Research Topic Selected: Music and its Various Genres
The Evolution of the Music Industry and its effect on the way Genres are represented on the Radio

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I. Introduction and Statement of Situation

The music industry is changing fast and with the listener now in control more than ever, it is evolving and always a step ahead of everyone’s expectations. One important aspect that’s changing is musical genres. With different types of technology being released that allows individuals to create their own music at home without the expense of using a recording studio has given rise to more electronic, indie and self-administered music through social media platforms. In order to understand this growing trend of musical genres, the research question is how the changing genres of music affected the public’s perception on the music industry. By asking this question and administering surveys, the researchers will be able to see the public’s perception of the music industry.

Given our geographical location, Austin and San Marcos is the perfect setting to get an opinion about the changing music industry. Austin is highly regarded as the top musical destination in Austin and with a great live music scene, various music festivals and overall community involvement. The research group believes that with a convergence of a variety of musical genres and tastes in the Austin area, they will be given a variety of responses that will accurately reflect on the population’s opinion of the music industry and their various types of musical genres they tend to lean toward. In addition to administering these surveys, the research team has created a social media page that will allow them to promote our survey while simultaneously distributing relevant content through our page to gain reader interest.

One of the best advantages that this research project has would be the geographical location, which is close to Austin. Austin is a large population that is dedicated to music so not only does the research group predict a great amount of surveys to be responded to
but also expect a variety of answers and responses. Another strength would surround our Facebook page. Being that the research group is in their 20’s, it is more than likely the group will get a lot of responses given that college students are a big part of people who listen to a variety of music and attend music festivals. Another strength would be the number of friends the research groups has on Facebook. If the group has a substantial amount of friends and constantly share the survey and page, the more engagement the group will have.

The main weakness the research group might face will be the mere fact of the survey. People, as a whole, tend to not want to take a survey. In order to overcome this issue, the research group will engage the audience with detailed yet to the point questions about the music industry. Another weakness will be promoting the Facebook page. People will come to the conclusion that the page will just try to promote the survey. In order to avoid this, the research team has researched relatable and relevant content that will spark reader interest and engagement. By doing this, this will encourage shares of content to individual’s pages and maybe prompt people to start following the page and take the survey. Those would be the two main weaknesses the research group would face.

There are a variety of opportunities that the research group will have to successfully promote the survey and page. By analyzing social media metrics from Facebook and utilizing a third party system of measuring data, the research group will be able to see the best time of days to share content on social media platforms. These metrics will assist the research team in successfully engaging with the audience at peak times. Another opportunity would be to reach to other age ranges. Since the research group is in college and will have a high amount of college students taking this survey, successful promotion
will allow individuals to share this survey and may open into a new age range since many people have their older family relatives and friends on Facebook. By doing this, not only will the research team be able to reach a new age range, they will also get a variety of insights on public opinion.

Threats included in this research would be other research groups conducting the same or similar research project. Since the research group’s Facebook page has to be public, other groups can see what marketing tactics and content is being executed and published. Internal threats would be not posting content at relevant times and being inconsistent with content. By being inconsistent, the group’s audience will find that liking this page and taking the survey would be a waste of time. Also a threat would be publishing content that isn’t relevant to the group’s topic. If we stray away from the purpose of what the page and survey is about, people will not engage with the group’s audience.

II. Research Topic

The focus of this study lies on exploring how the evolution of the music industry has affected the way genres are represented on the radio. The research group has found that radio listening tendencies have decline over the last couple of decades. The research will attempt to find out why this is happening, what the music industry has done to cause this change, why listeners no longer look to radio as their main musical outlet and what can be done to bring a large audience back to radio.

The researchers have found that there is a direct correlation between age and radio listening tendencies. They have also discovered that with the
advancement of technology, radio has become less of a prominent music source. People are able to find custom music instantly and no longer see radio as valuable. All of the above factors have resulted from the evolution of music and have affected radio, its audience and its representation of genres.

III. Literature Review

What type of research has been done in the area you are exploring?

The researcher’s study focused mainly on the evolution of music and how it has affected the way genres are represented on the radio. The industrialization of radio has allowed people to consume radio while doing other activities such as driving and working. Different genres target different demographics of people and because of this, radio stations work to make their programs target specific audiences. The study also took a look at the change in radio over time and how these changes will affect the future of radio. The researchers also examined the types of advertisements that are used on the radio and if this has any effect on the listener. To develop the best and most accurate study about radio and its genres, the researchers examined the true definition of a genre, its origin and what it has become today. The articles that the researchers were able to examine all of the above topics from were: “Listeners of the World Unite!”; “Look Back for the Future of Community Radio”; “The Radio as a Good Object: An Object Relational Perspective on the Curative and Protective Factors of a BBC Public Service Broadcast for Young People”; “Exposure to Radio”; “Radio Social History” and “Genre”. This research included both quantitative and qualitative research on radio, its history, social change in radio and its future.
What has been found in previous studies?

After examining previous studies, the researchers discovered that the decline in listeners of traditional AM/FM radio is not a new trend. As new forms of technology increases, the audience of traditional radio decreases. Audiences turn to newer and more advanced forms of technology and even get their music in different ways. This information gave the researches a better idea of where to begin with questions for the survey that they created and administered as well as the best audience to target. This research also made it apparent to that the decline in radio continues to grow as time increases.

What suggestions do other researchers present for further study?

In the article Exposure to Radio, a detailed chart is given explaining the daily reach of radio with in different countries as well as the number of minutes that is spent each day listening to radio. The author mentions that radio has been on the decline for about 15 years and suggests that more audience tests should be done. This type of “…research is primarily assigned to check the acceptance of each song and to avoid audience switching to competitor stations,” (Wiley-Blackwell, 2008). Using this technique, researches can better understand why audiences are drifting away from radio and what can be done to retain the current radio listeners.

What angle has not been investigated yet? Is this an area of opportunity? If so, say it.

An angle that has not been touched upon that the researchers saw as an area of opportunity is radio listening tendencies among different races and ethnicities. Looking
into this specific topic would allow researchers to identify how people relate themselves to the radio. Are certain races represented more on radio? Are there more radio stations and genres that target one specific race? Are radio stations attempting to make their music selection reach only certain ethnicities? Further expanding on could be helpful in figuring out why there has been such a decline in radio, what can be done to bring listeners back and if the change in radio over time has been more harmful or beneficial.

**How may the proposed study add to the body of knowledge on this topic?**

Demographics are always essential in every study. Looking into how certain races and ethnicities are represented and targeted on radio may help radio stations solve an issue that they were not initially aware of. Some radio programs may reach out to only one race, leaving all other races to feel isolated, therefore; they are no longer listening to radio. Realizing problems such as these can bring about the necessary steps that need to be made in order to make changes within the industry of radio. Since the decline of radio, age has been the main demographic examined. Examining all demographics, including race, can add to the body of knowledge of the decline in radio listeners.

**What research methods were used in the previous studies that you analyzed?**

The researchers’ qualitative methods were similar to the methods uses in “Exposure to Radio”. In “Exposure to Radio”, telephones surveys were administered that were very similar in design to the survey administered by the researchers. In addition to this, audience tests were also done in “Exposure to Radio”. In audience tests, “a group of up to
300 persons is recruited (in most cases reflecting the socio-demographic composition of the target group) and invited to a large auditorium like a movie theater or hotel hall. There they listen to hundreds of music titles, in the form of a hook, and evaluate them according to the criteria mentioned above,” (Wiley-Blackwell, 2008).

IV. Research Objectives

The researchers wanted to discover how the evolution of the music industry has affected the way genres are represented on the radio. It is important to understand how the music industry and radio has changed over time. Without knowing background information on the music industry and radio, it will be difficult to identify the change and understand what can be done to help radio thrive again. In addition to this, the researchers want to understand what musical outlets listeners have turned to other than radio and identify what it is about these other musical outlets that attract listeners. Of course, the advancement of technology, availability of instant and custom music on phones and mp3 players, as well as age and interests, play a huge role in this. In addition to this, the researchers looked at advertisements that radio stations choose and tried to determine if something as simple as an ad could have a negative effect on listeners.

V. Research Questions

The problem the research focuses on and attempt to solve is how the evolution of the music industry has affected the way genres are represented on the radio. The researchers are concerned with the decline of radio listening and what is causing listeners to find music elsewhere. The proposed research questions are:
RQ1: Where are listeners getting their music from if not the radio?

RQ2: How can radio stations make changes to gain a larger base of listeners?

RQ3: Do the advertisements played on radio station affect listeners?

These questions are the core of the researchers’ study. There are definitely more questions that could make the research more in-depth. Some of those questions will be touched on as the research progresses.
VI. Research Methodology and Design

a. Type of Research

The researchers chose to use a combination of both descriptive and exploratory research. Initially, the researchers were not sure what direction to go in with their study and begin to collect information and data relevant to a general topic of music and its various genres. As the research progressed, the researchers picked a more specific topic and looked at how the music industry has evolved and how it has affected the way genres are represented on the radio. After narrowing down the topic, the researchers began to use descriptive research. Using descriptive research allowed the researches to make better use of information and create a survey that was easy to understand, unbiased and flowed smoothly.

b. Method of Research

The researchers used a combination of qualitative and quantitative research. The method of qualitative research was used in textual analysis of relevant websites as well as the review of relevant articles. The method of quantitative research was used in an online survey administered by the researches which provided statistics and data that could be used to determine further research. The researchers that it was important to put both types of research to use in order to develop a study that was creative, accurate, well-rounded and unbiased.
c. Research Technique

The researchers’ techniques involved methods that were both quantitative and qualitative. The researchers used techniques such as observations and textual analysis of websites and in-depth interviews. All of these are example of qualitative research techniques. In addition to this, the researchers also used methods such as an online survey and created a Facebook page. Both of these methods provided digital analytics for the study and are considered quantitative methods.

d. Type of Data Collected

The type of data that the researchers collected was both primary and secondary. The researchers used articles from databases which helped to further their research and completed textual analysis of websites. These are both types of secondary research because they were originally created for a different purpose other than this study and existed prior to this study. The researchers also conducted an in-depth interview which is considered primary research because it was created for the purpose of this study and did not exist prior to this study.

VII. Qualitative Research: Observations

a. Textual Analysis (Conducted by Q’Anteria Roberson)

The textual analysis for on campus radio stations, their student representation, music selection and structure was measured on the KTSW 89.9 The Other Side of Radio: Texas State University website and KVRX 91.7 FM | None of the hits, all the time: The
University of Texas website. KTSW provided a substantial amount of information in relation to the research’s topic.

Since the researchers are studying music and its various genres, specifically how has the evolution of the music industry changed the way genres are represented on the radio, it was particularly helpful to discover that KTSW plays all genres of music. It was also helpful to find out that the radio station works to reach all audiences of students in San Marcos, as well as those of San Antonio and Austin. In addition to this, the radio station reaches out to the community of San Marcos and broadcasts high school football games. Prior to this textual analysis, the researchers were not aware of any of this information before reviewing the KTSW website. The researchers were not able to determine from the website was how the radio station transitions from genre to genre as well as which genre is most popular.

The KVRX website did not give much insight to the research question. The researchers found the KTSW website to be more helpful and in depth. The KVRX website appeared to be more student-run. However, KVRX tends to be geared to only students of University of Texas at Austin. KTSW reaches out to the community of San Marcos, Austin and San Antonio. From the KTSW website the researchers were able to understand the genres that are played on the radio, the intended audiences that KTSW reaches and they were able to find contact information for all of the executive staff. On the KVRX page, real names of the staff were not always used and contact information was very sparse, but the KVRX staff was much larger than that of the KTSW staff. They had many more DJs and several more departments.
While the two sites were very different, they each shared some similarities. They both had schedules which updated weekly, each had music playing on their home page, both had a social media presences as well as information on how to connect with the radio station on social media, each had several different departments and both listed basic contact information for the radio station. To conduct better research, the researchers felt that a personal interview would definitely be necessary for KVRX. The KTSW website was much more sufficient and related more directly to the research question and topic in general.

**Radio Station Observation (Conducted by Tyler Wimberley)**

The researchers also conducted a different type of observation by listening to three different radio stations and taking notes on the things they heard. The radio stations that the researches listened to were Mix 96.1 San Antonio, 98.1 KVET Austin and 98.6 The Beat. They listened to 96.1 and 98.1 for 35 minutes and 98.6 for 40 minutes. While listening, they noted the music each station played, the commercial advertisements played, as well as the things the host talked about.

The first station they listened to was Mix 96.1 San Antonio, which is a top 40 type of station. In the 35 minutes that the researchers listened, they heard songs from Ellie Goulding, Taylor Swift, Sam Smith, Bruno Mars, Meghan Trainor, and Maroon 5. After the very first song, there was a long period of time where Mix 96.1 played a bunch of advertisements and the host talked. The advertisements they heard were for Walgreens, iHeart Radio Music Awards, laser hair removal, Sea World, Discover, Ford, South Padre Island, Goodwill, Lasik vision, and a 50 Shades the Musical that is coming to San
Antonio. During the same break, the host talked to a caller for a quick second, and then there was news about local accidents and areas to avoid, as well as a little bit of weather right before the next song played. For the remainder of the time that they listened, five more songs played.

98.6 The Beat was the second station the researchers listened to, which is a hip-hop/rap station. This station played songs by Ludacris, Drake ft. Nicki Minaj and Lil Wayne, Usher, Chris Brown, T.I., and Rihanna ft. Kanye West and Paul McCartney. This station was a little bit different because instead of one long commercial break, it was split up into little intervals. Three songs played and then the host talked for a bit before giving out his Instagram and Twitter handles, and then a commercial about a concert and another on how to get out of debt. After this break, two songs played back to back. Then there was a caller who called in and requested a song, which they played immediately, which was also followed by two more songs. After these three songs came two commercials about smart phones and a Mexican food restaurant.

The third and final radio station that the researchers observed was 98.1 KVET Austin, which is a country station. This station played songs from Eli Young Band, Brad Paisley, Kenny Chesney, Garth Brooks, Dierks Bentley, Zac Brown Band, Vince Gill, Luke Bryan and Toby Keith. This station was similar to the first as it would play a couple songs, have a long commercial break, then go back to playing more music. After (at least) six songs, they heard commercials for a car dealership, a website to rent your house out during SXSW, Honda, Texas Boot Company, Factory Mattress, Benny Boy’s, and a KVET hosted concert. For the remainder of the time they spent listening, the researchers heard three more songs.
Since the industrialization of the music industry, the addition of radio advertisement has appeared. When comparing the three stations and their advertisements, the researchers found that two of the three stations have long period commercial breaks, while the other one had short intervals. 96.1 was the only station that the group heard news and weather on, while 98.6 was the only one the group heard taking requests. The researchers also noticed that the country station seemed to play commercials targeted more towards their audience. At one point, they heard the country station playing a Texas Boot Company commercial that had a little country-themed jingle.

All in all, the researchers found that each radio station had its own differences and a few similarities. However, after finishing this observation, the researchers wished they had spent more time listening to each station because they don’t believe 35 minutes is a long enough time to fully get a grasp on how each station is portrayed. If the researchers were to do this again, I would listen to each station for an hour, at the same hour, in order to obtain more reliable information.

b. Qualitative Research: In-depth Interviews (Conducted by Jake Samaniego)

This study is aimed to investigate various music genres and the public opinion on how they are rapidly changing the music industry. In order to gain another perspective on this topic, the researchers were able to interview Bianca Flores, who is the marketing manager for a concert production company in Austin, TX called Transmission Events. Transmission Events produces, contracts, markets and develops concerts all in the Austin area as well as several music festivals. Interviewing Bianca was perfect because her job is to market all shows that are contracted by Transmission Events. The
research question is how the changing genres of music affected the public’s perception on the music industry. In conducting this research, the researchers hope to get a better insight on the public opinion of music and the rapidly changing industry.

Bianca Flores is currently the Marketing Manager for Transmission Events. Before being hired on with Transmission Events, her previous experience includes working for public relations firm Giant Noise as an events assistant, marketing for Knuckle Rumbler and an internship with GEN Austin. Bianca is experienced in marketing campaigns as well as social media through all platforms. In addition to marketing for Transmission Events, Bianca also helps out with marketing for Austin’s Fun Fun Fun Festival, Levitation Festival and Festival Supreme. Austin’s residents have a very rich culture when it comes to live music and Bianca was no exception to that. Her involvement with the music scene and keen intellect in marketing and social media has led her to her current job at Transmission Events. Bianca believes that her marketing expertise combined with experience in the music industry has led her to success within in the industry itself.

During this interview, the researchers asked various questions such as how the company chooses what show will be at which venues, how different marketing strategies are used and which social media platform is more important than the other. Bianca stated that the shows are based on audience interests. Since Austin is more of the alternative scene of Texas, Transmission Events aims to attract artists that are up and coming while also including local musical acts for support. On the topic of marketing strategies, it all depends on the artists. While some genres are alternative rock, the company also books hip-hop and metal artists. Research on local communities and fan bases are heavily relied
upon in order to create marketing strategies in order to reach fans. Things like lyrics, past shows, personalities of the artists and various other things are taken into consideration when developing ideas.

When asked about social media, all platforms are equally important. One social media platform that stands out from the rest is Twitter because of how interactive it is. Where Facebook and Instagram have limitations, Twitter enables followers to interact with celebrities, companies and other prominent influences one on one without having to be part of a large comment chain. Other than that, all platforms are extremely vital for marketing campaigns and audience outreach. The same research that is used for marketing campaigns is also used for social media outreach. Relatively more research goes into specific hashtags and communities on the Internet. Hashtags and specific language can help get people more involved with the upcoming show as well as with the company. This creates brand awareness and company interests and can not only promote the artists but the company as well and what Transmission Events has to offer.

This interview was relevant to our study because we are researching music genres and how they affect individuals. It’s clear that Transmission Events offers a variety of music genres when it comes to shows and that is vital information needed for our research. The information from the interview can help us see how specific marketing campaigns and social media outreach affect the perception of musical genres. Considering that Austin is extremely multicultural in the music department, there could be a many variables when it comes to genres. In addition to these artists, South By Southwest is here in Austin at the moment and Transmission Events is helping out with shows that would not normally be helped out with. For example, Transmission Events are
assisting with shows hosted and sponsored by bigger and larger brand names and partnering with activations in order to promote artists.

In conclusion, the information that the group collected in this interview is highly credible because of the source. This information from someone who has worked in the music industry for a while will help our team determine the specifics on genres and how they can affect a particular audience. In determining this data, we can also see the public’s perception on music that is produced outside of major record labels and/or produced independently or with independent, smaller record labels. We can also identify the growing trend of electronic dance music, which is a non-traditional way of producing music. From this personal observation, the group was able to see that there is an almost equally divided opinion on electric dance music. While some people enjoy it and the fact that there’s a culture surrounding the type of music, there are still many other people who believe that it should not be considered a type of music. With this interview, the group believes that they can make great progress with this research.

c. Quantitative Research

1. Survey

   a. Survey Objectives

      The objective of the research group’s survey was to determine if listeners still tune into traditional AM/FM, why or why not, discover where listeners are now getting music from and if listeners think the audience of radio will continue to decline in the future or not from people in the San Marcos/Austin area.
b. Determine Data Collection
   i. The researchers self-administered the survey using the Facebook page that was created specifically for the study. The researchers chose this method because it was advised to do so by their supervisor and because it seemed to be the most practical way to reach a large and diverse audience.

c. Determine Question Response Format
   i. The researchers chose to create a survey that was a mixture of different type of questions. The survey was short and only had a total of 15 questions. The researchers chose to do this in order to keep the attention of the participant and make the survey as logical and simple as possible. The researchers knew that using only one type of question would not give them the most accurate and detailed results, which would then make it difficult to analyze the data. Because of this, the researchers chose to use a combination of multiple choice questions, dichotomous questions, open ended questions and question based on level of measurement, specifically Likert Scaling questions and ordinal questions.

d. Deciding on Question Wording
   i. From the beginning of the creation of the survey, the researchers kept in mind that the survey questions must be fair and unbiased. Questions were reworded numerous times to
avoid words or phrases that influenced the answer choice of the participant. The researchers also focused on keeping the questions simple and clear to ensure that the participant would not encounter any confusion or misunderstanding while taking the survey.

e. Establish Questionnaire Flow and Layout

   i. The survey was created with a total of 15 questions. The survey began with screening questions which established if the person listened to traditional radio or not. The survey then went into warm-up questions which asked about the person’s listening tendencies. Next, the survey went into transition questions which asked about how the person gets their music and their feelings toward radio. Finally, the survey ended with demographic questions to determine the participants’ age, ethnicity and employment status.

f. Evaluate the Questionnaire

   i. After several revisions, the researchers chose to use a combination of different types of questions to understand the true opinions of the participants. Overall, the survey was extremely helpful in determining the listening tendencies of participants and discovering where participants are getting their music from. It also helped the researchers understand how the participants felt about the future of radio.
g. Pretest and Revisions
   i. Revisions were made to the initial submission of the survey. The researchers made revisions because upon first testing the survey, issues came up and it was discovered that the survey was a bit confusing. The flow was not as smooth as it could be and the questions were not as clear as possible. The researchers fixed all of these issues and sent the survey in for approval, again.

h. Prepare Final Copy of the Questionnaire
   i. After making revisions and reviewing the survey, the researches prepared a final copy. This copy was submitted to their supervisor for final review and permission to begin administering the survey.

i. Obtaining Approval
   i. The researches submitted their final copy of the questionnaire and gained approval to administer the survey from their supervisor. The researchers then began to administer their survey to participants.

j. Implement and Administer the Survey
   i. The survey was published to the Facebook page that was created specifically for this study on March 24, 2015. The group administered the survey by posting to related Facebook pages of radio stations and music sites.
k. Results of Survey

i. After keeping the survey up for a few weeks, a total of 92 participants took and completed the survey. According to the survey results, 76.1% of the people listen to AM/FM radio and 18.2% do not, while 5.7% left this question unanswered. Those who said they listen to the radio were asked how often they listen to AM/FM Radio. 20.5% said that they seldom listen, 30.7% said they occasionally listen, 22.7% said they frequently listen and 8% said they always listen. When asking the people who said that they listen to the radio what genre(s) of music they search for, the results were: 47.7% Country, 47.7% Pop, 47.7% Hip Hop/Rap, 44.3% R&B, 8% EDM, 5.7% Classical, 4.5% Jazz, and 25% answered “other”. The genres listed in “other” were: Indie, NPR, Christian/Gospel, Rock, Metal, Alternative, Broadway, Oldies, and Americana. When asking those who said that they do not listen to AM/FM radio why they don’t, a small variety of responses was recorded. Most people said that they either listen to their iPod while driving, Sirius/XM radio, Spotify, or CDs. “What is your least favorite genre?” was asked to everyone who filled out the survey, and 15 genres were submitted. Of the 15 genres, Hip Hop/Rap had the most submissions with 19.32%. Screamo/Heavy Metal came in a close second with 18.18% and Country closely
followed with 17.05%. Other notable genres with high submissions were Classical, Pop, EDM, Jazz and Rock. When asked why these genres were their least favorites, Hip Hop/Rap was described as “meaningless”, “tasteless” and “hard to understand”. Screamo/Heavy Metal music was described as “noisy”, “annoying” and “hard to understand”. Country was described as “depressing” and “all sounds the same”. The survey went on to ask how people listen to music, and the results were as follows: Music Apps (Pandora, Spotify, etc.) with 78.4%, Radio (AM/FM) with 65.9%, Online Streaming (YouTube, etc.) with 54.5%, iTunes with 50% and “other” with 21.6%. The responses recorded in “other” were CDs, Sirius/XM and Television (MTV, BET, etc.). Another question asked was “How often do you pay for the music that you listen to?” and the responses were ranked from 1 (never) to 5 (always). 26.1% answered 1, 18.2% answered 2, 20.5% answered 3, 15.9% answered 4 and 18.2% answered 5. The following question asked “If you do not always buy the music that you listen to, please tell us in a few words how you get it” and of the 56 responses, 32.14% said “free streaming” (Pandora, Spotify, iTunes radio), 21.43% said “free downloads”, 14.29% said “radio”, 14.29% said YouTube, 12.5% said “friends/family” and 1.79% said “gifts”. When
asked if they believe consumers will listen to more or less traditional AM/FM radio in the future, 78.87% said “less”, 11.27% said “more” and 9.86% said that it would “remain the same”. Of all of the survey participants, 59.1% are students, 33% are full time employees (17.24% are students as well), 20.5% are part time employees (100% are students as well), 6.8% are unemployed and 5.7% are retired. 86.36% of the participants are female, while 16.64% are male. Caucasians made up 54.5% of the participants, while African American made up 26.1%, Hispanic or Latino 12.5%, Native American or American Indian 1.1%, Asian/Pacific Islander 1.1%, “other” 1.1% and 3.4% chose not to answer. People aged from 18 to 24 made up 42%, while people aged 25 to 34 made up 14.8%, 35 to 44 made up 8%, 45 to 54 made up 18.2%, 55 to 64 made up 4.5% and 65 to 75 made up 2.3%. In conclusion, it is safe to say that although people may not be listening to traditional radio as much today as they were 20 or so years ago, they are still listening to music. With the inclusion of new musical outlets such as online streaming, music apps and the Internet, people are finding new ways to listen to their music. Also, with new genres appearing quite frequently, music and its various genres are forever evolving, making it even more diverse. One thing
we can all agree on is that music will be around for many years to come.
Do you listen to AM/FM Radio?

- Yes: 69 (75%)
- No: 18 (19.6%)

How often do you listen to AM/FM radio?

Radio listening tendencies [null]

- I seldom listen to the radio: 18 (19.6%)
- I occasionally listen to the radio: 29 (31.5%)
- I frequently listen to the radio: 20 (21.7%)
- I always listen to the radio: 7 (7.6%)

When listening to the radio, what genre(s) of music do you search for? (Mark all that apply)

- Country: 44 (47.8%)
- Pop: 44 (47.8%)
- R&B: 41 (44.6%)
- EDM (Electronic Dance Music): 7 (7.6%)
- Classical: 5 (5.4%)
- Hip Hop/Rap: 44 (47.8%)
- Jazz: 4 (4.3%)
- Other: 22 (23.9%)
Do you have a favorite radio station?

- Yes [43] 46.7%
- No [36] 39.1%

How do you listen to music? (Mark all that apply)

- Radio (AM/FM) 60 65.2%
- Music Apps (Pandora, Spotify, etc.) 72 78.3%
- iTunes 48 52.2%
- Online Streaming (YouTube, etc.) 52 56.5%
- Other 20 21.7%

How often do you pay for the music that you listen to? (1 being never and 5 being always)

- 1 23 25%
- 2 17 18.5%
- 3 21 22.8%
- 4 14 15.2%
- 5 16 17.4%
What do you classify yourself as? (Mark all that apply)

- Student: 56 (60.9%)
- Full time employee: 29 (31.5%)
- Part time employee: 20 (21.7%)
- Unemployed: 8 (8.7%)
- Other: 5 (5.4%)

What is your gender?

- Female: 77 (83.7%)
- Male: 14 (15.2%)
- Other: 1 (1.1%)

What is your ethnicity?

- Caucasian: 50 (54.3%)
- Hispanic or Latino: 12 (13%)
- African American: 24 (26.1%)
- Native American or American Indian: 1 (1.1%)
- Asian/Pacific Islander: 1 (1.1%)
- Choose not to answer: 3 (3.3%)
- Other: 1 (1.1%)
What is your age?

Number of daily responses
1. Analysis of Social Media

The research group created a Facebook page in order to take a hands-on approach to this research. The page was created on March 19, 2015. Since the creation of the Facebook, it has gained a total of 53 likes, with 75% of the likes being females and 25% being males. 62% of the people who liked the page are in the 18 to 24 age group, while 13% are 35 to 44, 12% are 25 to 34, 11% are 45 to 54 and 2% are 55 to 64. All 53 of the likes came from people in the US. Only 2 likes came from people outside of Texas. The majority of the likes came from people in the San Marcos/Austin area. Although the page only had 53 likes, it managed to reach a total of 98 people. Of the 53 likes, no one ever unliked the page. The page reached a total of 23 shares which helped in gaining exposure for the page. The posts seemed to be most engaging around 9 p.m. reaching 25 people and least engaging around 5 a.m., only reaching 2 people. Each day of the week seemed to reach an average of 38 people except for Tuesday which only reached an average of 36 people.
<table>
<thead>
<tr>
<th>Date</th>
<th>Communication Objective:</th>
<th>Content Schedule:</th>
<th>Output:</th>
<th>Output Metrics:</th>
<th>Outtakes:</th>
<th>Outtake Metrics:</th>
</tr>
</thead>
<tbody>
<tr>
<td>03/24</td>
<td>Make page more appealing</td>
<td>Added a Cover Photo</td>
<td>Photo</td>
<td>Reached 29 people</td>
<td>1 like</td>
<td></td>
</tr>
<tr>
<td>03/24</td>
<td>Inform others of the SXSWfm Soundcloud</td>
<td>SXSWfm Soundcloud</td>
<td>Link to music</td>
<td>Reached 28 people</td>
<td>1 like</td>
<td></td>
</tr>
<tr>
<td>03/24</td>
<td>Inform other of Texas State Alum’s success</td>
<td>“Texas State Acting Alum Premiers at SXSW 2015”</td>
<td>Link to article</td>
<td>Reached 34 people</td>
<td>3 likes</td>
<td></td>
</tr>
<tr>
<td>03/24</td>
<td>Inform others of opportunity</td>
<td>“You Can Be Seen Live On NBC During Our iHeartRadio Music Awards”</td>
<td>Link to article</td>
<td>Reached 31 people</td>
<td>1 like</td>
<td></td>
</tr>
<tr>
<td>03/24</td>
<td>Help research group gain survey responses</td>
<td>“Please help us out and take our short survey!”</td>
<td>Link to group’s research survey</td>
<td>Reached 36 people</td>
<td>2 likes; 3 post clicks</td>
<td></td>
</tr>
<tr>
<td>03/25</td>
<td>Entertain and inform with an article</td>
<td>“The De-evolution of Music”</td>
<td>Link to article</td>
<td>Reached 27 people</td>
<td>1 post click</td>
<td></td>
</tr>
<tr>
<td>03/25</td>
<td>Add more appeal to page</td>
<td>Added new profile picture</td>
<td>Photo</td>
<td>Reached 22 people</td>
<td>1 like; 4 post clicks</td>
<td></td>
</tr>
<tr>
<td>03/25</td>
<td>Add more appeal to page</td>
<td>Added new cover photo</td>
<td>Photo</td>
<td>Reached 23 people</td>
<td>1 like</td>
<td></td>
</tr>
<tr>
<td>03/26</td>
<td>Entertainment</td>
<td>“Take the ‘Can We Guess Your Taste In Music’ quiz”</td>
<td>Quiz</td>
<td>Reached 35 people</td>
<td>2 likes; 4 post clicks</td>
<td></td>
</tr>
<tr>
<td>03/26</td>
<td>Inform</td>
<td>“Paul McCartney, Sam Smith and more we can’t wait to see at Lollapalooza”</td>
<td>Link to article</td>
<td>Reached 23 people</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>03/26</td>
<td>Help research group gain survey responses</td>
<td>“We want to know how you get your music and where you listen to it”</td>
<td>Link to group’s research survey</td>
<td>Reached 25 people</td>
<td>6 likes; 3 comments; 2 shares</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Type</td>
<td>Message</td>
<td>Link or Method</td>
<td>Reached</td>
<td>Likes</td>
<td>Post Clicks</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------</td>
<td>-----------------------------------------------------------------------------------------------</td>
<td>---------------------------------</td>
<td>---------</td>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>03/26</td>
<td>Inform and promote</td>
<td>“Hey y’all. Fun Fun Fun Fest is running for Prom Queen aka Best Music Festival by USA Today.”</td>
<td>Link to vote for “Best Music Festival”</td>
<td>Reached 26</td>
<td>1 like; 2 post clicks</td>
<td></td>
</tr>
<tr>
<td>03/26</td>
<td>Entertain</td>
<td>“Check out this music timeline and explore the various genres”</td>
<td>Link to Music Timeline</td>
<td>Reached 25</td>
<td>1 like; 1 post click</td>
<td></td>
</tr>
<tr>
<td>03/30</td>
<td>Entertain</td>
<td>“What happens when Taylor Swift wins over Justin Timberlake for the ‘Best Song Lyrics’ award?”</td>
<td>Shared iHeartRadio’s video</td>
<td>Reached 39</td>
<td>6 post clicks</td>
<td></td>
</tr>
<tr>
<td>03/30</td>
<td>Inform</td>
<td>“Spotify’s newest competition, Tidal, opened today.”</td>
<td>Link to article</td>
<td>Reached 16</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>04/01</td>
<td>Entertain and inform</td>
<td>“Selena, 20 Years After Her Tragic Death”</td>
<td>Link to Article</td>
<td>Reached 20</td>
<td>1 like</td>
<td></td>
</tr>
<tr>
<td>04/01</td>
<td>Help research group gain survey responses</td>
<td>“If you haven’t taken our short survey, please do so now. We want to get to know you, your taste in music and your listening tendencies”</td>
<td>Link to group’s research survey</td>
<td>Reached 23</td>
<td>3 post clicks</td>
<td></td>
</tr>
<tr>
<td>04/02</td>
<td>Help research group gain survey responses</td>
<td>“Ryan Gosling thinks you should take our survey. We agree!”</td>
<td>Photo meme and link to group’s research survey</td>
<td>Reached 22</td>
<td>5 likes; 3 post clicks</td>
<td></td>
</tr>
<tr>
<td>04/02</td>
<td>Entertain</td>
<td>Photo that says “Character is how you treat those who can do nothing for you.”</td>
<td>Shared KBXX 97.9 The Box’s photo</td>
<td>Reached 7</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>04/02</td>
<td>Inform and entertain</td>
<td>“Bella who? Robert Pattinson and FKA Twigs get hitched”</td>
<td>Link to article</td>
<td>Reached 28</td>
<td>1 post click</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Category</td>
<td>Text</td>
<td>Type</td>
<td>Views</td>
<td>Interactions</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------------</td>
<td>----------------------------------------------------------------------</td>
<td>-----------------</td>
<td>--------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>04/05</td>
<td>Inform and entertain</td>
<td>“Streaming: the future of the music industry, or its nightmare?”</td>
<td>Link to article</td>
<td>Reached 22 people</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>04/05</td>
<td>Inform and entertain</td>
<td>“Who’s ready for some new Missy Elliot??”</td>
<td>Link to article</td>
<td>Reached 22 people</td>
<td>1 like</td>
<td></td>
</tr>
<tr>
<td>04/06</td>
<td>Inform and promote</td>
<td>“Austin promotion company, Transmission Events, has expanded to a venue in the San Antonio area.”</td>
<td>Link to article</td>
<td>Reached 30 people</td>
<td>3 post clicks</td>
<td></td>
</tr>
<tr>
<td>04/06</td>
<td>Entertain</td>
<td>“Can We Guess Your Personality Based On Your Taste In Music?”</td>
<td>Link to quiz</td>
<td>Reached 32 people</td>
<td>2 post clicks</td>
<td></td>
</tr>
<tr>
<td>04/06</td>
<td>Entertain</td>
<td>“Watch Rihanna’s new music video for American Oxygen, which touches on some issues America is facing today.”</td>
<td>Link to music video</td>
<td>Reached 14 people</td>
<td>5 link clicks</td>
<td></td>
</tr>
<tr>
<td>04/09</td>
<td>Entertain and inform</td>
<td>“Britney Spears and Iggy Azalea are working on a new song that’s set to come out on May 5th.”</td>
<td>Link to article with photos</td>
<td>Reached 17 people</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>04/09</td>
<td>Inform</td>
<td>“The ACM Awards will be held at the AT&amp;T Stadium in Arlington on April 19th!”</td>
<td>Link to article</td>
<td>Reached 21 people</td>
<td>2 post clicks</td>
<td></td>
</tr>
<tr>
<td>Published</td>
<td>Post</td>
<td>Type</td>
<td>Targeting</td>
<td>Reach</td>
<td>Engagement</td>
<td>Promote</td>
</tr>
<tr>
<td>-------------</td>
<td>----------------------------------------------------------------------</td>
<td>------</td>
<td>-----------</td>
<td>-------</td>
<td>------------</td>
<td>---------</td>
</tr>
<tr>
<td>04/15/2015</td>
<td>Austin is the #1 city that spends the most on concert tickets. Who’d of thought?</td>
<td>🎵</td>
<td>25</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>04/16/2015</td>
<td>The ACM Awards will be held at the AT&amp;T Stadium in Arlington on April 19th.</td>
<td>🎵</td>
<td>21</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>04/16/2015</td>
<td>Britney Spears and Iggy Azalea are working on a new song that's set to come out on May 5th.</td>
<td>🎵</td>
<td>17</td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>04/16/2015</td>
<td>Watch Rihanna's new music video for American Oxygen, which touches on some issues America faces.</td>
<td>🎵</td>
<td>14</td>
<td></td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>04/16/2015</td>
<td>Can We Guess Your Personality Based On Your Taste In Music?</td>
<td>🎵</td>
<td>32</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>04/16/2015</td>
<td>Austin promotion company. Transmission Events, has expanded to a venue in the San Antonio area.</td>
<td>🎵</td>
<td>30</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>04/15/2015</td>
<td>Who's ready for some new Missy Elliot??</td>
<td>🎵</td>
<td>23</td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>04/15/2015</td>
<td>Streaming: the future of the music industry, or its nightmare?</td>
<td>🎵</td>
<td>23</td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>04/02/2015</td>
<td>Bella who? Robert Pattinson and FKA twigs get Hitched brought to you by T-Pain.</td>
<td>🎵</td>
<td>29</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>04/02/2015</td>
<td>PAWS Press Play, INC. shared KEKX 97.9 The Box's photo.</td>
<td>🎵</td>
<td>8</td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>04/02/2015</td>
<td>Ryan Gosling thinks you should take our survey. We agree!</td>
<td>🎵</td>
<td>24</td>
<td></td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>04/01/2015</td>
<td>If you haven't taken our short survey, please do so now. We want to get to know you, your taste in music.</td>
<td>🎵</td>
<td>24</td>
<td></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>04/01/2015</td>
<td>Selena, 20 Years After Her Tragic Death.</td>
<td>🎵</td>
<td>21</td>
<td></td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>03/30/2015</td>
<td>Spotify's newest competition, Tidal, opened today.</td>
<td>🎵</td>
<td>17</td>
<td></td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

**When Your Fans Are Online**

Data shown for a recent 1-week period. Times of day are shown in your computer's local timezone.

**Days**

<table>
<thead>
<tr>
<th>Sun</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thu</th>
<th>Fri</th>
<th>Sat</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>38</td>
<td>36</td>
<td>38</td>
<td>38</td>
<td>38</td>
<td>38</td>
</tr>
</tbody>
</table>

**Times**

- Midnight: 0:00 am
- 3:00 am: 3:00 am
- 6:00 am: 6:00 am
- 9:00 am: 9:00 am
- Noon: 12:00 noon
- 3:00 pm: 3:00 pm
- 6:00 pm: 6:00 pm
- Midnight: 12:00 midnight

- 0:00 am: 0:00 am
- 3:00 am: 3:00 am
- 6:00 am: 6:00 am
- 9:00 am: 9:00 am
- Noon: 12:00 noon
- 3:00 pm: 3:00 pm
- 6:00 pm: 6:00 pm
- Midnight: 12:00 midnight
Where Your Page Likes Happened
The number of times your Page was liked, broken down by where it happened.

Post Reach
The number of people your post was served to.

Likes, Comments, and Shares
These actions will help you reach more people.
<table>
<thead>
<tr>
<th>Country</th>
<th>Your Fans</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States of America</td>
<td>53</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>City</th>
<th>Your Fans</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Marcos, TX</td>
<td>17</td>
</tr>
<tr>
<td>Austin, TX</td>
<td>9</td>
</tr>
<tr>
<td>San Angelo, TX</td>
<td>7</td>
</tr>
<tr>
<td>Houston, TX</td>
<td>4</td>
</tr>
<tr>
<td>Navasota, TX</td>
<td>3</td>
</tr>
<tr>
<td>Mesquite, TX</td>
<td>1</td>
</tr>
<tr>
<td>Humbleville, TX</td>
<td>1</td>
</tr>
<tr>
<td>Nashville, TN</td>
<td>1</td>
</tr>
<tr>
<td>Killeen, TX</td>
<td>1</td>
</tr>
<tr>
<td>Lubbock, TX</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language</th>
<th>Your Fans</th>
</tr>
</thead>
<tbody>
<tr>
<td>English (US)</td>
<td>51</td>
</tr>
<tr>
<td>English (UK)</td>
<td>2</td>
</tr>
</tbody>
</table>
Social Media Reports

GROUP NAME: PAWS Press Play
STUDENTS IN GROUP: Q’Anteria Roberson, Jake Samaniego, Tyler Wimberly
Report developed and submitted by: Q’Anteria Roberson
Reports Due Date: March 31; April 7; April 14; April 21

SOCIAL MEDIA PLATFORM: FACEBOOK (or TWITTER) Overview Reports

- From date you posted the page to Tuesday, March 24, 2015 – twenty-one (21) days
- From Wednesday, March 25 through Monday, March 30, 2015 – six (6) days
- From Tuesday, March 31 through Monday, April 6, 2015 – five (5) days
- From Tuesday, April 7 through Monday, April 13, 2015 – five (5) days
- From Tuesday, April 14 through Monday, April 20, 2015 - five (5) days

Reporting Period includes dates from March 3, 2015 to March 21, 2015:

How many page “likes” do you have this week?

This week we have a total of 8 page likes.

How well is the post reach doing compared to last week?

In comparison to last week, our post reach has increased over 100%. We are only reaching 11 people at this point, but this is a tremendous improvement because last week, our posts were not reaching anyone.

Based on reach and “likes” which post performed best?

- Date and content:
  - On March 24, 2015, we shared a post that featured a Texas State Acting Alum who premiered at SXSW. This post performed the best as it reached a total of 12 people and 2 additional people engaged in the post by liking it.

What does it mean to your group?

For our group, this post created more engagement and recognition of our page. We are also establishing relationships with people by posting relatable and interesting content. This allows us to create a larger audience base and reach more people, which in turn make people more aware of our research topic.

What are your “Suggested Pages to Watch”?

As of right now, we do not have any suggested pages to watch. I suspect this is because our page is fairly new and we have not created a strong online presence yet.

Likes

Since you posted the FB page _____, how many new likes did you gain?

Since March 3, 2015, we have gained 8 new likes.

How much engagement did you report for this week?
Our engagement improved quite a bit. We received a total of 9 likes on our posts.

Visits
What can you do to improve this metric?

I believe time of day will improve engagement on posts. We need to figure out key times to post as well as make sure that all of the material that we post is very interesting and will engage our audience.

Reach
Total reach: When did the highest amount of post reach happen? Day, time of day, number

Our highest post reach occurred March 4, 2015 at 3:05 p.m. We reached a total of 35 people.

Posts
What are some of the best days and times to post content based on when your fans are online?

According to when our fans are online, the best time to post are week days during the late afternoon.

Shares
Which are the most shared posts in your page?

We currently do not have any post that were shared by visitors.

Comments on your FB page
What are some of the best days and times to receive comments?

We currently do not have any posts that we commented on.

People
Where are most of your fans located?

Most of our fans are located in San Marcos, Texas.

Briefly describe the page demographics:
We generally have a higher female following than male. 73% of our fans are women while only 27% are men. As far as age demographic goes, we have reached the most people falling between the ages of 18 and 24. This is true in both men and women.

Top two cities to focus?:

Our top two cities to focus on are San Marcos and Austin, Texas as these two cities are where the majority of our fans are located.
**Behavior**
What do the metrics tell you about how the visitors are behaving on this page?

Visitors seem to be more interested in liking posts rather than sharing or commenting on them. Also, a large number of visitors view our posts, but do not engage in them.

---

**Editorial Content for this time period was prepared by student Q’Anteria Roberson.**

<table>
<thead>
<tr>
<th>Content posted for this period:</th>
<th>Number:</th>
<th>Posted by student _____:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photos with captions</td>
<td></td>
<td>Q’Anteria Roberson</td>
</tr>
<tr>
<td>Photos</td>
<td></td>
<td>Q’Anteria Roberson</td>
</tr>
<tr>
<td>Videos</td>
<td></td>
<td>Q’Anteria Roberson</td>
</tr>
<tr>
<td>Shares from other sources</td>
<td>3</td>
<td>Q’Anteria Roberson</td>
</tr>
<tr>
<td>Relevant Links</td>
<td>3</td>
<td>Q’Anteria Roberson</td>
</tr>
<tr>
<td>Articles of interest</td>
<td>3</td>
<td>Q’Anteria Roberson</td>
</tr>
<tr>
<td>News on your topic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fun Facts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week or Month of (your topic)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>o Example: SXSW, Earth Day; Lent; Roberson</td>
<td>1</td>
<td>Q’Anteria</td>
</tr>
<tr>
<td>o “San Antonio’s Fiesta”; TSU events And concerts, lectures and sports; your birthdays…, be creative!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Questions to engage the audience</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quotes from famous people</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Others… Survey</td>
<td>2</td>
<td>Q’Anteria Roberson</td>
</tr>
<tr>
<td>Roberson</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
MC3360 Section 255, Spring 2015 ---- RESEARCH GROUP PROJECT

SOCIAL MEDIA PLATFORMS MANAGEMENT REPORT

GROUP NAME: Paws Press Play

STUDENTS IN GROUP: Q Roberson, Jake Samaniego, Tyler Wimberley

Report developed and submitted by: Tyler Wimberley

Reports Due Date: March 31; April 7; April 14; April 21

SOCIAL MEDIA PLATFORM: FACEBOOK (or TWITTER) Overview Reports

- From date you posted the page to Tuesday, March 24, 2015 – ____ days
- From Wednesday, March 25 through Monday, March 30, 2015 – six days
- From Tuesday, March 31 through Monday, April 6, 2015 – five days
- From Tuesday, April 7 through Monday, April 13, 2015 – five days
- From Tuesday, April 14 through Monday, April 20, 2015 – five days

Reporting Period includes dates from March 31 to April 6:

How many page “likes” do you have this week?

4

How well is the post reach doing compared to last week?

Up 91.1%
Based on reach and “likes” which **post performed** best?

- Date and content **04/02/15** Ryan Gosling meme saying “Hey girl, take this survey”

What does it mean to your group?

- Engagement, Recognition, Topic Awareness, Relationships creation, content quality, good social media platform management, other?

What are your **“Suggested Pages to Watch”**? **Rolling Stones, Capital Records, Spotify**

**Likes**

Since you posted the FB page, how many new likes did you gain? **51**

How much engagement did you report for this week? **16 people engaged, down 66.7%**

**Visits**

What can you do to improve this metric? **Post more and engage more with our audience**

**Reach**

**Total reach:** When did the highest amount of post reach happen? Day, time of day, number **04/02/15, 2:40 PM, 28**

**Posts**

What are some of the best days and times to post content based on when your fans are online? **Thursday, Friday, or Saturday and noon til 10 PM**
Shares

Which are the most shared posts in your page?

Our survey

Comments on your FB page

What are some of the best days and times to receive comments?

not enough comments to get this data

People

Where are most of your fans located?

Texas

Briefly describe the page demographics: 75% of our likes are women, while the other 25% are men.

Top two cities to focus?

San Marcos and Austin, TX

Behavior

What do the metrics tell you about how the visitors are behaving on this page?

Editorial Content for this time period was prepared by student Q Roberson, Jake Samaniego, and Tyler Wimberley

Content posted for this period: Number: Posted by student

1. Selena, 20 Years After Her Tragic Death – Article (04/01/15)

Number: 1 Like, 20 People Reached

Student: Q Roberson
2. Group’s survey – Survey (04/01/15)
Number: 23 People Reached, 3 Post Clicks
Student: Q Roberson

3. Ryan Gosling thinks you should take our survey – Photo w/ survey link (04/02/15)
Number: 5 Likes, 22 People Reached, 3 Post Clicks
Student: Q Roberson

4. Photo shared from KBXX 97.9 – Photo (04/02/15)
Number: 7 People Reached
Student: Q Roberson

5. FKA Twigs and Robert Pattinson Are Engaged – Article (04/02/15)
Number: 28 People Reached, 1 Post Click
Student: Jake Samaniego

6. Streaming the future of the music industry, or its nightmare? – Article (04/05/15)
Number: 22 People Reached
Student: Tyler Wimberley

7. Pharrell Williams Is Working On Missy Elliot’s New Album – Article (04/05/15)
Number: 1 Like, 22 People Reached
Student: Tyler Wimberley
8. **Link to Transmission Events – Promotion (04/06/15)**

Number: 24 People Reached, 3 Post Clicks

Student: Jake Samaniego

9. **Can We Guess Your Personality Based On Your Taste In Music – Quiz (04/06/15)**

Number: 24 People Reached, 2 Post Clicks

Student: Tyler Wimberley

10. **Rihanna’s Newest Music Video American Oxygen Came Out On Tidal & It’s Pretty Much a Political PSA – Link to Music Video (04/06/15)**

Number: 12 People Reached, 5 Post Clicks

Student: Tyler Wimberley
GROUP NAME: PAWS Press Play

STUDENTS IN GROUP: Q’Anteria Roberson, Jake Samaniego, Tyler Wimberley

Report developed and submitted by: Q’Anteria Roberson

Reports Due Date: March 31; April 7; April 14; April 21

SOCIAL MEDIA PLATFORM: FACEBOOK (or TWITTER) Overview Reports

- From date you posted the page to Tuesday, March 24, 2015  - ____
  (___) days

- From Wednesday, March 25 through Monday, March 30, 2015  – six
  (6) days

- From Tuesday, March 31 through Monday, April 6, 2015  – five
  (5) days

- From Tuesday, April 7 through Monday, April 13, 2015  – five
  (5) days

- From Tuesday, April 14 through Monday, April 20, 2015  – five
  (5) days

Reporting Period includes dates from April 7, 2015 to April 13, 2015:

How many page “likes” do you have this week?
As of this week, we have a total of 53 likes.

How well is the post reach doing compared to last week?
This post reach is down since last week. It has gone down 55.3%.

Based on reach and “likes” which post performed best?
- Date and content: The post that performed the best was a share from the Austin City Limits Music Festival (ACL). The post included a link and an interactive map for users. The post reached a total of 25 people.

What does it mean to your group?

- Engagement, Recognition, Topic Awareness, Relationships creation, content quality, good social media platform management, other?
  - This post aided in recognition of our page. It also had great content quality because it linked to a major music festival site.

What are your “Suggested Pages to Watch”?

We currently do not have any suggested pages to watch.

Likes

Since you posted the FB page on March 19, 2015, how many new likes did you gain?
  - We have gained 53 new likes since posting the Facebook Page.

How much engagement did you report for this week?

  - We reported 6 people engaged this week. This is down 45.5% since last week.

Visits

What can you do to improve this metric?

We can post more interactive material to improve this metric.

Reach

Total reach: When did the highest amount of post reach happen? Day, time of day, number: The highest post reach happened on Friday around 9 p.m. reaching 25 people.
**Posts**

What are some of the best days and times to post content based on when your fans are online? The best times to post online are late evenings and the best days to post are on the weekends, specifically Fridays according to when our fans are online.

**Shares**

Which are the most shared posts in your page?

During this week, no posts have been shared from our page.

**Comments on your FB page**

What are some of the best days and times to receive comments?

During this week, no comments have been made on any of our posts.

**People**

Where are most of your fans located?

__Texas__

Briefly describe the page demographics: __75% of our likes are women__, while the other __25% are men__

Top two cities to focus on?

Marcos and Austin, TX

**Behavior**

What do the metrics tell you about how the visitors are behaving on this page?

*Editorial Content for this time period was prepared by student Q Roberson, Jake Samaniego, and Tyler Wimberley*
1. Austin is the #1 City that spends the most on concert tickets. Who’d of thought?
Number: 25 People Reached, 3 Post Clicks (4/13/15)
Student: Jake Samaniego

2. The ACM Awards will be held at the AT&T Stadium in Arlington on April 19th!
Number: 21 People Reached, 2 Post Clicks (4/9/15)
Student: Tyler Wimberley

3. Britney Spears and Iggy Azalea are working on a new song that’s set to come out on May 5th.
Number: 17 People Reached, 0 Post Clicks (4/9/15)
Student: Tyler Wimberley
VIII. Limitations of the Research

The limitations that the research group encountered started with the survey. It was
difficult for the group to get 100 participants to complete the survey although the
survey was heavily promoted. Secondly, the research group also wanted to
conduct more in-depth interviews but found it difficult to make contact and
schedule a date with the interviewees. In addition to this, the research group did
not obtain as much exposure on social media as they had hoped. Although these
limitations were not very serious, they still had an effect on the overall results of
the research.

IX. Managerial Implications

With the evolution of the music industry, radio has changed tremendously. Its
audience has decreased and shows a pattern of continued loss of listeners.
However, the evolution of the music industry may not be the only factor in this.
The advancement of technology and availability of instant, custom music, the
introduction of more and more advertisements on radio and the way radio
programs are structured have also played a role in the decline of radio. To further
this research, it would be best to reach a larger audience of people and create a
survey which determines the listening habits and tendencies of people between
the ages of 12-24 as these are the ages that listen to less and less radio every year.
To determine the best way to get the listeners back, the researcher must first understand what drove them away from radio.
X. Analysis and Results

The researchers started with 3 essential research questions and after completing the research, they were able to answer all of them.

**RQ1: Where are listeners getting their music from, if not the radio?**

According to our survey results, 78.4% of listeners get their music from music apps. These music apps include Pandora and Spotify. Of the survey participants, 65.9%, still listen to traditional AM/FM radio and considered radio to still be their main source of music. 54.5% of our participants reported that they turn to online streaming sites such as YouTube for music. ITunes was a popular music outlet with 50% of the survey participants. Finally, “21.6% of participants chose “other” as their musical outlet and stated that they listen to CDs, watch MTV and BET and listen to satellite radio such as Sirius XM for music.

**RQ2: How can radio stations make changes to gain a larger base of listeners?**

According to our survey participants, the main reasons they do not listen to radio is because the music played on traditional radio stations is often old and repeated. In addition to this, participants reported that they never hear the song they are in the mood for on the radio, so they turn to their music apps or online streaming where they are able to instantly hear the song they are thinking of. These are a few changes that radio stations could make to gain a larger base of listeners. By simply playing newer music more frequently and avoiding constant repetition, radio station could gain a larger audience.

**RQ3: Do the advertisements played on radio stations affect listeners?**
According to the survey results, listeners do not enjoy the frequent advertisements of radio. It was listed by several participants as they many reason as to why they choose not to listen to traditional radio. Listeners look for music instantly and because traditional radio plays so many advertisements, people are more likely to look to other places to get music without the constant interruptions. It is certain that the advertisements played on radio stations affect listeners.

After completing their research, the group found that radio is on a decline. Everyday people are turning to other, more advanced and convenient forms of music outlets. People now use their phones, MP3 players and even prefer satellite radio to traditional AM/FM radio. The group also found that advertisements are now affecting listens and driving them away. As far as the way radio represents genres, the group found that more radio stations today tend to play several genres of music rather than focusing on one specific genre, in hopes of attracting a broader audience. This is a helpful tactic for radio stations.
XI. Appendix

Article #1: Exposure to Radio

Database Name: Wiley-Blackwell

Journal Title: International Encyclopedia of Communication

Author: Holger Schramm

Date Published, Volume and Issue Number: 2008, no issue or volume number

Length: 1 page

Summary: The industrialization of radio has allowed people to consume radio while doing other activities such as driving and working. Different genres target different demographics of people and because of this, radio stations work to make their programs target specific audiences. This information is valuable to our research topic because it gives insight to the changes in radio and its genres and how radio stations attempt to reach certain audiences of people according to the genre of music that is played on the station.

Exposure to Radio

Holger Schramm

Subject Communication and Media Studies » Communication Studies

Media Studies » Media Production and Content

Media System » Broadcasting

DOI: 10.1111/b.9781405131995.2008.x
Radio is the medium with the highest relevance for media users in daily life – at least with respect to the amount of exposure time (→ *Radio: Radio: Social History*). In western industrialized countries, people listen to radio for about three hours each day, with about 80 percent of daily reach (*Table 1*).

**Table 1  Exposure to radio in selected countries**

<table>
<thead>
<tr>
<th>Country</th>
<th>Daily reach (%)</th>
<th>Listening duration (min)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poland</td>
<td>77.4</td>
<td>325</td>
</tr>
<tr>
<td>Germany</td>
<td>81.8</td>
<td>218</td>
</tr>
<tr>
<td>UK</td>
<td>80.2</td>
<td>205</td>
</tr>
<tr>
<td>France</td>
<td>83.6</td>
<td>191</td>
</tr>
<tr>
<td>Romania</td>
<td>46.4</td>
<td>191</td>
</tr>
<tr>
<td>Spain</td>
<td>56.0</td>
<td>185</td>
</tr>
<tr>
<td>Italy</td>
<td>67.8</td>
<td>182</td>
</tr>
<tr>
<td>USA</td>
<td>76.9</td>
<td>180</td>
</tr>
<tr>
<td>Sweden</td>
<td>77.5</td>
<td>163</td>
</tr>
<tr>
<td>Switzerland (German part)</td>
<td>93.1</td>
<td>131</td>
</tr>
</tbody>
</table>

*Source: IP Networks (2002)*

Radio consumption has decreased massively since the beginning of the twenty-first century, especially among people under the age of 40, due to the increasing use of mobile music media like MP3 players (*Schramm 2006*). About 90 percent of the radio consumption occurs while people pursue other activities at the same
time, such as eating, working at home (e.g., cleaning, cooking, ironing), working outside home (e.g., gardening, office work), or car driving. For instance, 85 percent of US Americans listen to the radio during morning drive time (6 a.m. to 10 a.m. weekdays), and 80 percent listen during afternoon drive time (3 p.m. to 7 p.m.; MacFarland 1997). Studies have shown that radio music listening can positively affect reaction time during simple routine driving (for example, monotonous driving on a highway) and negatively during difficult, demanding driving (for example, in heavy city traffic). In addition, loud music can lead to driving faster, while slower music can lead to improving reaction time in dangerous situations. If a driver experiences music as pleasant, the number of driving mistakes is often reduced.

Besides the central function of accompanying other activities in order to ease workload, to abridge time, and to compensate monotony, primarily emotional motives can be identified in radio use (MacFarland 1997; Rubin & Step 2000; Schramm 2006; → Affects and Media Exposure). To these belong mood regulation (→ Mood Management), stimulation of excitation, activation versus damping/catalyzing of excitation, abreaction, relaxation (→ Excitation and Arousal), wallowing in memories, distraction, day dreaming (→ Escapism), social belonging, affiliation (→ Social Identity Theory), distinction, social comparison (→ Social Comparison Theory), → parasocial interactions and relationships, social alternative, and → information seeking and life assistance (→ Audience; Audience Research).

FORMATS AND MUSIC CONFIGURATIONS
The main motive for turning to radio and the primary content of most radio programs is music (aside from news and talk radio) with a music portion, on average, of about 70 percent. According to MacFarland (1997), the most popular music format is *adult contemporary* (AC) with a target group aged between 25 and 49 years. Its features are hits from the 1980s and 1990s and current hits, primary melodic pop and rock songs, an extensive playlist, and a moderate/reserved young presentation/moderation. Its variations are “hot AC,” “soft AC,” and “oldie base AC.” The format *contemporary hit radio* (CHR) targets teenagers and young adults between 14 and 29 years. It plays current top-40 hits, has a very small playlist, variance in music genres only according to the formation of the charts, and a young, fresh presentation/moderation. Its variations are, among others, “mainstream CHR,” “dance-oriented CHR,” and “rock-oriented CHR.” The format *rock/album oriented rock* (AOR) was created as a backlash against the CHR formats. Its target group consists of higher educated people aged 18 and older. It plays progressive rock music, mainly album songs that have never been in the charts. The presentation/moderation style is unobtrusive and factual. The *oldies/gold* format is mostly concentrated on songs from one specific decade, e.g., songs from the 1940s and 1950s (rock ‘n’ roll), the 1960s (beat), or the 1970s (disco). The target group is at least 30 years old, depending on the music genre/decade. Further common formats include “country,” “urban contemporary,” “Hispanic,” “Classic,” and jazz (→ *Audience Segmentation*).
In order to create music programs compatible with large groups of people, the degree of complexity of radio music must remain rather low (Barnes 1989; Ahlkvist & Fisher 2000); consequently, music research conducted by radio stations remains rather simple (Schramm et al. 2002). One can assume that most radio stations would rather offer music programs at the lowest common complexity level and risk boring the audience than overtax and possibly lose them (Schramm 2006). Because of the fact that “activation” diminishes when people listen to a series of titles with a similar complexity level, radio programmers take certain tonal-structural contrasts between the titles into account when putting together radio programs, specifically changes between fast, more activating, and slow, more calming titles (MacFarland 1997). A radio program can be diversified by changes between music genres, as far as the format allows (for example, switching between pop, rock, soul, rhythm and blues, hip hop, etc.), female and male singers, pure instrumental and vocal, fast/activating and slow/calming songs, old and new songs, text languages, well-known and unknown songs, and changes in the song's mood, for example changes between happy and sad songs.

LISTENING MODES

Music listening is composed of cognitive, affective, and behavioral elements; in other words, it is determined by mental/intellectual elements (music structure, composition idea, and construction), psychological-emotional elements (sound, sensual stimulation), and physical elements (rhythmic components). Roughly, we differentiate between intentional/concentrated and unintentional/distracted listening, whereas most radio listening can be assigned to the latter. Moreover,
music research has identified quite a number of different listening modes
(Schramm 2006).

“Motor or kinetic listening” is associated with bodily movements while
“compensatory listening” leads to repression of unpleasant moods. “Physiological
listening” comes along with physical reactions such as goose bumps. Listening is
called “diffuse or vague listening” when the audience member performs other
activities parallel to listening to the radio. Other forms include “emotional
listening” (associated with emotional abandonment to music), “sentimental
listening” (associated with memories of past experiences), “associative listening”
(associated with visual concepts or images), and “distanced listening” (associated
with analytical, evaluating attitudes). The mode of radio use can be composed of
different listening modes at the same time, e.g., analytical listening can positively
influence the intensity of emotional listening and vice versa.

AUDIENCE TESTS

Because of individual differences in abilities and capacities in the perception of
music, it is very difficult to develop radio programs which will be favorably
evaluated and used regularly by a large group of people (→ Information
Processing). Nevertheless, radio stations try to reach this ambitious goal by
relying on standardized music research (Fletcher 1987; Balon 1990; → Test
Theory). This research is primarily assigned to check the acceptance of each song
and to avoid audience switching to competitor stations. Within the music research
of commercial stations, two kinds of music tests stand out: telephone
surveys/“call-outs” and audience/auditorium tests.
Telephone → **Surveys** are faster and more favorable, and are preferred by most radio stations. Every week or at least every two weeks, 30–50 music titles in the form of **hooks** (salient excerpts from a title with a length of approximately 8–12 seconds and with the highest presumed recognition value, most often from the refrain) are played over the phone to approximately 100–200 people randomly selected from the target group (→ **Sampling, Random**). The sample judges every title along several **evaluative criteria**. As a rule, these criteria involve three aspects: familiarity (“Have you heard this title before?”), pleasure (“How do you like this title?”), and saturation (“Would you like to hear this music title on your favorite radio program more often?”).

In the case of **saturation** (or “burnout”), listeners are asked whether they hear these titles too often. In telephone surveys in particular, the test titles are those that receive very frequent airplay, and therefore have a high rotation rate, where saturation tendencies are more likely to occur. Telephone surveys have the advantages of quickly gauging the mood changes of listeners and of continuously observing music title developments over short intervals. Accordingly, radio programmers can include or exclude titles with certain characteristic values of current interest from their playlists. Off and on, radio researchers ask additional questions that go beyond the three above-mentioned criteria. For example, they inquire about **station affinity** (“To which radio station does the title fit?”), emotional expression of the music, or the desired time of the day during which the music should be played.
In data analysis the researchers compile the results from the three criteria (familiarity, pleasure, and saturation) in a so-called “power score” and, through combination with media use data by socio-demographic variables, create target-group-specific title indexes that indicate which title is preferred by which group of listeners. Enriched with additional information about various music parameters, such as music genre, tempo, instrumentation, gender of the performer, lead-in time to the beginning of singing, title length, the way the title ends (“cold” = abrupt end; “cold fade/quick” = quick fade-out; “fade” = slow fade-out), and the desired rotation, the data are fed into the data banks. Based on these data, special computer programs such as “Selector” compute music programming lists that target a specific group of listeners. Subsequently, a music editor has to revise these lists in ways that guarantee a harmonious music program reflecting the philosophy of the radio station.

The second method, audience or auditorium tests, costs more and, for this reason, is funded only once or twice a year by radio stations. For audience tests, a group of up to 300 persons is recruited (in most cases reflecting the socio-demographic composition of the target group) and invited to a large auditorium like a movie theater or hotel hall. There they listen to hundreds of music titles in the form of hooks and evaluate them according to the criteria mentioned above. The group listens to the titles either together on a stereo set (here mutual distractions and possible group behavior limit the validity of the data) or they listen to the titles in an individual random sequence through headphones. In the first phase, sequence effects are neutralized by playing the titles in reverse order (the mirror image
method) to a second group of the same size. Such audience tests work well in testing large parts of the playlist, as well as those titles that do not appear on the highest rotation. They also have the advantage of generating a great amount of data in a short time and improving the sound quality of the hooks, or, if headphones are used, optimizing that sound quality, as compared to telephone interviews.


References and Suggested Readings


Blackwell Reference Online. 09 February 2015

<http://www.communicationencyclopedia.com/subscriber/tocnode.html?id=g9781405131995_chunk_g978140513199510_ss62-1>
Article # 2: Radio: Social History

Database Name: Wiley-Blackwell

Journal Title: International Encyclopedia of Communication

Author: Chris Priestman

Date Published, Volume and Issue Number: 2008, no volume or issue number

Length: 1 page

Summary: This article takes a look at the history of radio and explains what has shaped radio over time. This article will be essential in our research because from it, we are able to better understand how the changes of radio over time have shaped the way genres are represented on the radio. It also gives specific events in history that and dates that affected radio and its representation of genres.

Radio: Social History

Chris Priestman

Subject History

Communication and Media Studies » Communication Studies

Media System » Media History

DOI: 10.1111/b.9781405131995.2008.x

The introduction of → Radio broadcasting during the 1920s released a tide of social changes, which have profoundly affected every society in the world, changes that have subsequently been amplified by → Television and information and communication technology (→ Television: Social History; Information and
By the end of the twentieth century these electronic media had become so embedded in social, political, and economic processes that it is hard today to conceive of a world without their influence. Their defining characteristic as public media is that they provide systems for communicating simultaneously with large, geographically dispersed audiences via pathways that are immediate and capable of delivering messages live: they abolish the delay between production and reception inherent in all earlier public media. Their combined effect has been greatly to accelerate the formation and shaping of cultural consciousness within societies (Hilmes 1997). They provide mechanisms of continuous reference and comparison by which individuals perceive their relationships beyond their immediate private sphere. The few social groups yet to be reached by radio have nevertheless felt the effects of communications-driven political and economic change indirectly.

THEORETICAL FRAMING

The social history of radio occupies a small proportion of the literature in comparison with film, print, television, or the Internet (Printing, History of). The systematic study of the mass media gained momentum in the 1960s and 1970s, by which time, despite the far greater worldwide ownership of radio receivers, the social impacts of television were preoccupying the industrialized nations. Subsequently the theorization of the Public Sphere has been influential in attempts to discern (1) how each component of the mass media influences social change, and (2) which forces are dominant in shaping each medium: economic, political, or technological (Habermas, Jürgen).
Radio's social history can be traced through a number of marked stages, arising from changes that are either *endogenous* (i.e., internal to the radio industry and typically driven by advances in technology) or *exogenous* (i.e., due to alterations in external conditions of culture, economy, or politics that force change on the radio world). The manner and pace of these developments has varied from continent to continent according to relative wealth and stage of industrialization (*→ Communication Inequality*).

**INHERENT ADAPTABILITY**

The facilities and institutions for systematic public broadcasting began to emerge in Europe and North America from 1922. The history of radio since then has been remarkable for the variety of uses and listening locations to which the radio receiver has been successfully adapted. Many authors have observed that the source of the medium's adaptability and enduring social role lies in its paradoxical offer to the listener of both a highly personal choice of aural accompaniment to private life and, simultaneously, a means of participation in the shared experience of a tangible public community of concurrent listeners (e.g., *Douglas 1999*). Key illustrations of the significance of this personal/public engagement can be found in the field of health information: messages about personal health matters have been embedded in a variety of programming, their potency being attributed to the combined effect of preserving the anonymity of the listener, while normalizing their isolated experience (*→ Health Communication and Journalism*).

**EARLY POLITICAL AND ECONOMIC SHAPING**
In its initial development radio was a point-to-point system, transmitting in Morse code and then, following the first demonstration in 1906, via the human voice (→ Telegraph, History of). It was rapidly adopted as a means of sending messages, “one to few,” by the military and civilian emergency and other services. Although outside radio’s mass communications role, the numerous social impacts these nonpublic applications cannot be overlooked, be these via extensions to military capability or to the effectiveness of civilian rescue and policing.

The social significance of the pre-1920s era of radio lay less with either its content or the numbers of listeners, but in the sense of expectation it created in the popular imagination at the idea of what might be achievable in a world where voices could be transmitted through the ether; early electronics manufactures envisaged new business opportunities; owners of newspapers and organizers of live entertainments saw a threat to their livelihoods and responded defensively; governments realized the need for new systems of regulation to decide who would be allowed to communicate what and to whom (→ Radio Broadcasting, Regulation of). The first decision to fundamentally shape radio for the twentieth century was that, for the general public, it would be a one-way medium with government agencies licensing companies or consortia to transmit on given frequencies. The manufacturers built receivers accordingly. The second pivotal decision, which has shaped the subsequent development of all broadcasting, was to determine how to fund radio services. European nations favored a public service model in which a national broadcast network would be funded from the
public purse or, as in the case of the → BBC in the UK, from an annual license fee attached to the ownership of a radio receiver; while America opted for a commercial model in which privately owned broadcasters fund their competing services through on-air advertising (→ Public Broadcasting Systems; Public Broadcasting, History of).

POTENCY OF RADIO MESSAGES

In these parallel models, from the late 1920s and into the 1930s, the mains-powered “wireless” found its place at the heart of the domestic living space of an increasing proportion of households across North America, Europe, New Zealand, and Australia. In the period leading up to 1939 further aspects of radio's position in the public sphere were established: the different funding models placed different emphasis on the proportions of information, entertainment, and education they broadcast, with the imperatives of winning advertising inclining the commercial model toward entertainment while the underpinning ideology of the public service model attached higher importance to radio's educational role; transmission was often confined to a particular limited number of hours in the day; radio's close relationship with the commercial recording industry was established as playing their recorded products on air began to drive sales – of gramophone discs and players as well as radios.

During the lead-up to World War II, as radio ownership continued to increase, its importance as a potent propaganda tool became sharply evident. The imperial nations of the day invested in increasingly powerful transmission technologies in order to reach their colonies and allies overseas (→ BBC World Service).
Significantly, radio was then the only mass medium able to reach pre-literate audiences, a fact that clearly framed the spread of state-sponsored “external” radio services from the 1930s onwards and, more recently, UNESCO's many local radio development projects (Radio for Development).

Radio broadcasting proved to be of critical importance to both sides during World War II and of greater pervasive and persuasive influence on public opinion than the press. Among the complex of factors involved were: the rapid provision of news perceived as authoritative and up to date, including occasional “as live” reports from the front line using early mobile recording equipment; recognition by political leaders that talking “direct to the nation” had real impact on morale; and recognition also of the power of musical, comic, and dramatic entertainment to foster a sense of belonging and unity among a national audience. While radio has not occupied quite such a singular role in subsequent national crises in western nations, its power to influence the collective actions of listeners continues to be evident, for example through the catalytic role attributed to particular radio broadcasters in fomenting the Rwandan genocide of 1994 (Kellow & Steeves 1998) or the overthrow of the Milosevic dictatorship in Yugoslavia in 2000 (Collin 2004).

SHIFTING LISTENING PATTERNS POST-WORLD WAR II

During the 1950s endogenous and exogenous factors forced a radical shift in radio's position in listeners’ lives, which enabled it to become a major facilitator of the processes of post-World War II political democratization and social change in the west. The key technological innovation was the mass manufacture of
transistors, which made the new receivers both portable and cheap to buy
(→ Radio Technology). For rural and less developed societies with little or no
access to mains electricity the availability of affordable battery-powered radios
created a surge in radio listening and in many such parts of the world it remains
the dominant mass medium. With portability the choice of station became a
personal matter: radio could now go with the individual listener, including –
importantly – in the car; as a direct consequence the demand for ever more
culturally and demographically differentiated stations grew. The major exogenous
co-factors were closely associated: first, the postwar economic boom brought with
it the rapid rise in disposable income in the industrialized nations, which in its
turn transformed the economic and cultural environment into which radio stations
broadcast; second, television began rapidly to supplant the wireless as the
centerpiece of the domestic living space (→ Television: History of). A significant
outcome of this shift was that the fortunes of the radio industry become ever more
closely entwined with those of the record industry such that today the
overwhelming majority of total radio output around the world is of recorded
popular music, catering to individuated tastes (→ Music Industry). Radio’s ability
to reach across cultural boundaries (→ International Radio) has been largely
responsible for the mixing of musical traditions that have given rise to the
proliferation of popular music genres and cultures, from the evolution of rock ‘n’
roll in the southern USA onwards.

The closeness of the radio station's relationship to its listeners, however, has been
built through talk (Scannell 1996). The words and voices of presenters and
contributors define the appeal to audiences both according to social grouping (by class, age, language, etc.) and identification with the locality (→ Broadcast Talk). The arrival of truly portable tape recorders in the 1940s enabled the voices of “ordinary people” to be heard on the radio, expressing opinion and giving glimpses directly into their ways of life: they could be recorded at their places of work, on the streets, and in their homes as components of news reports or as the subjects of documentary exploration. From the late 1960s the radio phone-in emerged as a yet more immediate means of putting listeners on air, paving the way for the “talk radio” genre. Talk radio stations themselves typically describe the verbal sparring between hosts and contributors as entertainment, while critics tend to regard their output as disproportionately influential on public opinion, especially during election campaigns (Hendy 2000).

Toward the end of the twentieth century claims of both music and speech-oriented stations to significant interactivity between presenter and listener became key markers in their social raison d’être: for stations funded by government or license fee, interactivity has become emblematic of their public service; for commercial stations it is key to nurturing the listener identification and loyalty that they sell to advertisers; for “third sector” stations it is central to their representative appeal to supporters and potential donors. It remains to be seen how the twentieth-century constructs of collective identification and station loyalty will fare in the face of the post-1990s proliferation of digital platforms through which radio can now be heard and the accompanying processes of deregulation (→ Convergence of Media Systems; Public Sphere, Fragmentation of).

References and Suggested Readings


Blackwell Reference Online. 09 February 2015

<http://www.communicationencyclopedia.com/subscriber/tocnode.html?id=g9781405131995_chunk_g978140513199523_ss9-1>

Etymologically, then, it is bound up with the idea of generating complex configurations from a basic underlying pattern. The concept of genre is important
to communication research because it designates not only specific kinds of messages, but also their characteristic social uses by audiences.

“Genre” was traditionally used in the arts to categorize texts with reference to their distinctive language and subject matter, such as poetry, drama, and the novel. The literary theorist Mikhail Bakhtin held that the novel – irrespective of the great variety of novels – is one genre (Bakhtin 1981). In this broad sense, short stories and nonfiction forms such as autobiography (usually narrative) and essays (usually non-narrative) all qualify as genres. Other scholarship has understood genres to be types of text within such broad categories of composition. Already in ancient Greece, tragedy and comedy were recognized as genres, being constituents of the wider genre, drama. These categorizations, further, existed alongside other kinds of textual definitions: the epic, for one, was categorized according to its composition as well as key themes such as heroism. In both narrow and wide conceptions of the term, however, genre refers to a set of basic textual patterns that generate many and varied concrete texts. The vast majority of traditional works about genre have aimed to identify such underlying textual formulae (→ Text and Intertextuality).

HISTORY OF THE GENRE CONCEPT

Genre theory effectively stayed in a steady state for 2,000 years after Aristotle's death before accelerating into flux during the twentieth century. Mainly as a result of Aristotle's legacy, genre theory has sought not only to lay bare textual formulae, but also to provide prescriptions. Aristotle's fragmentary observations
in the *Poetics* (c.330 BCE) framed the classic genres in terms of a best practice that could guide the act of composition as well as supporting post hoc evaluation.

After the rediscovery of Aristotle’s works in the late Middle Ages, Renaissance poets and dramatists during the two centuries after 1450 re-envisioned the classical world from within their own spheres of interest. Sir Philip Sidney in his *Defence of Poesie* (1595) invoked a wealth of classical authorities to both defend poetry as such and prescribe a humanist conception of poetry. In the classical and Renaissance periods, genre theories operated with a limited number of genres.

Different kinds of speech were commonly appraised in terms of rhetoric in both periods (→ *Rhetorical Studies*), and genre tended to be associated with written forms, or with those oral forms that had made their way into writing and now often appeared first in writing, such as poetry.

From the Renaissance onwards, print technology in Europe facilitated the growth and diversification of genres such as diaries, confessions, romances, novels, ballads, and newssheets. By the end of the nineteenth century, the novel had fragmented into a multitude of genres, catering to an expanding and increasingly socially differentiated readership. And, in the audiovisual media of the twentieth century – on radio, in film, on television, and in cyberspace – narrative genres flourished in unprecedented amounts and variants.

The most common understanding of genre in the contemporary world focuses on the many popular genres that are consumed in quantities not previously witnessed in history (→ *Popular Communication*). Such genres include romances, thrillers, science fiction, → *soap opera*, and fantasy in the realm of → *fiction*, but also
news, advertising and documentary (Documentary Film): both factual and fictional genres can have narrative form. Furthermore, all these genres are distributed across a range of interrelated media: print, Radio, Television, film, the Internet (Cinema; Intermediality). Also in everyday language, each genre is commonly said to consist of a characteristic “formula.” This understanding may be reinforced by the media themselves when “genre” as a mode of expression and reception is conflated with “format” in the process of production. By the end of the twentieth century, the term served as a shorthand for movie-goers, novel readers, TV viewers, and others to classify and anticipate media texts.

TWENTIETH-CENTURY GENRE STUDIES
The twentieth-century proliferation of genres stimulated genre theory and communication theory that was cognizant of genre. In general, genre theory took a synchronic and formalist perspective. Spread across a number of countries and disciplines in the humanities, this perspective was developed in the work of Vladimir Propp and the Russian formalists; C. K. Ogden, I. A. Richards, William Empson, and F. R. Leavis in Britain; the new criticism, Harold Innis, Marshall McLuhan, and Northrop Frye in North America; the structuralists in France (Structuralism); the Prague linguistic circle in Czechoslovakia; and the Copenhagen School in Denmark – all of whom made direct or indirect reference to the concept of genre. Much of this work, however, especially when couched in terms of “mass culture,” was resolute in its criticism of those industrial classifications of texts that seemed to use genre to package artifacts for mass
consumption. In the writings of formalists, genre became not just a form of textual organization, but a patterning of meaning with critical social implications (→ **Critical Theory**).

The formalist understanding of genre changed when academia began to embrace film as a legitimate object of study. As → **film theory** matured, searching questions were asked of genres, such as whether they were constituted by visual elements (iconography), or by stock situations, or by plot elements; whether the industry repeated formulae by audience sanction, and whether individual *auteurs* were responsible for the construction of meaning also in genre films. Many studies of film as well as print genres such as the western, the thriller, and the adventure story, were indebted to Propp (translated 1958; in book form 1968). His key idea was that some texts have not so much a formula but a *structure* that can be repeated time and again with rather different contents. This might resolve the problem of explaining the variable and changing “content” of texts belonging to the same genre: perhaps “structure” is always the primary carrier of meaning that will ultimately shape the concrete “content” (e.g., **Wright 1975**).

However, the equation of genre with structure proved a dead end as the serious study of popular forms of culture indicated the complexity of, for instance, popular fiction. Two new understandings of genre arose, both of which recognized genre as a far more prevalent phenomenon than had previously been assumed, even before the twentieth century. First, genre should not be reserved to describe “artistic” communications. In everyday communication, speeches, technical instructions, debates, letters to the editor, telephone manner, oaths, new
year resolution lists, road signs, and a whole host of other forms constitute genres, as emphasized by analysts of language and communication (e.g., Martin & Rose 2006). That notion had already been anticipated by Bakhtin, who named these communicative phenomena primary genres (1986, 65). This social reframing of genre was developed by sociolinguistics and → Discourse studies, and became a major growth area in international research.

Second, also regarding “artistic” forms, genre theorists re-emphasized the content of texts as crucially important, not just to the producers of generic texts, but to their consumers. One impetus was contemporary investigations into the responses of audiences for both literature and mass communications, suggesting that readers will bring to texts – including generic ones – much background knowledge. This may make readers largely impervious to the structural messages of texts that academic textual analysis has believed to be implicit and effective (e.g., Seiter et al. 1989). Moreover, such research has established that all texts, even the most lowly, carry a multiplicity of meaning or polysemy that makes them open to interpretation.

FROM TEXTUAL TO SOCIAL GENRES

Some theories of readership still assumed that markedly generic texts were somehow exempt from polysemy, and scholars sometimes seemed to suggest that such texts were, in fact, eternally limited in meaning. The film theorist, Rick Altman, for example, argued that generic texts invite a form of reading that is “short-circuited” (1987, 4). However, as part of the general reorientation of contemporary genre theory toward readers and their social uses of texts, Altman
also explicitly acknowledges the role of the reader in any process of short-circuiting. For Altman (1999), a genre is “made” through the actions of readers who harbour expectations about it. Audiences’ uses of the term “genre” probably grow out of their familiarity with primary genres, as identified by Bakhtin, but also with secondary genres, or the kinds of literary commentary and other discourses that are promulgated by the media industries producing narrative genres. Ultimately, audience expectations are the products not just of secondary publicity or primary genres but of social and cultural knowledge, values, attitudes, emotions, and pleasures.

The idea that a genre is a formula was traditionally paired with a view of genres as self-contained. Yet, clearly, many modern popular genres are hybrid in nature. In addition, some recent work has advocated abolishing strict boundaries between genres in favour of examining what may be “nomadic” tendencies in people's reading of hybrid genres as well as of distinct, yet interrelated texts (Bloom 1996). Such work also implies that, in the multimedia environment of the present, it is important to promote audiences’ awareness of genres and their hybrids as a crucial component of media literacy. In sum, whereas a genre was previously defined by its “formula,” so that an analysis of a generic text could be carried out as an immanent and neutral undertaking, genre now is understood more as an idea or expectation, implemented by readers through readings that are interested and contextual (e.g., Copley 2000).

SEE ALSO:  → Advertising  →  Cinema  →  Critical Theory  →  Discourse  →  Documentary Film  →  Fiction  →  Film Theory
Innis, Harold → Intermediality → Internet → McLuhan, Marshall → Media Literacy → news → Popular Communication → Radio → Rhetorical Studies → Soap Operas → Structuralism → Television → Text and Intertextuality

References and Suggested Readings


This study is aimed to investigate various music genres and the public opinion on how they are rapidly changing the music industry. In order to gain another perspective on this topic, I was able to interview Bianca Flores, who is the marketing manager for a concert production company in Austin, TX called Transmission Events. Transmission Events produces, contracts, markets and develops concerts all in the Austin area as well as several music festivals. Interviewing Bianca was perfect because her job is to market all shows that are contracted by Transmission Events. The research question is how the changing genres of music affected the public’s perception on the music industry. In conducting this research, we hope to get a better insight on the public opinion of music and the rapidly changing industry.

Bianca Flores is currently the Marketing Manager for Transmission Events. Before being hired on with Transmission Events, her previous experienced includes working for public relations firm Giant Noise as an events assistant, marketing for Knuckle
Rumbler and an internship with GEN Austin. Bianca is experienced in marketing campaigns as well as social media through all platforms. In addition to marketing for Transmission Events, Bianca also helps out with marketing for Austin’s Fun Fun Fun Festival, Levitation Festival and Festival Supreme. Austin’s residents have a very rich culture when it comes to live music and Bianca was no exception to that. Her involvement with the music scene and keen intellect in marketing and social media has led her to her current job at Transmission Events. Bianca believes that her marketing expertise combined with experience in the music industry has led her to success within in the industry itself.

During this interview, I asked various questions such as how the company choses what show will be at which venues, how different marketing strategies are used and which social media platform is more important than the other. Bianca stated that the shows are based on audience interests. Since Austin is more of the alternative scene of Texas, Transmission Events aims to attract artists that are up and coming while also including local musical acts for support. On the topic of marketing strategies, it all depends on the artists. While some genres are alternative rock, the company also books hip-hop and metal artists. Research on local communities and fan bases are heavily relied upon in order to create marketing strategies in order to reach fans. Things like lyrics, past shows, personalities of the artists and various other things are taken into consideration when developing ideas.

When asked about social media, all platforms are equally important. One social media platform that stands out from the rest is Twitter because of how interactive it is. Where Facebook and Instagram have limitations, Twitter enables followers to interact
with celebrities, companies and other influencers one on one without having to be part of a large comment chain. Other than that, all platforms are extremely vital for marketing campaigns and audience outreach. The same research that is used for marketing campaigns is also used for social media outreach. Relatively more research goes into specific hashtags and communities on the Internet. Hashtags and specific language can help get people more involved with the upcoming show as well as with the company. This creates brand awareness and company interests and can not only promote the artists but the company as well and what Transmission Events has to offer.

This interview was relevant to our study because we are researching music genres and how they affect individuals. It’s clear that Transmission Events offers a variety of music genres when it comes to shows and that is vital information needed for our research. The information from the interview can help us see how specific marketing campaigns and social media outreach affect the perception of musical genres.

Considering that Austin is extremely multicultural in the music department, there could be a many variables when it comes to genres. In addition to these artists, South By Southwest is here in Austin at the moment and Transmission Events is helping out with shows that would not normally be helped out with. For example, Transmission Events are assisting with shows hosted and sponsored by bigger and larger brand names and partnering with activations in order to promote artists.

In conclusion, the information that I collected in this interview is highly credible because of the source. This information from someone who has worked in the music industry for a while will help our team determine the specifics on genres and how
they can affect a particular audience. In determining this data, we can also see the public’s perception on music that is produced outside of major record labels and/or produced independently or with independent, smaller record labels. We can also identify the growing trend of electronic dance music, which is a non-traditional way of producing music. From a personal observation, I can see that there is an almost equally divided opinion on electric dance music. While some people enjoy it and the fact that there’s a culture surrounding the type of music, there is still many other people who believe that it should not be considered a type of music. With this interview, I believe we can make great progress with this research.
The question of my research project is “How has the industrialization of the music industry affected the way genres are represented on the radio?” For my observation, I decided to listen to three different radio stations and take notes on the things I heard. The radio stations I listened to were Mix 96.1 San Antonio, 98.1 KVET Austin and 98.6 The Beat. I listened to 96.1 and 98.1 for 35 minutes and 98.6 for 40 minutes. While listening, I noted the music each station played, the commercial advertisements played, as well as the things the host talked about.

The first station I listened to was Mix 96.1 San Antonio, which is a top 40 type of station. In the 35 minutes I listened, I heard songs from Ellie Goulding, Taylor Swift, Sam Smith, Bruno Mars, Meghan Trainor, and Maroon 5. After the very first song, there was a long period of time where they played a bunch of advertisements and the host talked. The advertisements I heard were for Walgreens, iHeart Radio Music Awards, laser hair removal, Sea World, Discover, Ford, South Padre Island, Goodwill, lasic vision, and a 50 Shades the Musical that is coming to San Antonio. During the same break, the host talked to a caller for a quick second, then there was news about local accidents and areas to avoid, as well as a little bit of weather right before the next song played. For the remainder of the time that I listened, five more songs played.

98.6 The Beat was the second station I listened to, which is a hip-hop/rap station. This station played songs by Ludacris, Drake ft. Nicki Minaj and Lil Wayne, Usher, Chris Brown, T.I., and Rihanna ft. Kanye West and Paul McCartney. This station was a little bit different because instead of one long commercial break, it was split up into
little intervals. Three songs played and then the host talked for a bit before giving out his Instagram and Twitter handles, and then a commercial about a concert and another on how to get out of debt. After this break, two songs played back to back. Then there was a caller who called in and requested a song, which they played immediately, which was also followed by two more songs. After these three songs came two commercials about smart phones and a Mexican food restaurant.

The third and final radio station that I observed was 98.1 KVET Austin, which is a country station. This station played songs from Eli Young Band, Brad Paisley, Kenny Chesney, Garth Brooks, Dierks Bentley, Zac Brown Band, Vince Gill, Luke Bryan and Toby Keith. This station was similar to the first as it would play a couple songs, have a long commercial break, then go back to playing more music. After (at least) six songs, I heard commercials for a car dealership, a website to rent your house out during SXSW, Honda, Texas Boot Company, Factory Mattress, Benny Boy’s, and a KVET hosted concert. For the remainder of the time I spent listening, I heard three more songs.

Since the industrialization of the music industry, the addition of radio advertisement has appeared. When comparing the three stations and their advertisements, I found that two of the three stations have long period commercial breaks, while the other one had short intervals. 96.1 was the only station that I heard news and weather on, while 98.6 was the only one I heard taking requests. I also noticed that the country station seemed to play commercials targeted more towards their audience. At one point, I heard the country station playing a Texas Boot Company commercial that had a little country-themed jingle.
All in all, I found that each radio station had its own differences and a few similarities. However, after finishing this observation, I wish I had spent more time listening to each station because I don’t believe 35 minutes is a long enough time to fully get a grasp on how each station is portrayed. If I was to do this again, I would listen to each station for an hour, at the same hour, in order to obtain more reliable information.
Notes:

**Tuesday, February 24, 2015**

6:25 PM

96.1 – Mix 96.1 San Antonio

Ellie Goulding

Talking to a caller

Walgreens

News about accidents and areas

iHeart Radio music awards

Laser Hair removal

Sea World

Discover

Ford passes to Sea World

South Padre Island

Goodwill

Lasic vision

50 Shades The Musical is coming to your town

Weather

Taylor Swift – Blank Space

Sam Smith – I’m Not The Only One ft. A$AP Rocky
Bruno Mars – Uptown Funk
Meghan Trainor – Lips Are Movin’
Maroon 5 - Animals
7:00 PM – 35 minutes

7:00 PM
98.6 – The Beat
Ludacris
Drake ft. Nicki Minaj ft. Lil Wayne
Going up on a tuesdsay
Host said his instagram and twitter
Concert commercial
Get out of debt comm
Song unknown artist
Usher and David Guetta
Girl calls and requests a song. Sounds young
Chris Brown plays
T.I. About the money
Rihanna, Kanye West, and Paul McCartney
Smart phones
Mexican food restaurant
7:40 PM – 40 minutes
**Wednesday February 25, 2015**

8:35 PM

98.1 – KVET Austin

Eli Young Band – Drunk Last Night

Brad Paisley – Water

Kenny Chesney

Garth Brooks – Friends In Low Places

Dierks Bentley – Say You Do

Zac Brown Band – Toes

Commercial about radio hosted concert

Car dealership commercial

Commercial about renting a house during SXSW

Honda commercial

Texas Boot Company

Factory Mattress

Benny Boy’s (?) had a country jingle

Vince Gill – Nobody Answers When I Call Your Name

Luke Bryan – I See You

Toby Keith – Courtesy of the Red, White, and Blue

9:10 PM – 35 min
• Home
  o InStudio Sessions
  o KTSW’s Top 10 of 2014
  o Other Side Drive – In the Studio
  o Latest from KTSW
    ▪ KTSW 89.9 on WordPress
  o KTSW on Twitter
    ▪ @KTSW_899
  o KTSW on Instagram
    ▪ @KTSW_899
  o KTSW on Facebook
    ▪ www.facebook.com/ktsw899
  o Song playing

• About
  o Overview
  o Departments
    ▪ Program Department
    ▪ Other Side Drive
    ▪ Production Department
Promotions Department
Music Department
Sports Department
News Department
Sales Department

Contact Us

PSA Request
Submit Music
Request Information
Sponsor Us
Executive Staff

- Dan Schumacher, General Manager, ds6@txstate.edu, 512.245.3490
- Melissa Bond, Station Manager, ktswmanager@txstate.edu, 512.245.8248
- Keaton Hahn, Program Director, ktswprogram@txstate.edu, 512.245.7808
- Erin Cantu, Office Manager, ktswoffice@txstate.edu, 512.245.3485
- Allison Johnson, Music Director, ktswmusic@txstate.edu, 512.245.8089
- Coco Moufarrej, Promotions Director, ktswpromotions@txstate.edu, 512.245.3816
• Warren Schorr, Sports Director, ktswsports@txstate.edu, 512.245.3485
• Reynaldo Leanos, Jr., News Director, ktswnews@txstate.edu, 512.245.3883
• Fernando Espinosa, Other Side Drive Executive Producer, ktsw-osd@txstate.edu, 512.245.5879
• Andrea Windmeyer, Graphic Designer, ktswgraphics@txstate.edu, 512.25.3485
• Ethan Vogt, Web Master, ktswwebmaster@txstate.edu, 512.245.3485
• Emily Parma, Web Content Manager, ktswcontent@txstate.edu, 512.245.3485
• Tara Pohlmeyer, Social Media Administrator, ktswsocial@txstate.edu, 512.245.3485
• John Willms, Sales Manager, ktswsales@txstate.edu, 512.245.3485

• Directions
• Awards

• Programming
  • Program guide
    • Weekly program schedule for current semester
  • News
- Latest News
  - Daily News Recaps
  - Weekly Updates
- News Archives
  - Election 2012 Coverage
  - Listen to In the Public Interest
- News Podcasts
  - https://ktsw899.wordpress.com/podcasts/
    - Sports
      - Bobcat Radio
      - Sports schedules
    - Other Side Drive
- Segments
  - Into the Biosphere
  - Hero Worship
  - Stewed: Your Brain on Radio
  - Film Fix
  - Show and Tell
  - Threads
  - Sound Portraits
- Other Side Drive Blog
  - Specialty Shows
  - Syndicated Shows
  - Production Samples
  - In-Studio Archive

- Music
  - Recently Played
  - Charts and Rotation
  - Complete Song Listing
  - Latest Music Reviews
  - Reviews Archive
  - Submit Music

- Follow KTSW
  - KTSW Everywhere
  - Blog
  - Facebook
  - Twitter
  - Instagram

- Events
  - Calendar
  - Photos
  - Posters
- MR Fest 2015
- SXSW 2014
- Fun Fun Fun Fest 2014
- College Radio Day 2014

- KTSW Family
  - Staff Photos
  - Champions of the Month
  - Airchecks
  - Executive Position 2015-2016 Applications

- Sponsorships
  - KTSW Sponsors
    - University Bookstore at Texas State
    - Domino’s Pizza
    - The University Star
    - Superfly’s
    - Mochas & Javas
    - Three Rivers Community Church
    - Windmill Townhomes
    - Toyota of Boerne
    - Jersey Mike’s
    - Buzzsprout
  - Become a Sponsor

- Links (Sections in the lower part of the webpage)
Identify and analyze individually (BASIC CHARACTERISTICS OF CONTENT QUALITY):

- Images / Text / Images and Text: Format – TEXT AND IMAGE
  - Intended audience(s)-define
    - Hays County Community
      - Texas State Students
      - San Marcos Community
        - San Marcos High School Football games are broadcasted
    - I-35 Community
      - Broadcasts stretch to from San Antonio to Austin
  - Business or user priorities
    - Music
      - All genres are played on this radio station
    - Events
      - KTSW hosts and attends many events
News

- KTSW has a sophisticated news department working tirelessly to quickly put out information

- Contact information
  - ktsw@txstate.edu
  - http://ktsw.txstate.edu/about/overview.html
  - 512.245.3485

- Accessibility
  - Easy to navigate

- Timeliness
  - Very timely, updates are daily and weekly

- Voice and style
  - Active voice used

- Clarity and accuracy
  - Page is clear and easy to understand
  - Facts appear to be accurate

- Usefulness and relevance
  - Relevant to Hays county community of youth

- Usability and findability
  - Very easy to navigate
  - Page has many tabs and links
Conclusion: This web page provided a substantial amount of information in relation to our research topic. Since we are studying music and its various genres, specifically how has the evolution of the music industry changed the way genres are represented on the radio, it was particularly helpful to discover that KTSW plays all genres of music. It was also helpful to find out that the radio station works to reach all audiences of students in San Marcos, as well as those of San Antonio and Austin. In addition to this, the radio station reaches out to the community of San Marcos and broadcasts high school football games. I was not aware of any of this information before reviewing the KTSW website. What I was not able to determine from the website was how the radio station transitions from genre to genre as well as which genre is most popular. I believe that conducting a personal interview with the music director will be the absolute best way to obtain this information.
KVRX 97.1FM None of the hits, all of the time — http://www.kvrx.org,
cartergoss@austin/utexas.edu , 512.495.5879

- Home
  - Happenings
  - Album Review
  - Follow KVRX
    - @KVRX
  - Album Reviews
  - Local Love
  - Sounds of KVRX
  - Topless 39
  - Song playing

- About KVRX
  - Staff
    - Michael R4edding
    - Joe, DJ
    - Rodrigo, Station Manager
    - Jennafinn, Volunteer Director, Dance Diva
    - Colin V, Music Director
    - Chris N, Booking Director
    - Mihalis, DJ, Host of Dialogos Radio
- Philhutch, PR Director
- Chris, Community Programming Director
- Patches, Digital Database Manager
- DJ Wolverine, DJ and Talk Show Host
- Will K., DJ
- Solid Blake, Traffic Director
- Matt P., Music Director
- DJ BOB-B-BEE, DJ
- Joelle, Programming Director
- Sam D., DJ/British Envoy
- Scoot, DJ
- Mattie, Graphics Director, DJ
- DJ Griffito, Salsero Indestructible
- Francesca, PR Director
- Cristian, Music Dpt./Booking
- DJ Ralph, RHS 778
- DJ Slime Punk, Music Director
  - DJs
  - Contact the station
  - Underwriting

- Blogs
  - Happenings
  - Sounds of KVRX
Identify and analyze individually (BASIC CHARACTERISTICS OF CONTENT QUALITY):

- Images / Text / Images and Text: Format used text, images, PDF downloads and MP3 Soundbites
  - Intended audience – college students of University of Texas - Austin
  - Business or user priorities-creating a station that satisfies the students of University of Texas - Austin

- Contact information
  - Mailing Address:
    - KVRX Student Radio, P.O. Box D Austin, TX 78713
  - Booth phone number
    - 512.495.5879
  - Music Department
    - kvrxmusic@gmail.com
  - Programming Department
    - programming@kvrx.org
  - Production Department
- Production@kvrx.org
  - Digital Database Manager
    - kvrxreviews@gmail.com
  - Librarian
    - librarian@kvrx.org
  - Volunteer Director
    - volunteer@kvrx.org

- Accessibility
- Timeliness
  - Very timely
  - Schedule updates weekly
- Voice and style
  - Voice is active
- Clarity and accuracy
  - Some titles and positions of staff are confusing
  - Contact info is also not listed
- Usefulness and relevance
  - More useful to the community of University of Texas – Austin
  - Outsiders may not find helpful
- Usability and findability
  - Website was easy to navigate
  - Page was easy to find
LOWER SECTION OF WEBPAGE:

- Links
  - Cactus Yearbook
  - The Daily Texan
  - Longhorn Life
  - KVRX
  - TSTV
  - Texas Travesty
  - The University of Texas at Austin
  - KVRX Love List
  - Contact KVRX

Conclusion: This website did not give much insight to our research question. I found KTSW to be more helpful and in depth. I did like the feel of the KVRX. The page appeared to be more student run. However, KVRX tends to be geared to only students of University of Texas at Austin. KTSW reaches out to the community of San Marcos, Austin and San Antonio. From the KTSW website I was able to understand the genres that are played on the radio, the intended audiences that KTSW reaches and I was able to find contact information for all of the executive staff. On the KVRX page, real names of the staff were not always
used and contact information was very sparse, but the KVRX staff was much larger than that of the KTSW staff. They had many more DJs and several more departments. While the two sites were very different, they each shared some similarities. They both had schedules which updated weekly, each had music playing on their home page, both had a social media presences as well as information on how to connect with the radio station on social media, each had several different departments and both listed basic contact information for the radio station. To conduct better research, I feel a personal interview would definitely be necessary for KVRX. I was unable to obtain the information I needed to relate to our research question from the website alone. I felt as if the KTSW website was much more sufficient and related more directly to our research question and topic in general.
XIII. Bibliography


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