtained, I will begin data collection immediately and begin to use that information with my Off the Clock reforms; in some senses, Off the Clock could be the prototype program discussed in my proposal.

If you have any questions, please be in touch.

Best wishes, and have a great weekend,
C

KBIA roles:
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
    o *was lead producer for episode*
    o *line produced show*
- *worked with Prof. McCombs to develop strategy for covering a media conference in Myanmar*

Hi, everyone —

I hope you enjoyed the mid-week break, though the weather has been more of a hassle than anything else!

This week, I completed my IRB paperwork, but I am waiting on further documentation from Dean Kraxberger before I can submit it. I hope to have it turned in by the first of the week, and approved as soon as possible.

I also met with Prof. Saidi to discuss our plans for the Off the Clock segment, and it appears as though we will be moving forward with that in earnest next week. I am really looking forward to having the chance to work on the segment and get it on the air.

My editing shifts at KBIA are going well, and I am enjoying working with the students in getting their pieces ready to air. I've also liked working more closely on the Intersection production as of late, as well as helping Prof. McCombs and Global Journalist transition to a new website and plan coverage from the East-West Center's International Media Conference this March. As the conference will take me out of the country for about a week and a half, I will work with Prof. Saidi and others at KBIA to arrange alternate assignments while I am away, likely including content the station can use on air and online as part of the Global Journalist's overall coverage.

I hope to collect survey data as soon as the IRB signs off on the paperwork I'm submitting, and will use those data in consultation with Prof. Saidi in further discussions regarding Off the Clock. I also will be identifying a few public radio practitioners that I would like to interview for my project, and will be in touch with them once the IRB paperwork is approved.

As always, please be in touch if you have any questions, and I hope you have a good weekend.

C

<u>Week of 14 February 2014</u>

KBIA roles:
- *filed two stories to NPR and many more to Missouri Public Radio*
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
    - *booked and pre-interviewed guests*
    - *pulled film clips for show's broadcast*
- *worked with Prof. McCombs to develop strategy for covering a media conference in Myanmar*

Hello, everyone —

I hope you're well. I'm currently battling the remnants of some kind of bug, but it seems to be subsiding, fortunately.

This was a busy week for me. Sunday night, when the Michael Sam story broke, I got in touch with Prof. Saidi to see if I could cover it for KBIA, and to see whether or not NPR would want something as well. As it turned out, they did, and I ended up filing a national spot for NPR around midnight that then aired during Morning Edition the next day. Later that Monday afternoon, NPR wanted another spot, so I filed again, managing to get on NPR twice in one day. Between those, and the four to five (I've lost count, honestly) stories I filed for KBIA and Missouri Public Radio, it was a lively day in the newsroom, and was great experience for covering a breaking news event — not to mention the national exposure.

Other than this, I managed to get all of my IRB paperwork filed, and am waiting to hear back from the proper officials to see when I can proceed. I've also identified two people I'd like to interview — David Safar, of Minnesota Public Radio's The Current (a service geared toward younger listeners), and Nathan Biggs, membership analyst at WBEZ Chicago (to see if WBEZ's recent advertising campaigns that were focused on bringing in new / younger members actually worked) — but I can't move forward until I have IRB approval.

I'm also working with Prof. Saidi on the first installment of Off the Clock that I'm hosting, due to air a week from today (21 February). She and I will work throughout the coming week to fine tune the segment and get it broadcast ready.

Please be in touch if you have any questions, and I hope you enjoy your weekends!

C

<u>Week of 21 February 2014</u>

KBIA roles:
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
    o *was lead producer for show*
    o *line produced show*
- *worked with Prof. McCombs to develop strategy for covering a media conference in Myanmar*

Hello everyone —

Sorry for the delay in getting this to you; had a bit of a hectic week.

This week, I took the lead production role on an episode of KBIA's Intersection, airing today (24 February). The show looked at the upcoming True/False Film Fest, and featured interviews with David Wilson of True/False, and directors Tracy Droz Tragos and Andrew Droz Palermo of *Rich Hill*, a film set in Rich Hill, Missouri. My jobs included pre-interviewing the guests and booking them for the show, as well as cutting video clips for broadcast and line producing during the live airing. I had a really great experience working with Rehman Tungekar, the executive producer of the show, in getting everything set up for the broadcast, and it was an experience I would love to have again if given the chance. I've really been relishing my work and my responsibilities at KBIA this semester, and have greatly enjoyed all of the work I've done so far.

Prof. Saidi and I are still working on getting Off the Clock revamped, but because I will be out of town at a conference in Florida this coming weekend, and because I will be traveling with Prof. McCombs and Global Journalist to Myanmar the week after, we've pushed things back until my return. While in Myanmar, I'll be working to cover the East-West Center's conference on free press issues in developing countries, writing text stories for their website and filing audio and video pieces for Global Journalist. I am looking forward to the opportunity to do some work in the field, and I think it will be a great experience.

In other news, I am still awaiting IRB approval to move forward with my surveys and interviews; I hope they will sign off on things before I leave for Myanmar so I can have data collection take place while I am away. If not, my timetable for completing my research may be jeopardized, and we would need to figure out what to do in order to fulfill the requirements of my project.

Again, my apologies in the slight delay in getting this to you; if you have any questions, please do not hesitate to be in touch.

Best,
C

<u>Week of 28 February 2014</u>

KBIA roles:
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
- *worked with Prof. McCombs to develop strategy for covering a media conference in Myanmar*

Hello everyone,

Apologies for the slight delay for the second week running — I was in Florida this past weekend helping run the state's largest high school Model United Nations conference (I'm on the board of directors for the non-profit that puts it on each year).

Dean Kraxberger and I were finally able to get notes back on what IRB wanted from me with regard to any edits to the project proposal; naturally, those came just as I was preparing to go to Florida, so I'm trying to get them done now because tomorrow morning, I'm traveling with Prof. McCombs to go to Myanmar to cover the East-West Center's conference on free press issues in developing countries as part of the Global Journalist team.

This, in some ways, begs the question: do we as a group feel comfortable with the project as it currently is proposed?

Because IRB edits came back so late, and because I'll be away again so soon, I'm worried about the amount of time I'll have to collect data, conduct interviews, and have some kind of written analysis with a business plan for KBIA to move forward. I believe I could still get everything done by mid-April (a.k.a., the time it should be before I defend the project), but I also would understand completely if the consensus is that things should be adjusted slightly — I'm working on an interim basis as the executive producer of Global Journalist while KBIA and Global Journalist look for a replacement for Rehman Tungekar, and that work, plus what I'm already doing at KBIA, may be viable as, I suppose, extra work that fulfills the professional portion of the project. However, I'm not exactly sure if the goal of the project is simply to work a whole lot for a semester and write about it without some kind of extra research goal (and this discussion is somewhat moot if that isn't the goal), but this is where I'm leaning on you all to provide advice. I would be fine either way, whether it is continuing with the research as originally proposed, or abandoning it in favor of solely focusing and reflecting on the added responsibilities that I have given how the timing for everything got messed up due to IRB miscommunication. But, I feel like we have to make a decision very quickly as to not lose any more time, especially if we keep at the research route.

I hope to hear from you all soon, and I thank you all for your support and help!

Best, C

<u>Weeks of 7-14 March 2014</u>

KBIA roles:
- *Traveled to Myanmar with Prof. McCombs to cover a media conference there*
- *Filed one story for BBC World Service*
- *Edited student work in Myanmar*
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
- *assumed role of executive producer of Global Journalist*

Hello everyone,

My apologies (again) for being slow in getting information to you. I was attending the East-West Center's Media Conference with Prof. McCombs in Yangon, Myanmar. Because of our various commitments there, and in my efforts to get my project back on track, I subsequently (and slightly ironically) let these notes fall by the wayside. For that, I am very sorry.

The conference was a great experience, both in networking and in learning. I was able to attend a number of interesting panel discussions on free press issues and on the state of journalism in Southeast Asia. I also was able to file a story for BBC World Service (available here) on the conference, which was a great experience. I now know what it is like to have to make a makeshift recording booth out of a jacket while sitting in a crowded restaurant.

While I was away, I was in more or less daily consultation with Heidi Mitchell of the campus IRB, who took the time to walk me through each of the steps needed to make things right with my project. The process has been time consuming (to say the least), but I anticipate final approval will come tomorrow, as I just had one minor thing to change.

With that, I can begin data collection immediately, with work coming in earnest over spring break. Following, I can (hopefully) spend the next week to week-and-a-half analyzing things and preparing a draft of my project. I suppose we should start discussing potential dates for defenses now, unless the committee feels I should take more time to work on the project and defend over the summer, while still nominally graduating in May. What are your thoughts?

Again, my apologies for the delays in responding, but now that I am back in the country and back in the swing of things (so to speak), everything should proceed very smoothly.

Thanks kindly, and be in touch.
C

<u>Week of 21 March</u>

KBIA roles:
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
- *produced Global Journalist*

Hi everyone,

Hope you're doing well.

Now that the IRB has allowed work to begin on my project, I was able to launch my survey and pitch it to one class. Between that and posting the survey to social media (per IRB guidelines, of course), I've received 185 responses in just under a week. I'm hoping to collect more, of course, with a goal of getting at least 200 responses in total, but this is a very promising total so far. I plan on closing the survey when spring break ends so I can begin analyzing the data collected, and to work with Prof. Saidi on using the data to create some prototype programs based on what the people (allegedly) say they want. Does this plan seem amenable to everyone?

This week, I plan on contacting the sources I want to interview and hope to wrap those up by the end of spring break as well.

Despite my earlier panic about whether or not everything would get done in time, I am now pretty optimistic about the time I have to work on everything. I'd like to set a date to defend the project soon, as well as get a general feel from the committee as to what everyone is envisioning the final product to look like (i.e., if there's a target word count or page number, total amount of prototype programs, etc.).

Thanks all, and please be in touch if you have any questions.
C

<u>Week of 28 March</u>

KBIA roles:
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
- *produced Global Journalist*

Hi, everyone —

Hope you're well.

Not a whole lot to report this week: the survey is up to 220 responses, and I think I will probably close it on 1 April (two weeks after it went live). From there, I'll start tabulating the data and working with Prof. Saidi to interpret it in terms of radio programming (i.e., what prototypes we should explore).

I've yet to hear back from anyone in public radio regarding interviews for the project, but I'll continue to reach out.

Professionally, over the break I anchored newscasts on KBIA during Morning Edition and filed a story on entrepreneurs in the area; I also, for the first time, was the executive producer for an episode of Global Journalist that went very smoothly. I quite enjoyed that experience, and look forward to more to come while KBIA and Global Journalist look for a person to fill that role permanently.

I'm still waiting to hear back from you all as to how many prototype programs you'd like to create, and when you'd like a defense to be scheduled. What do you think?

As always, please be in touch if you have any questions.
C

<u>Weeks of 4-11 April</u>

KBIA roles:
- *worked as Tiger Chair editing student work*
- *worked on Intersection production*
- *produced Global Journalist*

Hi everyone,

Just some quick updates and housekeeping:

- The survey has now been closed. Had just over 320 responses, so now I'm combing through the data to see what conclusions I can draw. So far, this process is coming along smoothly.

- I'm working with Prof. Saidi to create some demo content for the project, and so far, one of the four has been recorded. I have an idea for the second demo and will get that done probably by this Wednesday (17 April); the others should be done by the start of the next week.

- My other professional work at KBIA has been going well — I've now been the executive producer for Global Journalist for about a month, and that process has been very smooth. Hopefully KBIA and Prof. McCombs are also happy with the way recent shows have turned out.

- May we please set a date for my defense? I'd like a hard deadline to have a draft in to all of you for review, and a specific date for defending the project. How does 2 May sound to everyone as a defense date? Or, should it be earlier? Please advise ASAP.

Thanks all.
C

CHAPTER THREE
"I would get rid of Ryan Seacrest": what I learned

The project contained two components: work in production, editing and reporting for a variety of KBIA programs, and research that included in-depth interviews with public radio practitioners and a survey of public radio consumers. A final component of the project included the creation of prototype programming for younger listeners, based on evidence gained from research. In this chapter, I will evaluate each area of my work at KBIA separately.

This project taught me a fair amount about what people my age think about public radio, and what more we as an industry need to do to serve them as a community. Many misconceptions seem to exist amongst people my age about just what exactly public radio is — more than a few respondents to my survey indicated that they considered public radio to be basically the same as commercial radio, which could not be further from the truth. If we cannot get out the idea of what makes public radio unique from the rest of the radio out there, then we will have great difficulty making headway in this realm.

I feel as though my work produced during my time at KBIA became stronger as the semester went on. Much of what I did revolved around show production, which was an area where I had some experience prior to starting the project. But, with more practice, I became more self-assured in my abilities to produce a show from conception to airing, and I believe these skills will greatly benefit me as I

embark on a professional career. I also think that the work I did in editing other students' stories before air was a great way to better my own reporting and writing; by looking consistently at things that I would edit or change in others' scripts, I was able to have a better understanding of what makes for good radio, which can only help me as I produce more and more radio content.

In terms of the prototype programs I produced for this project, I think I did an okay job with them. I hesitate to say they are great, or even good, simply because of the time constraints associated with this project. In an ideal world, before launching (or developing, even) any new program, I would have had more time to do more demo versions of the shows, along with more listening sessions with other producers and more conceptualizations of directions the shows could go. But, because my time was limited in creating these — due to increased responsibilities at KBIA outlined in the next chapter, these assignments fell slightly by the wayside, sadly — I did not have the full time to devote to these as I would like. Regardless, I consider them to be decent first attempts at programs that, were I in a position to do so, I would like to develop further, either for KBIA or for another public radio station. I think the concepts have promise, and provide something unique that is not currently offered too well (in my opinion) by other public media outlets.

What I am (surprisingly) most pleased with concerning this project is the research I was able to complete. While some of the assumptions I had had about young peoples' attitudes toward public radio were confirmed by the data (i.e., a disposition to music-based programming), others were quite surprising (such as

a heavy usage of the car radio as a means to consume content versus digital methods). I also enjoyed being able to interview public radio practitioners, as their insight was very valuable and interesting, especially with respect to the research I was doing. Being able to talk to industry experts, and having them respond so candidly, was a pleasure.

Overall, I am pleased with the outcome of the project, and I am grateful to have had the opportunity to do it.

CHAPTER FOUR
Life at KBIA

For the professional elements of this project, I worked at KBIA-FM, the NPR

affiliate for Mid-Missouri, based in Columbia, Mo., during the Spring 2014

semester. My direct supervisor was Janet Saidi, an assistant professor at the

University of Missouri School of Journalism, and KBIA's news director.

My roles at KBIA included, but were not limited to, the following:

- The role of interim executive producer for Global Journalist (a weekly international news program focusing on free press issues and global affairs). I oversaw all aspects of the radio show's production each week, from selecting topics for discussion to booking and pre-interviewing guests, as well as line producing the show as it taped, and managing digital content associated with the show each week. Additionally, I wrote the anchor's script for each show, and carried out research related to each episode's topic/s to assist the anchor in his presentation. I also edited the show for broadcast and posted it online for podcasting or listening on-demand, as well as recorded promotional spots each week to advertise the show on KBIA, and liaised with the students who work on the show each week as part of J4662/J7662 Global News Across Platforms to coordinate their online build-outs related to each episode. Before I assumed this specific role in March 2014, I was a radio producer for the show, and also helped manage social media and online content & development for each broadcast;

- A producer for Intersection (a weekly chat show on community topics). I managed social media platforms, such as Twitter and a live chat room, during the show's live broadcast, which listeners used to interact with the guests on the program. I also booked and pre-interviewed guests, and worked with the production team to develop topics for each broadcast;

- A news presenter for news breaks during NPR's national content. I selected stories from our newsroom and elsewhere to deliver, live, on air;

- An editor for other reporters' work, where I edited copy to be voiced and posted online, and assisted in audio editing and production, and;

- A day-turn and feature reporter, writing web content, and filing news spots and longer pieces for broadcast.

While working at KBIA, I also filed two stories to NPR on Michael Sam, a

University of Missouri football player who came out of the closet following his

graduation, and one story to the BBC World Service about a conference on free press issues in Myanmar I attended through Global Journalist. I found my experience working at KBIA during the Spring 2014 semester to be incredibly rewarding (as had my previous three semesters working at KBIA), and I feel as though the on-the-job training I received was invaluable. Prof. Saidi and everyone at KBIA are a joy to work with, and I am grateful for the level of trust and faith they placed in me by giving me as many responsibilities as I had while I was still a student.

To see examples of this work, please refer to the Media Folder associated with this project, located online at http://www.caseym.org/maproject. Enter the password "columns" (without quotation marks) to access such.

CHAPTER FIVE
A sound salvation: making public radio more accessible to Millennials

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.

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.

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).

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

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[1] Full transcripts of these interviews may be found in Appendix B.
[2] Herein, QX, where X is a number, references a specific survey question from which the data are discussed.

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 though 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).[2] 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

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[2] Herein, QX, where X is a number, references a specific survey question from which the data are discussed.

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[3] 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"*

> *"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)."*

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[3] All responses are verbatim and have not been edited for spelling or grammar.

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 ti 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.[4]

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

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[4] Please consult the Media Folder associated with this project to access the materials described hereafter; alternatively, please visit http://www.caseym.org/maproject and enter the password "columns" to download such.

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[5] 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[6] 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.

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Appendix A: All data compiled in survey

1. Do you consent to take this survey? If you select 'no,' you will leave the survey.

#	Answer		Response	%
1	Yes		323	100%
2	No		0	0%
	Total		323	100%

Statistic	Value
Min Value	1
Max Value	1
Mean	1.00
Variance	0.00
Standard Deviation	0.00
Total Responses	323

2. Do you listen to public radio on a regular basis?

#	Answer		Response	%
2	No		179	56%
1	Yes		139	44%
	Total		318	100%

Statistic	Value
Min Value	1
Max Value	2
Mean	1.56
Variance	0.25
Standard Deviation	0.50
Total Responses	318

3. Why don't you listen to public radio?

Text Response

Distracting. Find it difficult to work while listening to radio. I prefer to take quick breaks and read news articles. Sometimes, however, I will devote an hour to a really great piece of radio. When driving or traveling somewhere, I often listen to public radio. But I'd say I don't listen to PR on a regular basis.

get my news elsewhere

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

I would rather listen to continuous music of my own choosing. Also, when I get the chance to listen to public radio, I feel too distracted to pay attention.

I seldom drive and prefer listening to music or sports when I do.

Rarely hear talk radio that isn't Rush Limbaughesque ranting. Prefer to listen to radio.

Because I don't drive much, and therefore don't listen to much radio at all. When I drive, I listen to radio/CDs, and public radio is a good portion of that. It's just rare.

I don't often listen to the radio.

Because I don't have a car.

It feels really slow. I know a lot of people who listen to NPR, but I've never been interested in what they say. I often will read transcriptions of shows, however.

Not relevant regionally

Prefer more music

I prefer the music on my iPod to whatever's on the radio. The ability to choose the music/programming is the real difference to me.

I actually do not know what to listen to. It's not a medium I think I can get much from.

I usually listen to the radio in the car, and since I don't have a car here at school I don't listen.

It seems dull and uninteresting to me. I listen to sports radio most of the time because it is interesting to me.

I listen to the music I have purchased or streamed.

I currently do not have a car and back home I only listened to the radio when driving.

I live in a dorm and don't have a car so I don't have a radio. If I wanted to listen to iHeart radio or anything similar, I'd have to go on my phone or computer and at that point I would rather just listen to the music saved on my phone or computer.

I don't listen to radio much at all, and when I do I listen to music.

I don't have access to a radio. Also, I can listen to the music I want to hear other ways such as Pandora or Spotify

As a college student, I don't spend much time in my car, which is the main time I would listen to the radio.

Listen to music in my room and I pod in the car, never the radio.

There is a lot more ad free radio out there

I only ever listen to the radio when in cars and since being on campus and not having a car to drive or ride around in the radio is just not at my reach like it would be if I was back home.

Nobody listens to public radio anymore. People have music on their mobile

devices and it's the music they personally want to listen to.

I don't own a radio, I only listen to it when I am in a car.

Don't enjoy the music.

lack of time

There are certain songs I like to listen to immediately

I don't have a car and I rarely ride in anyone else's car. Since the only other access I have to the radio is the internet, I rarely have the chance to listen to the radio.

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

I do not own a stereo that can access radio. Also, I'd rather listen to the music on my phone. The only time I listen to the radio is in the car.

I don't have a car in college. When I'm home, I listen to it all the time.

I listen to my iPod in my car than the radio because i can choose my own music

I don't have a car here in Missouri and I prefer Pandora. Too many songs get repeated over the span of an hour with public radio.

I currently do not have a car with me at school, and I generally only listen to radio in the car

I use pandora. I don't like the songs the public radio chooses.

I don't own a radio

Because I don't have my car here so I never listen to the radio

I only listen to the radio when I am in my car and right now I live on campus, so I am not in my car.

I don't have one at school, and I don't have a car, so I really have no way of listening to it. I do listen to it during breaks when I am at home and have a car.

I only listen to radio in my car and I do not have my car at school.

I don't normally have access to a radio so it's easier for me to use my phone or iPod.

I prefer to listen to music I choose on my phone or laptop.

Lack of time/Quality listening content

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.

I don't have a radio with me here and it doesn't interest me

The only time I listen to the radio is in my car and I do not have it with me at school.

itunes is more readily available

I usually just listen to ,y I-pod as I don't have a car on campus.

I do not find it very interesting/Don't have constant access.

I don't have the time, and I receive my news from the internet for the most part.

I don't listen to the radio. In the car I listen to my iPod.

I primarily listen to the radio while driving... something I don't do much of on campus.

Honestly, a lot of the stories on public radio either a) don't capture my interest or b) come across as biased. I understand that's tough to do considering voice inflections will always sound a little "biased," but it's hard to tell what's truth. On top of that, most radio shows (neglecting a few) typically sum up a story in two or three sentences. To me, that's missing a whole lot of what makes a story a story. And while you get the basic facts, you miss the STORY. And I think story is really

important. But, I dunno, there's been some radio I've really loved and I should probably listen more.

I don't really have access to it

I use music already on my phone.

I don't have a AM/FM radio in my dorm and I don't drive so I never really think to find other ways to listen to it.

I don't have a car here so I don't listen to the radio at all.

I would prefer to read my news online and NPR is too liberal for my preference.

I currently don't have a car, so I have no reason to listen to the radio.

I use iTunes or Pandora

Prefer listening to my iPod

I rarely listen to radio (constantly listening to Spotify though)

No car

Whenever I listen to radio it's in the car and I'm not in my car very often.

I don't drive much, I usually listen to music on Spotify or my phone when I'm at home, and I don't always know what channels public radio is available on (especially as I go from place to place).

I don't really have time to listen to radio.

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.)

I prefer different ways of listening to music and getting news.

I don't really have time to listen to public radio. I mostly listen to Pandora.

When I want to listen to music or anything in my car I just listen to it off my iPhone library.

I don't have a radio in my dorm room. But I always listen to it in the car.

Usually I would listen to it in my car, i do not have my car at college

Because I don't have easy access to it

Unless it is sports radio, I am not really interested.

I don't have a car at school, so I don't listen to it very often. When I am home and drive my car I then listen to it.

I'm not sure, topics aren't relevant, I like music

Too busy w/ school and work.

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.

I just moved here and don't know the stations as well. I also don't drive half as much as I used to.

I have Sirius-XM radio in my vehicle so I normally just listen to music channels on that

I used to listen quite a bit, but then I moved out of the area and I never got into it the habit of listening to my new station.

I'm generally a listener while driving in my car, and I don't do that as much as I used to.

Sometimes I just don't find the time to

I don't listen to the radio as much as I'd like

Visual learner; I get my news via Time and online sites. I dislike all of the

commercials in music, and I have trouble really paying attention to talk shows.

I only really listen to the radio in the car, and I'm not usually in my car long enough for it to be worth turning on.

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.

I don't have a car here. At home I would listen to the radio on the way to school, but now I don't see a need to.

I listen to it when I'm in the car, but being on campus I'm not driving around as much anymore.

i prefer to listen to cds or my ipod

I don't like NPR and I'm not aware of other public radio in my vicinity. I don't like NPR mostly because of their style of presentation (e.g. talking slowly and making me want to fall asleep) and most of their content doesn't appeal to me. I also generally prefer to listen to music over talk radio.

I usually listen to music when I drive, and I don't listen to radio anywhere but my car.

I only listen to the radio in the car, and I don't drive often. If I am driving, most of the time I listen to music. Occasionally, I'll put on NPR.

Don't really listen to any radio at all.

Have other ways of getting news.

Literally don't have a radio in my house and I don't have a car.

I currently do not have a car and I even when I'm driving I'm listening to my ipod rather than the radio in the car.

It's simply not a medium I usually choose to use

Statistic	Value
Total Responses	177

4. On a weekly basis, how often would you say you listen to public radio? This includes listening to a specific radio station, or to programs broadcast on public radio, like This American Life.

#	Answer		Response	%
3	Often		55	40%
2	Sometimes		51	38%
4	All of the time		19	14%
1	Rarely		11	8%
	Total		136	100%

Statistic	Value
Min Value	1
Max Value	4
Mean	2.60
Variance	0.69
Standard Deviation	0.83
Total Responses	136

5. Do you listen to public radio via …

#	Answer		Response	%
1	a car radio		116	85%
2	a computer		49	36%
4	a mobile phone		44	32%
6	podcasts		33	24%
3	a home radio		19	14%
5	a tablet		10	7%
7	all of the above		2	1%
8	none of the above		2	1%
9	other		1	1%

Statistic	Value
Min Value	1
Max Value	9
Total Responses	137

6. When you listen to public radio, do you primarily listen to …

#	Answer		Response	%
1	my local public radio station		90	66%
3	individual programs		48	35%
2	my hometown's public radio station		26	19%
4	all of the above		20	15%
6	other		4	3%
5	none of the above		4	3%

other
whatever is on npr/wnpr station
livestream online
Pandora

Statistic	Value
Min Value	1
Max Value	6
Total Responses	137

7. When you listen to public radio, what types of programs do you like to listen to?

#	Answer		Response	%
1	news programming, like Morning Edition and The World		82	60%
3	entertainment programming, like Wait, Wait! Don't Tell Me and A Prairie Home Companion		67	49%
2	cultural programming, like This American Life and To The Best of Our Knowledge		59	43%
5	music programming, like World Café and Echoes		54	39%
4	niche programming, like Radiolab and Car Talk		48	35%
6	other		12	9%

other
Fresh Air
Planet Money
Pandora
sports programming
Marketplace
local food program
Local programming from KBIA
sports

Statistic	Value
Min Value	1
Max Value	6
Total Responses	137

8. Which of the following adjectives would you use to describe public radio?

#	Answer		Response	%
12	useful		174	56%
5	interesting		170	54%
1	insightful		163	52%
10	monotonous		100	32%
2	boring		77	25%
11	inclusive		58	19%
13	out-of-touch		51	16%
9	innovative		48	15%
7	droll		45	14%
6	exciting		42	13%
4	stoic		41	13%
3	bold		27	9%
14	uptight		25	8%
8	stodgy		20	6%

Statistic	Value
Min Value	1
Max Value	14
Total Responses	312
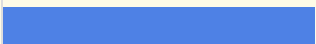
9. Which of the following adjectives would you not use to describe public radio?

#	Answer		Response	%
13	out-of-touch		125	40%
6	exciting		111	36%
14	uptight		89	29%
3	bold		90	29%
9	innovative		88	28%
2	boring		87	28%
8	stodgy		65	21%
7	droll		63	20%
10	monotonous		59	19%
5	interesting		42	14%
4	stoic		40	13%
11	inclusive		35	11%
12	useful		26	8%
1	insightful		20	6%

Statistic	Value
Min Value	1
Max Value	14
Total Responses	309

10. How would your public radio listening habits change if more news programming was aired?

#	Answer		Response	%
2	I would listen the same amount as now		204	66%
1	I would listen more often than I do now		57	18%
3	I would listen less often than I do now		50	16%
	Total		311	100%
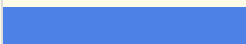
Statistic	Value
Min Value	1
Max Value	3
Mean	1.98
Variance	0.34
Standard Deviation	0.59
Total Responses	311

11. How would your public radio listening habits change if more music programming was aired?

#	Answer		Response	%
1	I would listen more often than I do now		159	51%
2	I would listen the same amount as now		110	35%
3	I would listen less often than I do now		42	14%
	Total		311	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.62
Variance	0.51
Standard Deviation	0.71
Total Responses	311

12. How would your public radio listening habits change if more cultural programming was aired?

#	Answer		Response	%
2	I would listen the same amount as now		158	51%
1	I would listen more often than I do now		103	33%
3	I would listen less often than I do now		48	16%
	Total		309	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.82
Variance	0.46
Standard Deviation	0.68
Total Responses	309

57

13. How would your public radio listening habits change if more niche programming was aired?

#	Answer		Response	%
2	I would listen the same amount as now		174	56%
1	I would listen more often than I do now		89	29%
3	I would listen less often than I do now		48	15%
	Total		311	100%

Statistic	Value
Min Value	1
Max Value	3
Mean	1.87
Variance	0.42
Standard Deviation	0.65
Total Responses	311

14. If you could change one thing about public radio, what would you change?

Text Response

More international news

more time slots with news, more music and more discussion/ debate shows

I don't like that all the music is classical (except for the Met opera broadcasts, which I do enjoy).

I am not sure. Maybe I would change how involved the community is in public radio.

There should be a better mix of local and national programming.

Not sure. I know the content of public radio can be really amazing, but I never find myself going to look for it on the radio. I don't know what would change that.

I'd rather local affiliates rebroadcast stuf like This American Life, Splendid Table, etc. in the late-night hours than switching to music programming.

Too much music programming (at least with local stations) is focused on classical and jazz. Conversely, I find it very innovative in the holidays, as my stations try to play deeper cuts of Christmas music.

I love public radio the way it is, but I think ti 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.

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.

I don't know.

I think it needs more funding from the government. It's shameful that they get so little and the service is so wonderful

Less advertising.

diverse programming

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

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.

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.

Get rid of npr. Bring back local programming.

I wouldn't change anything.

Better advertised/removal of stigma. People seem to think of public broadcasting as boring/irrelevant, but I think they just don't know the real breadth of programming available.

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.

More women hosting cultural/niche programs!

Availability of particular programming on local stations based on consumer demand.

I wish it were more accessible on the radio dial. As it is, I'm not sure which stations in town are public stations, so if I were without my iPod and wanted to listen to public radio, I wouldn't know where to tune the station.

Younger correspondents and journalists

PLEDGE DRIVES

More coverage on books and the theatre scene in different citites.

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.

That it doesn't get more government funding!

Nothing

Morning talk shows are too frequent; I want to listen to music to start my day.

there would be no commercials

The constant solicitation for donations throughout the listening experience.

I think I would take out some of the commercials

I would vary the music on the radio much more often.

The amount of repetitive commercials and songs that have been played too many times.

No fundraising

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.

commercials

Nothing

Nothing, I enjoy it the way it is.

The variety of music played.

I would probably cut down on commercials! More music.

Less commercials!

More diverse programming.

Less ad time

Less Commercials

No comment

Less repetitive content

Less commercials

The financial instability and dependency on fundraising. I'd give them lots of mulah ($$$) if I could.

No commercials

Make it more fun

More relavent content

I would change the content. A lot of music played on the radio just isn't my style or taste because the radio tends to be behind and doesn't play much underground or not as popular music.

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.

The amount that certain songs are replayed.

More stations with various programming for the multiple types of listeners

more public radio apps

Repetition of music

Diversify programming and offer something the internet can't.

LESS ADS.

A program like culturefest dealing with a younger target demo. Comics, video games, web culture. G4 without the horrendousness.

Commercials.

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

Repetition of songs

I really do not have any suggestions, as I do not regularly listen to public radio

Play them more often, more advertising for them. Treat them like TV shows.

The repetitiveness of the songs.

Less annoying talk show hosts

I would have more music and less biased news

More exciting radio personnels

It would be more interesting.

As a student who plans to have a career in radio, and already works for a local radio group (Zimmer) I feel I would try to change the view that radio (FM/AM) is just commercials. While yes at the station you must make sure commercials play at a certain time, the main part of the station is the content whether it is music, sports, or news. One of my favorite things about radio is the breaks people do between songs or before commercial breaks; it let's you-the listener-get to know the person behind the mic and really can be insightful to upcoming events in the community, concerts, chances to win huge prizes, and just snip bits of comedy. So I would try to convince people to not change the dial every time the music stops but to listen into the radio personalities and see how interesting it can be.

Less advertisements and breaks, more music

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.

More music programming

Nothing

More online accessability

Better interviews with more discussion that goes deeper than it already does on subjects that could challenge the norm.

Add more music

Make it more interesting and not just talk about dry subjects.

I would give them more funding from all sources!

the hours

I would change the annoying advertisements and lessen the time the daily talk show host talked and increase the amount of music.

It can have a condescending tone. NPR's audience tends to be highly educated and the content tends to cater to that audience. But sometimes that leads the content to being sort of out of reach for some people.

Make it more interesting for people of all ages.

Make it easier to get on your phones - don't know how to access on my iPhone

The lack of variety and innovation. Stations should try new and inventive ways of presenting the news, while also divvying up the content.

Honestly, I have no idea.

Nothing... It's fine as it is!

Stories. I want to hear about cool people doing cool things. I want to hear about what's going on in Syria, and I want to hear a quick summary of local crime and the important local news. But then get to the story, please. I want to hear about humanity, not about the statistics composing humanity.

n/a

Less traditional "radio" programming and scheduling -- more podcasts!

I really don't listen to the radio for anything but music, and even then, I don't listen to the radio.

The length of programs. Some are just too long to have the time to listen to the entire program. Making them shorter would make me listen more, or doing it in sections.

Make it less repetitive.

How often the same songs are played and the same topics are discussed.

Nothing. I think it's got a little bit of everything and I really like that. It's interesting to listen one day and hear an interview with a source in Syria; another day I'll leave about a girl swimming with a baby whale; and then I'll hear about a jazz musician the next day who revolutionized their genre. I learn things I would never have thought to look up by myself.

I would use public radio as a chance to highlight local stories in a more in depth way.

Statistic	Value
Total Responses	268

15. Public radio is …

#	Answer		Response	%
1	for people like me		188	61%
2	for people not like me		120	39%
	Total		308	100%

Statistic	Value
Min Value	1
Max Value	2
Mean	1.39
Variance	0.24
Standard Deviation	0.49
Total Responses	308

16. What is your gender identity?

#	Answer		Response	%
2	female		236	77%
1	male		68	22%
3	trans*		2	1%
5	I prefer not to answer		1	0%
4	other		1	0%
	Total		308	100%

Statistic	Value
Min Value	1
Max Value	5
Mean	1.80
Variance	0.23
Standard Deviation	0.48
Total Responses	308

17. How old are you?

#	Answer		Response	%
1	18-22		235	76%
2	23-26		46	15%
3	27-30		9	3%
4	31-34		9	3%
5	35-39		4	1%
6	40 or older		5	2%
	Total		308	100%

Statistic	Value
Min Value	1
Max Value	6
Mean	1.43
Variance	0.96
Standard Deviation	0.98
Total Responses	308

18. What is your ZIP code?

Text Response
94720
65201
65613
65203
56082
34234
65201
34237
10128
02139
32792
34243
33615
65201
44107
60637
34232
34243
32603
27510
34786
48135
65201
20002
65201
32751
94941
33617
11216
65201
65203
10026
65201
65109
63141
64759
65201
65201
75070
65203
65201
02043
65201
65201
65201

65201
65201
65201
65806
63026
65714
65201
64114
92104
65201
65201
10803
48105
63017
61201
65201
64086
63368
65201
55442
91302
65201
63367
61073
55902
32789
33702
75229
65201
65201
65201
61701
65201
65201
65201
64157
66213
63379
65281
65201
91423
60565
65201
63135
92027
65201
65201

55014	
50325	
60133	
94010	
65201	
64024	
81321	
65201	
65721	

Statistic	Value
Total Responses	301

19. What is the highest level of education you have completed?

#	Answer		Response	%
3	some college		200	65%
4	college diploma		38	12%
2	high school diploma		31	10%
6	graduate school diploma		18	6%
5	some graduate school		20	6%
1	some high school		1	0%
	Total		308	100%

Statistic	Value
Min Value	1
Max Value	6
Mean	3.32
Variance	0.92
Standard Deviation	0.96
Total Responses	308

20. Thank you for taking this survey. If you are taking this for extra credit in a class, please enter your pawprint, followed by the class number and the professor who offered you this opportunity.

pawprint	class number	professor
mehvw9	J8006	Leshner
cmmvrf	J8008	Leshner
Mrcq67	Journalism 1100	Swasy
Ths5gd		Swasy
EAL34C	J1100	Swasy
pnfr4d	1100	Alecia Swasy
Jafqm6	Journalism 1100	Swasy
aek4n9	J1100	Swasy
mnmf3d	1	Swasy
cmmvy7	62269	Alecia Swasy
abrbp3	14182767	Alecia Swasy
hstn88	Journalism 1100	Alecia Swasy
mlshxd	j1100	Swasy
Ams3z2	14181541	Alecia swasy
hrh2pd	62269	Alecia Swasy (Casey's Survey)
pmtvy4	J1100	Swasy
apeq53	14122259	Swasy
elqnq6	14191873	Swasy
Btmyb4	J1100	Swasy
bmwhf7	J1100 Sec 1	Alecia Swasy
flvn87	j1100	alecia swasy
meg535	J1100 Section 1	Alecia Swasy
mnd262	1100-01	Swasey
lmlc73	JOURN 8006	Leshner
lxjt28	1100	swasy
Arvy5	1100	Swaysey
SRAVH8	1100	Swasy
dpswwd	J1100	Swasy
jmtz9f	J1100 Section 1	Swasy
Emcvx8	14186362	Swasy
jmb7g3	J1100	Swasy
mjlnrd	SP2014 J1100	Swasy
samm8c	1100	Swasey
tkt526	1100	Swasy
mabxv7	1	Swasy
esl6z9	14186512	Alecia Swasy
ecbhf2	J1100	Swasy
sacr96	J1100	Alicia Swasy
tebhdc	J1100	Swasy
dczpr7	J1100	Alecia Swasy
earwcb	1	Swasy
sfhmwc	4462	Flink

mkhghb	J1100	Alicia Swazy
ernpp5	J1100 - 01	Alecia Swasy
kwtm5	1	Swasy
KNOQ62		
amsbq2	journ 1100 sec. 1	Swasy
ags8c4	14178057	Swasy
klsfk2	1100-01	Alecia Swasy
seshy8	JOURN 1100-01	Alecia Swasy
mjk42c	Tues-Thurs 2-3:15	Swasy
lckp8b	j1100	Swasy
mebbfb	1100	Swasy
jbhdzb	J1100-01	Swasy
atr352	1100	Swasy
Kar454	J1100	Alecia Swasy
elphq6	J1100, Sec 1	Swasy
aeovff	1100	Swasy
16118182	J1100	Swasy
dsdfhc	1100	Swasy
bnr8r3	J1100 Sec 1	Swasy
karbq6	14179306	Swasy
babq42	1	Swasy
trhg2d	1100	Swasy
sdcr43	1	Swasy
lp6d9	J1100	Alecia Swasy
apcbqb	J1100	Swasy
cjswhb	J1100	Swasy
gngrk2	Journalism 1100	Swasy
cltpp5	1100	Alecia Swasy
vghc8	62269	Swasy
mespq4		Swasy
amthx9	62269	Swasy
scsq62	JOURN1100	Swasy
mchfh3	J1100	Swazy
jespqd	J1100	Swasy
kmlp73		swasey
jtmc8b	Journalism 1100 Sec. 1	Swasy
Rls9y6	J 1100	Swasy
tag256	01	Swasy
agycf	J1100 Sec. 01	Swasy
jeafk2	1100	Swasy
rgdgf7	J8006	Leshner/Clayton
cto7td	8806	Leshner/Russell Clayton
JJE52B	J1100	Swasy
mnjwwd	J1100 Section 1	Swasy
clfbq6	J1100	Swasy
aw8b4	Sec. 01 - SP2014	Swasy
aag8w5	Journalism 1100	Swasy

kmc6zf	1100	swasy
ETJZR3	62269	Alecia Swasy
ADSRV9	1000	Swasy
bnsp63	1100	Swasy
mtgt46	Journalism 1100	Swasy
CMBNR5	J1100	Swasy
bkcn83	journ1100	Swasy
capxcf		Swasy
SJS994	Sec. 01	Swasy
kkbggb	J1100	Swasey
aewr53	1100	Swasy
acldn9	(do not know)	Swasy

Statistic	Value
Total Responses	211

Appendix B: Interviews with public radio practitioners

Interview with Nick Leitheiser
Conducted via e-mail on 18 April 2014

Please state your first and last name, as well as your current occupation and title.
Nick Leitheiser, Development Strategy and Special Projects Manager in the Philanthropic Development Division at Minnesota Public Radio / American Public Media.

What are your responsibilities in your position?
In my role I work on some of the big picture fundraising strategies in major individual giving ($1,200 and up) and institutional giving (foundation, corporate and government grants), as well as manage larger projects that fall in between natural silos in our organization.

Tell me about the average listener of your station - how old is s/he?
Minnesota Public Radio has three core stations that together have a cume of slightly less than 1 million weekly listeners: MPR News, The Current and Classical MPR. All services attract a different audience and age range, but like all public radio listeners they tend to be well educated and wealthier than the average Minnesotan. 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.

American Public Media, MPR's national content distribution arm, produces and distributes program such as Wits, and Dinner Party Download that attract a younger audience, as well as shows like Marketplace, A Prairie Home Companion, Splendid Table, Performance Today and others that attract an audience roughly on par with the public radio average.

Less known specifically, at least right now, is how MPR/APM investments in digital (mobile apps, websites, podcasts, etc) are attracting young audiences. 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.

Does your station have many listeners and/or members between the ages of 18 and 25?
This is a tough metric to fully get at because generally speaking the 3.5 million+ unique visitors to websites and the 12.5 million+ podcast downloads are for the most part anonymous, and we don't have demographic information on them. Given media trends and studies by Pew and others however, it is safe to assume we have a younger audience within those numbers.

On the radio side we do have listener demographic information for our 3 stations in the Twin Cities: 89.3 FM KCMP (The Current), 91.1 FM KNOW (MPR News), and 99.5 FM KSJN (Classical MPR). These metro stations are measured using an industry tool called a Personal People Meter (or PPM). This tool is managed by a company called Nielsen Audio (which until recently was Arbitron) and the PPM is basically a pager-like device that a panel member wears which picks up an inaudible signal from every radio signal the person comes in contact with in the car, at home, the background music at their doctor's office, etc. This tool is only available in the major media markets and isn't used in Greater Minnesota where MPR also broadcasts. Those small market panel members from Nielsen Audio instead keep a diary of everything they listen to. For this reason, we have more complete data on the listeners in the metro area.

We look at two key measurements taken from this PPM data: cume, which measures the number of listeners, ages 6 and up, who listened to the station at least once in a given week; and AQH, or Average Quarter Hour, which is a way of gauging amount of listening.

On the total weekly listeners side (cume), about 7% of our listeners in the Twin Cities metro market across all three services are between the ages of 18 and 24; which comes out to about 40,000-45,000 unduplicated weekly listeners. Drilling down on KCMP (The Current station in the Twin Cities), about 10% are between the ages of 18 and 24. If you expand the subset to cover 18-34 year olds (roughly the adult Millennial generation) 24% of MPR's Twin Cities listeners, and 34% of KCMP's listeners, are in that age range. For total listening, we know that 20% of KCMP's (The Current station in the Twin Cities) AQH comes from listeners ages 6-24, with 11.5% from ages 18-24 and an additional 21% coming from the 25-34 age range.

In terms of members, based on data from Target Analytics, about 6% of our active members are age 25 or younger; and 13% are 35 or younger; with 25% of all new members under the age of 35.

What steps has your station taken in trying to attract younger listeners?
The core efforts at MPR to attract younger audiences is through intentional content decisions, starting as far back as the launch of the Current, which was launched intentionally to engage younger listeners. More recently, national programs such as Wits and Dinner Party Download have been created, at least partially, with younger listeners in mind.

Interestingly enough, our local paper the Star Tribune recently published an article about how MPR is attracting young listeners and used Wits as an example: http://www.startribune.com/entertainment/tv/253992411.html

Beyond playing music that younger audiences like, The Current has begun to build out its strong local music blog called Local Current and has contracted with around 25 college students from around Minnesota to provide blog posts about

local bands, labels or the local music scene in their college community. This not only directly engages college age aspiring music journalists, it also creates digital content that is relevant to college age audiences.

Classical MPR has been implementing a community impact project called "Class Notes" to bring new music and resources for music teachers around Minnesota. The primary goal of the program is to bring our vast music knowledge to the table to impact music education that is being gutted by budget cuts in education; but it could potentially have a side benefit of introducing young students to the MPR brand and get them interested in music at a young age.

Also important, but not easily measurable, is the impact the many events that The Current puts on has in attracting young audiences. The Current's two flagship events every year are Rock The Garden, which draws 10,000 people to an outdoor concert in the summer; and Rock the Cradle, which draws 12,000-15,000 people to a family friendly event in the winter aimed at the intersection of children's activities and music. In between, the Current hosts a birthday concert, sponsors dozens of smaller concerts and hosts a series called Policy and a Pint that tackles public policy issues with community experts and an engaged audience. Simply by attending these events, it is easy to see that they engage young audiences.

In its 47 years as an organization MPR/APM has continued to evolve as our audience has changed, but the one consistent throughout has been the quality of programming, which is intrinsic to the MPR brand. The challenge in reaching new and younger audiences is that reaching them no longer just happens on the radio, it happens online, on podcasts and social media spaces like Twitter, Facebook, Tumblr, etc. Therefore, it is MPR/APM's goal to not only provide high quality programming, but to make it available on multiple platforms. To that end, we have new iOS and Android apps for MPR and Marketplace (APM's renowned national business program), we are making our websites responsive so that they can be optimized on any device, and we've made most of our radio shows and segments available as podcasts or to stream live on our website or mobile apps. As all age ranges become more digitally fluent, these are practices not solely aimed at younger audiences, but certainly reach them.

Have these steps been successful? How do you know?
We know that The Current has become a cultural staple in the Twin Cities and that its listeners skew much younger than the average public radio listener, so it has been successful in attracting new listeners. The result of these younger listeners is that 25% of all new donors are now age 35 or younger.

Shows like Dinner Party Download and Wits, and investments in mobile and digital spaces are designed, at least in part, to attract younger audiences. As mentioned previously it is hard to know for sure the demographics of the digital audience, but these investments have led to an increase in digital audiences: 12.5

million+ podcast downloads; 3.5 million+ unique website visitors; 36% website visits from mobile devices.

Before we answer the questions about how successful we have been, we also need to answer why we are engaging them. Public radio is built on a membership model, so a large part of our interest in young audiences is to attract them to MPR now and keep them as listeners for life across multiple services. That is different than a commercial station that may want to attract younger audiences so that they can attract advertising that targets young audiences. The public radio model has a longer horizon and thus success is probably measured differently. 10 years after launching The Current,it is easy to see that it was a wild success that has become a staple of the Twin Cities music scene and has attracted a younger audience and member base to MPR; but none of that was apparent in the first couple years after its launch.

What further steps do you think stations can make to bring in younger listeners?
I can't speak for MPR as a whole, but in my opinion stations need to try new content that is specifically intended for younger audiences. 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 though digital means, whether that is podcasts, web streams, YouTube channels, Tumblr pages, etc.

One thing I would also emphasize is that creating content for younger audiences doesn't mean it has to be created by younger people. Most of The Current's hosts are not Millennials, but their content appeals to Millennials. I don't mean to discourage hiring youth (as a Millennial myself), I just mean that it is more important to have a "station voice" and content that appeals to younger audiences. The inverse would also be true: having a 25 year old read the same stories on All Things Considered in the NPR voice wouldn't automatically attract a younger audience.

Do you think public radio should work to attract younger listeners? Why or why not?
Again, I can't speak for MPR as a whole, but in my opinion of course public radio should work to attract younger audiences. Millennials are often called the Baby Boomer echo generation because after a significant dip in the size of Generation X, the Millennial generation returns to a similar size as the Baby Boomer generation. Just for that reality alone public radio has the need to attract younger audiences; but it me it goes deeper than that. Studies by Pew and other have shown that Millennials consume content and engage with brands in significantly different ways than their parents or grandparents. We are the digital and social

media generation, so simply assuming we will grow to consume public radio content as we age simply won't work.

I listen to The Current at home not on a traditional radio (I don't own one outside of my car), but instead stream it on my iPhone and play it on my sound system through my Apple TV. That means that public radio's competitive set is no longer bound by what other stations are on the dial, but by any audio published to the web anywhere in the world. To stay relevant for young audience public radio needs to create content we want to consume. Yes, MPR News is better than all the other radio news in the Twin Cities, but is it better than the digital news sources? Is it better than the citizen journalist who is publishing on a blog or on Twitter? I can find those news and information sources just as easily as I can open the MPR News iPhone app. I see opportunity in this however, because if public radio can establish that relevance with Millennials, it can establish the same loyalty that Gen Xers and Baby Boomers have for public radio.

What's promising is that public radio doesn't need to change its core programs that are working to engage Gen Xers and Baby Boomers, but it needs to create alternative programming like The Current, like Dinner Party Download, like Wits that engage younger audiences where they consume content

Topically, music and entertainment are the areas were [sic] public radio seems to have found success in engaging younger audiences, but I would love to see work being put into engaging younger audiences in News services. I haven't seen any data that shows that Millennials are less interested in news and current events (even if they don't vote in high numbers), they just tend to get their news and information from non-traditional sources.

Is there anything else you feel should be discussed in relation to this topic?
It is only slightly related, but I am curious about a statistic I read in Pew Research's State of News Media 2014 report (http://www.journalism.org/packages/state-of-the-news-media-2014/) that found that 30% of US adults get news from Facebook, but of that percentage 78% didn't go to Facebook for news information and only 34% are even fans of a news organization or a reporter (http://www.journalism.org/2014/03/26/8-key-takeaways-about-social-media-and-news/). That percentage is staggering to me and I am curious about the potential impact of "accidental news" and what role public media can play in that, potentially in partnership with some of the social media sites.

Interview with Daisy Rosario
Conducted via e-mail on 19 April 2014

Please state your first and last name, as well as your current occupation and title.
Daisy Rosario, radio producer. Line Producer at NPR's Latino USA

What are your responsibilities in your position?
Report/produce stories and coverage series. Write weekly host script for full weekly episodes and direct host when tracking. Oversee coverage that falls under my beats, such as health, tech, media coverage, identity & representation, and all things geek) Provide editorial feedback to other producers. Pro Tools assembly of stories by freelancers. Hire and manage all interns. Back up senior producer in administrative needs as well as covering his duties when he is away.

Tell me about the average listener of your program - how old is s/he?
We are independently produced but distributed by NPR so most of what I know comes from NPR itself: Our listeners tend to be the avg 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 Sept 2013, with a 20% increase in station carriage and better time slots in some markets, but we don't have formal numbers since the relaunch.

Does your program have many listeners and/or members between the ages of 18 and 25?
We have some, which we know because we hear from them via social media, but we don't know what percentage of our audience they make up.

What steps has your program taken in trying to attract younger listeners?
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.

Have these steps been successful? How do you know?
We've seen more engagement from listeners but 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.

What further steps do you think programs or stations can make to bring in younger listeners?
Think terrestrial and digital. Younger people tend to listen online so you have to think of their listening patterns. But you can't cater only to them. You have to still think of the people listening in their cars, or who have a radio in the kitchen. I find a lot of either/or mentality out there but it is possible to be aware of both in terms of how you lay out your show.

Do you think public radio should work to attract younger listeners? Why or why not?
Absolutely. Honestly, they'd be crazy not to. I think the problem is too many people have, forgive me, "drank the kool-aid," in terms of thinking that going after young means ignoring old. They're not mutually exclusive. Great content is the most important no matter the group.

You have to go after young people for two major reasons. 1. 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. 2. 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?"

I can't imagine anyone would argue that shows like This American Life and Radiolab would be as successful as they are without digital listeners. Ignoring that would be insane. But the brilliance of those shows is content that is great for any age. Latino USA is doing more and more work that we feel people of different ages and backgrounds can relate to, and we are only gong to go harder in that direction.

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 were 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.

Is there anything else you feel should be discussed in relation to this topic?
I'd like to reiterate that it's not an either or situation, it's just an awareness thing, at least in my view.

Example: People who listen via podcast are likely younger and probably listen in headphones, and might hear things someone listening through a kitchen radio might not. That means you really have to chase great sound, which if you want to make great radio you should already be doing. Younger people also tend to like the more personal host, like Ira and Jad, so maybe you think about that in terms of host, but in no way should that affect your journalistic standards for reporting and fact checking stories.

Original MA project proposal

Introduction
For whatever reason, both journalism and radio broadcasting have always captivated me. I can remember pretending to interview my parents and my toys when I was a little kid, using a microphone attached to a little cassette player to do so. I would make newspapers on the computer, writing stories about fictional government affairs and media takeovers and the like.

I was a weird kid, but when I got to college, I found I could finally hone in on these loves. I wrote for the *Catalyst*, the student newspaper at New College of Florida, and worked my way up to being the editor. I covered presidential debates, interviewed politicians, and attempted to keep the students abreast of the college's financial issues as the state of Florida waged a war on higher education. I volunteered weekly at WSLR, a small, community radio station in Sarasota, where I engineered and produced my own music program, and contributed to their local newscasts. Coming to Mizzou, with the opportunity to work at a station KBIA, became a no-brainer.

Having worked at KBIA for the past year and a half, I have decided that public radio is where I want to be. The stories we tell and the connections we build with our listeners are unparalleled. Hearing my colleagues talk about the competitive nature of some of the campus' other newsrooms makes me skittish; the atmosphere is so collegial and so friendly that KBIA that I would not want to be anywhere else.

One of the things I noticed most when working at WSLR was that the audience that kept us afloat was on the older side. To be fair, Sarasota is not exactly a town for young people, but the membership base was mostly old and affluent (with the exception of my and other late-night shows, mostly). When I came to KBIA, I noticed the same thing — most of the undergraduates who worked at the station for broadcast classes did not listen very often, and outside of a smattering of grad students, I did not know many people my age who wanted to listen to public radio.

Why is that? What are we doing wrong? *Are* we doing anything wrong?

I want to find out.

In order to do this, I would like to explore different programming models that public radio stations, including KBIA, can use in order to bring in younger listeners. This would involve some market research of the local community, as well as the production and airing of new programs that KBIA or other stations could use in order to try and attract a younger demographic.

Professional skills component
I am currently working toward obtaining my master's degree in radio-television broadcasting, and this project will help me in that goal.

The tangible product to come from this project is an executive summary of research of programs typically used on public radio stations, that KBIA or another public radio station could use in an effort to attract younger listeners, as well as the creation of recorded prototypes of programs stations could air or make available for download. Following the project's completion, the work could be presented at a conference, such as that of the National Federation of Community Broadcasters, or before events held by the Corporation of Public Broadcasters or NPR or its member stations itself, especially if they are trying to attract a younger audience. Additionally, the *Journal of Radio Studies*, the *Journal of Communication* and the *Journal of Broadcasting & Electronic Media* could be interested in this research for publication.

I will work 30-35 hours per week at KBIA-FM, the NPR affiliate owned and operated by the University of Missouri, to complete this project. My work will be completed under the supervision of Assistant Professor Janet Saidi, KBIA's news director. Prof. Saidi will be working with me to edit programs that will serve as prototypes for a complete programming schedule that could be used to target younger audiences. Prof. Saidi will also serve as an advocate for the prototypical content, promoting it for air to station management.

Since August 2012, I have worked at KBIA in a variety of roles, ranging from a beat reporter to a news anchor, to assisting in the production of two different talk shows (*Intersection* and *Global Journalist*). Prior to working at KBIA, I was a producer at WSLR-LPFM, a community radio station in Sarasota, Fla., where I was responsible for programming my own show and where I served on a committee to determine what shows should be added to our schedule that our audience would find engaging and entertaining. Concurrently, I was a reporter and editor for the New College of Florida *Catalyst*, a student newspaper catering to the New College of Florida community, requiring me to exercise news judgment in what I felt students would be interested in reading. Additionally, my work in managing social media accounts for Florida High Schools Model United Nations, Inc., a non-profit organization, as well as for *Global Journalist* have provided skills in tailoring messages to a younger audience in order to get their attention.

These experiences have taught me how to produce radio programming effectively, both news and cultural programming, and how to respond to feedback from listeners and readers to tinker with the product in order to create the best possible product for your station and for your listeners. They have helped prepare me adequately to perform the research outlined in this proposal and develop the product described.

Research

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, 2009). 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 indicate 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. RQ: What can attract younger listeners to public radio programming?

Method
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.