# THE EFFECT OF THE INTERPERSONAL DIFFUSION OF INFORMATION ON ATTITUDES, PURCHASE HABITS, AND MASS MEDIA INFLUENCE REGARDING POPULAR MUSIC RECORDINGS

by

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## DEDICATION

This thesis is dedicated to my parents:

John and Agnes Pezl.

From them I have learned the most important lessons of all, the value of honesty, idealism, and perseverence.

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I would like to thank the members of my Thesis Committee: Professor Hyum Kim, the Committee Chairman who has devoted a great deal of time and assistance to all phases of this project; Professor Eric Somers, a man of great enthusiasm who always put forth that little bit of extra effort to help his students; and Professor Myrv Christopherson, for his valuable advice and consultation.

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Further acknowledgment goes to my parents, to whom I owe just about everything; and to my brother, Greg, with whom I have spent more than just a few hours communicating interpersonally about popular music.

I sincerely hope that this project will live up to the standards of excellence subscribed to by the individuals named, for in a very real sense, they are the authors of this work.

# CHAPTER I

## INTRODUCTION TO THE STUDY

> I have come to the tentative conclusion that ideas penetrate the public as a whole slowly--and even more important--very often by the interaction of neighbor upon neighbor upon neighbor without any apparent influence of the mass media.
>
> --Elihu Katz

While Katz's view of interpersonal communication may be reflective of a time in which the individual was not constantly bombarded by the influence of the mass media, it certainly recognizes the force with which interpersonal communication makes itself felt. There exists no form of mass communication which operates apart from the influence of word-of-mouth discussion, with the diffusion of innovative information being especially dependent upon this personal communication form.

This study has been designed to deal with the dissemination of information through these interpersonal channels in the specific context of information regarding new popular music.

While it is commonly agreed upon that interpersonal communication plays a vital role in the formation of attitudes regarding popular music, it most often remains a matter of speculation rather than fact. A determination of how this form of communication occurs will indicate the degree of influence that interpersonal communication exerts upon the success or failure of a musical product. An understanding of the interplay between the interpersonal channels and the mass media will permit the use of this information for the improvement of future promotions.

This study will also strive to shed light on why this form of communication takes place, with how this process occurs remaining the central focus.

Numerous early studies concerned with the dissemination of innovative information have overlooked the crucial variable found in the interpersonal transfer of information. Whether pertaining to industrial productivity,[1] comradery among soldiers,[2] or social cliques in a small New England community,[3] the interpersonal communication factor was usually overlooked initially because it was hidden or masked by other considerations which were at first thought to be of greater importance to that particular study. Inadequate conclusions as well as unexplained issues led to the examination of small group interpersonal communication in the hopes of finding explanations which were more satisfactory.

The innate aesthetic qualities of music have traditionally been seen as the main element contributing to or hindering the success of a musical offering. Perhaps concern with the music itself has obscured an issue of equal importance; the communication channels through which the use of music as a means of social exchange occurs.

The recognition of the sociological function of music is, of course, not new. However, any consideration of this subject is usually of a

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[1]Elihu Katz and Paul Lazarsfeld, Personal Influence (Glencoe, Illinois: The Free Press, 1955), p. 35. From Dickman and Roethlisberger, The Hawthorne Studies.

[2]Ibid., p. 36-37. Citing Samuel A. Stouffer, The American Soldier: Studies in Social Psychology in World War II.

[3]Ibid., p. 38-39. Citing Warner and Lunt, The Social Life of a Modern Community.

qualitative nature, employing retrospective analysis, and focusing on only the aesthetic and social results of a particular piece of music. When the channel of communication is occasionally addressed, it is done so in a very broad manner and receives no in-depth quantitative analysis.

The primary purpose of this study is to provide an understanding of the effect of interpersonal communication upon attitudes and purchase habits, permitting the use of this information for an increase in the control and influence of the initiator over the entire diffusion process.

This primary purpose is to be accomplished through the more precise goal of analyzing the interplay between the mass media and interpersonal channels. This goal will include a determination of the degree and point of influence of one upon the other, and the function of each during each stage of the diffusion process (knowledge, persuasion, decision, and confirmation).[4]

In addition, this study contributes to the existing body of diffusion theory knowledge by filling several existing voids in the research procedure, the most obvious of which is the deletion of the use of multiple surveying methods.[5] The use of more than one research method also permits the use of more than one unit of analysis. In many previous studies the individual was the only unit of analysis, with this occurring due to the nature of the surveying process. Questionnaires were administered to one individual at a time, soliciting that individual's response, and resulting in the analysis of that one respondent. The use of focus

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[4]Everett M. Rogers and F. Floyd Shoemaker, Communication of Innovations (New York: The Free Press, 1971), p. 25.

[5]Ibid., pp. 77-85.

groups and network interviews in addition to the individual telephone survey will permit dyadic (influential-follower pairings) and unstructured (focus group) analysis as well as the more conventional individual unit of analysis. Relational analysis is necessary for an accurate description of any type of interpersonal interaction, and is provided through these additional methods. Suggestions regarding other research methods such as the clique and panel techniques are found in the Recommendations for Future Research portion of this volume.

To the best of this researcher's knowledge, the specific topic of this study has not previously been addressed unless by private interests. Providing this specific information while updating the knowledge of diffusion research dealing directly with the disciplines of communication and mass media contributes to a field in which much of the research has been conducted in the too distant past and through disciplines such as anthropology, rural sociology, or education.[6] This study also serves the purpose of combining communication theory, market research techniques, and popular music into one encompassing project.

Research questions and limitations regarding the scope of this research have been formulated to provide conciseness and clarity even though these listings may represent repetitions of issues discussed in greater detail elsewhere in this paper.

The primary research question to be answered through this study is: "Does interpersonal communication exert more influence upon an

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[6]Rogers and Shoemaker, Communication of Innovations, Appendix B, pp. 387-463. An in-depth bibliography including emperical as well as non-emperical diffusion studies.

individual's attitudes and purchase habits regarding popular music recordings than does radio, print, and live performance?"

Two additional research questions are addressed in a supplemental fashion. These questions are inherently interconnected to the purpose of the study as well as to the primary research issue and are examined accordingly. These secondary questions are as follows:

(1) Is popular music employed to a greater extent as a means of social communication, or as a source of purely aesthetic enjoyment?

(2) How do the following types of interaction occur? Interplay between: (a) the sociological and aesthetic functions of music; (b) between the members of each of the adopter categories (Innovators, Early Adopters, Early Majority, Late Majority, and Laggards); and, (c) between interpersonal communication and the mass media.

The scope of the research was limited by, and conducted within, the boundaries as described below:

(1) Radio is the primary form of mass media dealt with due to its position as the single most proficient outlet of music, and since the inclusion of other sources of promotional information would broaden the research past a point of detail and precision. While these other sources are touched upon, they are done so only to place radio in its proper relative position, and discussion of these methods of promotion are not to be considered in-depth or comprehensive.

(2) How, rather than why, interpersonal communication functions within a social system and interacts with radio is the primary function of this research. Why these facets of the diffusion process occur are automatically touched upon but are not to be considered an exhaustive study.

The hypotheses for this study are two-fold. At the outset of the research it was hypothesized:

(1) Younger groups partake in a greater amount of interpersonal communication regarding the dissemination of popular music information than do the older groups. Accordingly, it is assumed that the mass media, and the music itself, are employed primarily for social purposes.

(2) An increase in age results in less frequent interpersonal communication, with this communication being employed to convey factual information rather than influence. The mass media is used as a source of information rather than as a means of social communication.

Problems common to all studies relying heavily upon surveys and interviews were present in this study. Surveying can only be as accurate as the recall of the respondent and the willingness to participate fully and openly. Inaccuracy in recall is seen as the factor which was the most beyond the investigator's control, and may have therefore affected the results. While these matters presented no major problems, the focus group results did seem to be affected by the respondents' inability to separate several closely related issues. A complete discussion of this problem is found in the focus group results analysis (p. 74).

Through the use of several surveying methods, another common problem was avoided. The individual is usually the unit of analysis due to the nature of the interviewing process itself.[7] However, the use of dyadic, focus group, network, and other forms of questioning in addition to individual analysis remedied this common shortcoming.

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[7] Peter Clarke, New Models for Communication Research (London-Beverly Hills: Sage Publications, 1973), p. 179.

In order to prove that interpersonal exchange and the resulting attitudes are responsible for specific overt behaviors, it is necessary to prove that individuals don't randomly come to similar conclusions for reasons other than group influence. This presented a major problem and challenge, the resolution of which was to be handled through proper questioning. A "group normalization" test had been devised to obtain individual as well as group response on a single topic. The degree to which any variance between the two responses occurred was to have measured the influence of the group as compared to the effect of other influences such as the aesthetics of the music on individual conclusions. Due to an only 60 percent attendance rate at the focus group sessions, the group normalization listening test was discarded. It was felt that a full spectrum of respondents with many varying backgrounds would be necessary to obtain proper results. Instead, an understanding of individual versus group influenced decisions was derived from data collected through the telephone survey and the general focus group discussion. Further discussion of the group normalization listening test is found in the Recommendations for Future Research (p. 99).

There remains one additional problem inherent to this investigation. Since varying message strategies, or in this case musical selections, may either increase or decrease the effectiveness of a given channel of communication, the channel variable alone is insufficient in describing the behavior of a receiver in the innovation-decision process. It is impossible to study numerous message strategies, and it must accordingly suffice to employ the term "popular music" to represent a composite message strategy.

Definitions of terms as they apply to this study are necessary for the proper interpretation of the research. Frequently employed terms are cited below with terms of lesser importance or of limited application being defined as they appear through the course of the text.

Adoption--"The decision to make full use of a new idea as the best possible course of action."[8]

Attitude/Purchase--Attitude and purchase must clearly be seen as being separate results of interpersonal communication. While this may seem obvious, the inconsistency between attitude and overt behavior is a major obstacle to the successful diffusion of a commercial product whose goal is actual purchase.[9] Purchase would then appear to be the concern with which this study should deal, but attitude should still be considered because it necessarily precedes overt behavior and affects the norms of a system even when it does not result in overt actions.

Attitudes towards the innovation itself, the individual's situation, and towards group norms must all be considered.

Purchase should be defined not only as the acquisition of a product, but should also be considered to imply reinforcement to prevent discontinuance of the underlying attitude in the future.

Change Agent--"A professional who influences innovative decisions in a direction deemed desirable by a change agency."[10] A change agent is external to the system to be influenced while an opinion leader is, by

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[8]Everett M. Rogers, Diffusion of Innovations (New York: The Free Press, 1962), p. 26.

[9]James McNeil, U. S. Market Surveys--Dimensions of Consumer Behavior (New York: Appleton-Century-Crofts, 1965), p. 24.

[10]Rogers and Shoemaker, Communication of Innovations, p. 227.

contrast, internal to the system. This term should not be applied to simply any member of the diffusion process that facilitates change, but only to the aforementioned professional. A change agent may not necessarily be an individual, but may also be a group or a medium of expression.

Diffusion/Dissemination--Diffusion is often employed in reference to the unplanned or natural spread of information while dissemination is sometimes used regarding the deliberate or planned communication of information. These two terms will be used interchangeably for this study since both forms of information transfer will be taking place simultaneously, and the inference of a distinction is of no value or consequence.

Disenchantment--A form of discontinuance (the other being replacement), usually occurring due to over adoption.[11]

Homophily--The degree to which pairs of individuals are similar in certain attributes, with these attributes bringing individuals possessing a high degree of homophily together in groups, resulting in more effective communication within that group.

Innovation--A concept or object that is perceived by an individual as being new, regardless of whether or not it is objectively new.

Innovation Negatism--When one idea fails, the system is conditioned to view all future innovation with apprehension making change more difficult.[12]

Life Cycle Position--Factors affecting the individual's position and

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[11]Katz and Lazarfeld, Personal Influence, p. 209.

[12]Thomas S. Robertson, "The Process of Innovation and the Diffusion of Innovation," Journal of Marketing, 31 (1967); 17.

function within a social system. Life cycle variables are sex, age, marital status, parental status, and any other aspects of the various phases of social and family life.[13]

New--An object or concept is new until an attitude towards it is developed, not simply only at the time when first knowledge of that idea or concept is acquired.

Opinion Leader/Opinion Leadership--An opinion leader is internal to the system and exerts greater influence in the decision process than the average member. Opinion leadership is measured by the "degree to which an individual is able to informally influence other individual's attitudes or overt behavior in a desired manner with relative frequency."[14] This leadership may be either active or passive, but opinion leaders must actually affect followers and not simply perceive themselves as leaders. There may be multiple opinion leaders in any given system.

Over adoption--Adoption of an innovation beyond a point of diminishing benefits. This usually occurs when an innovation is found to be relatively advantageous and its implementation is of relatively little risk or difficulty.[15]

Popular Music--This term is not employed to designate music possessing a particular set of aesthetic qualities, but more accurately, to describe the social function of the music. Popular music makes one feel musically or socially informed, involved, and current. The musical

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[13]Katz and Lazarsfeld, Personal Influence, p. 221.

[14]Everett M. Rogers and David Cartano, "Methods of Measuring Opinion Leadership," Public Opinion Quarterly, 26 (1962):438.

[15]Rogers and Shoemaker, Communication of Innovation, p. 164.

qualities of a work, while not being directly addressed by this definition, do indirectly affect its social use. The degree of complexity of a recording is the musical attribute which perhaps most directly affects its ability to become popular. Music which requires its proponents to possess a specialized background and which appeals to a narrow or elite audience cannot be considered popular.

Risk--Risk can best be defined in reference to the compatibility of the innovation with the system. Risk for the consumer occurs in several forms including deviation from group norms (compatibility), relative advantage, and of course cost. Risk for the receiver is perhaps the single greatest barrier in the diffusion of an innovation. Risk also occurs for the initiator of the innovation in regard to economics, and is an important consideration due to the extremely high cost of production and an approximately ninety-five percent fatality rate among new musical products.

System Effects--The norms of a social system. The composite educational, social status, age, income level, etc. of the group. These system effects exert pressure to conform while influencing the attitudes of individual system members towards innovation.

Social System--"A collectivity of units which are functionally differentiated and engaged in joint problem solving with respect to a common goal."[16] A social system may be comprised of a dyad or an entire culture depending upon the unit of analysis.

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[16]Rogers and Shoemaker, Communication of Innovation, p. 28.

# CHAPTER II

## A REVIEW OF LITERATURE: RESEARCH ON THE DIFFUSION OF INNOVATIONS

> If communication is the process by which a message is transferred from a source to a receiver over a given channel and in a given context, then diffusion must be considered to be a special type of communication. Diffusion studies deal with new ideas, often focusing on bringing about overt change. While diffusion is the specific process by which innovations spread to the members of a social system, it has provided communication theory in general with the addition of the multi-step concept of information flow which has in turn led to a more thorough understanding of other types of communication.
>
> --Elihu Katz

Diffusion research is an area of study which draws on many diverse and varied disciplines. In the past, research has commonly been divided into seven academic "traditions" representing many different perspectives from which to approach this encompassing subject. While diffusion research is not a new endeavor, only recently have these varying perspectives begun to merge. The most obvious shortcoming of these seven traditions (early sociology, medical sociology, rural sociology, education, marketing, anthropology, and communication[1]) is that they are narrow in their scope and focus too directly on a specific innovation rather than attempting to contribute generalizations applicable to the process of diffusion devoid of any academic slant. Resources dealing with diffusion in the communication and marketing traditions are the approaches which

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[1] Elihu Katz, "Traditions of Research on the Diffusion of Innovations," American Sociological Review, 28 (1962):241.

are most heavily drawn from for the present study, with the communication perspective representing the leader in the development of an all encompassing, general diffusion process theory.

The existing literature can be seen as falling into three categories of content as it applies to the present study. Diffusion theory offers an in-depth discussion of information dissemination with many varying perspectives of analysis. The appropriate perspectives were applied to this project in the formation of the research method itself as well as to the analysis of the collected data. The next major category of literature deals with art, the mass media, and the sociological repercussions of mass communicated art. While these writings are usually of a qualitative nature, they provide insight into the sociological functions of music from the perspective of the music itself, the medium of transmission, and the receiver. The social functions of music include for example: the role of mass media in the creation of cultural values, the expression of political or social views of a group of individuals through music, as well as the extraction from music of a set of perceptions which are then used to construct an individual's subjective social reality. This reality includes personal identity or self-perception, group or social identity, and personal and group attitudes and values. Lastly, the remaining category of literature offers examples of past diffusion studies including procedural examples and surveying techniques as well as recommendations for further research.

In order to analyze the diffusion process, it is necessary to understand the cultural and social beliefs of the system to be studied. This is especially true in regard to the specific nature of the information to

be disseminated. W. Davison, in Mass Communication Research, classifies social systems as being either traditional or modern. While they may be traditional or modern to varying degrees, social systems are also either formal or informal in their structure. Traditional norms are generally unfavorable towards change and result from: lower levels of education, limited opportunity for the exchange of ideas due to immobility, limited exposure to the media, and a structured or formal social hierarchy in which attitudes and values are dictated by individuals in elite positions. The systems with which this inquiry deal are of course classified as being modern and informal, possessing qualities which are virtual opposites of those found in traditional systems.

The cultural and social beliefs of the system must be understood since they affect the behavior of subsystems as well as individuals. Individuals behave according not only to individual personality traits but also the personality, attitudes, and communication behavior of the social system to which they belong. Anne Vanden Ban elaborates upon this issue while reflecting the beliefs of numerous other diffusion researchers by stating that, "individual traits are not as important as group norms in determining the individual's behavior towards an innovation."[2]

Change may originate from within a system (immanent change) and be either selective or induced. It may also occur from outside the system (contact change) and be selective or directed. Directed contact change and both selective and induced immanent change were found by the research to be present in this study.

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[2]Anne Vanden Ban, "Locality Group Differences in the Adoption of New Farm Practices," Rural Sociology, 25 (1960):311.

While it was not found to be true in the context of this particular project, a notable occurrence in diffusion research worthy of mention is a reciprocal effect occurring in many systems. While the social structure affects the diffusion process and the capacity of that system for change, the diffusion process also frequently results in a change of the structure of the social system.

An understanding of the role of a given channel of information transfer at a given time in the diffusion process is regarded in virtually all existing literature as being one of the most important topics in diffusion theory research. Time lag study is also mandatory since minimizing this lag is often advantageous. Previous time lag research warns that minimizing a time lag often results in an induced change falling short of its desired goal. Elihu Katz expresses the importance of the time element in the diffusion process with his concise statement that, "Time is the key to all diffusion research."[3]

The subject matter of the information being transmitted must also be analyzed and understood before it can be incorporated into a diffusion plan. The various research traditions are in agreement that an innovation can best be analyzed on the basis of five criteria commonly referred to as the "Attributes of an Innovation." These attributes are: (1) compatibility, (2) complexity, (3) trialability, (4) observability, and (5) consequence. Understanding how these attributes function in regard to the system to be penetrated permit product developers to incorporate appropriate characteristics into a product at its inception. Since it

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[3]Elihu Katz and Paul Lazarsfeld, Personal Influence (Glencoe, Illinois: The Free Press, 1955), p. 329.

is of course impossible to analyze a large number of innovations (selections of recorded music) in accordance with these five criteria, popular music as a single entity will be employed as the innovation for the purpose of this analysis.

For optimum efficiency in the utilization of interpersonal communication for the controlled dissemination of innovative information, it is necessary to understand when in the media/interpersonal mix each of these channels is the most effective. The degree, purpose, and quality of the influence of each mode of communication must be considered separately, and at all strategic interfaces as they may occur.

The opinion leader is the individual who experiences the greatest degree of exposure to the media, with this exposure being of a more selective nature than that experienced by either mid or late adopters. Media exposure for late adopters is less frequent and possesses a repetitive quality. As a broad rule, mass media acts to inform while interpersonal communication has a higher probability of actually being persuasive.[4]

In Personal Influence, Elihu Katz expresses the opinion that the effectiveness of the mass media is greatly affected by interpersonal communication. He even goes so far as to imply that mass media research cannot stand on its own without the inclusion of interpersonal diffusion since the end concern of all mass media research is the ultimate effect or influence upon the receiver, with the impact of all media information being "refracted" by the influence of interpersonal exchange.

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[4] W. Davison, Mass Communication Research, (New York: Praeger Publications, 1974), p. 142.

Social pressures, according to Edward A. Suchman in Radio Research 1941, are the primary influences which cause people to expose themselves to the media in the first place. He goes on to report that when asking two classifications of people whose interest in music had been predetermined as having developed from radio or apart from radio, "Can you tell us how you first became interested in music?", fifty percent of those who had credited radio as the major factor in their musical development reported that their friends had supplied the impetus. In contrast, only twenty-six percent of the group whose interest in music had developed apart from radio credited their friends as being a reason for seeking out additional information regarding music.[5] Another much more recent study also points to social influences as being a primary motivation for obtaining information through exposure to the mass media. In the 1982 Journal of Communication article, "Social and Cognitive Influences on Information Exposure: A Path Analysis," Elizabeth C. Hirschman cites sex role, social class, and degree of group participation as being social factors which bear a great influence not only on the amount of exposure to the mass media, but also on the nature or quality of that exposure.[6] The research conducted for the current study concurs with the findings of these previous studies, with this agreement being clearly demonstrated in the conclusion to this thesis.

Numerous other studies such as Berelson and Lazarsfeld's Voting: A

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[5]Edward A. Suchman, "An Invitation to Music," Radio Research 1941 (New York: Duell, Sloan, and Pearce, 1941), p. 27.

[6]Elizabeth C. Hirschman, "Social and Cognitive Influences of Information Exposure: A Path Analysis," Journal of Communication, 32 (3) (Winter 1982):76-85.

Study of Opinion Formation During a Presidential Campaign and Lucian Pye's Communication and Political Development have been conducted on the role of the mass media in the determination of voting decisions. While the results of these studies must be considered to reflect the abilities of a relatively primative mass media culture (circa. 1954), they produced findings which tended to downplay the persuasive ability of the media. In addition, the persuasive quality of word-of-mouth communication was found to be very effective as concerning the voting process. In the words of Berelson and Lazarsfeld,

> Mass media has little effect on voting decisions, negligable effects on actual voting decisions, and an even more minimal effect on changing voting habits.[7]

In all diffusion studies, it is necessary to determine the degree to which the mass media affects each of the stages in the diffusion process in comparison to the influence of interpersonal interaction. Peter Clarke, in New Models for Communication Research, suggests that the decision process for the receiver be divided up into the following three categories: knowledge, persuasion, and confirmation. The traditional approach has been to recognize five steps: awareness, interest, evaluation, small scale trial, and adoption or rejection. Everett Rogers suggests a paradigm employing four stages: knowledge, persuasion, decision, and confirmation as being superior to either Clarke's or other traditional approaches.[8] Since it allows for rejection as well as for continuance at

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[7] Paul Lazarsfeld and Bernard Berelson, Voting: A Study of Opinion Formation During A Presidential Campaign, (Chicago: University of Chicago Press, 1954), p. 115.

[8] Everett M. Rogers and F. Floyd Shoemaker, Communication of Innovations (New York: The Free Press, 1971), p. 134.

any stage of the process, Rogers' model was chosen and utlized for this thesis. In addition, Rogers procedes to go one step further by combining the Innovation-Decision process stages with each of the previously mentioned Attributes of an Innovation. The most striking feature of Rogers' research plan is that for confirmation to occur, positive perceptions of all five of the attributes of an innovation must have taken place.

The next obvious and necessary component of all diffusion research that must be considered are the people who are members of the social system. There are three major categories of people involved in the diffusion process, with these divisions being based upon the roles that each of them plays. These three classifications are: opinion leaders, change agents, and followers. On the basis of innovativeness, individuals can be placed into one of the five more precisely constructed "Adopter Categories": Innovators, Early Adopters, Early Majority, Late Majority, or Laggards.[9] Assignment to these categories, which were developed by Rogers and Shoemaker, is based upon an individual's personal traits relative to group norms.

Rogers and Shoemaker define the Innovators as being "venturesome," with this interest leading them out of a local circle of peers into more cosmopolite social relationships. Interpersonal communication is frequently with other Innovators, even if they are physically separated by distance. Innovators are usually well educated with relatively high social status. They possess abundant financial resources to facilitate

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[9] Rogers and Shoemaker, Communication of Innovations, pp. 183-85.

experimentation, and have a greater ability to deal with abstractions than do later adopters. Innovators also have a favorable attitude towards change, high levels of achievement motivation, and a high degree of intelligence.

The Early Adopters are a more integrated part of the local social system, permitting them to exert the greatest amount of influence upon other members of the social system. The Early Adopters are highly cosmopolitan and have great exposure to interpersonal communication channels. They are sought by the change agents to aid in the diffusion of information at a rapid rate of speed. Since the Early Adopters are slightly ahead of the average individual, their opinions are highly respected and they serve as role models for other members of the social system.

Rogers and Shoemaker go on to describe the next adopter category, the Early Majority, as being "deliberate" in their approach to innovation. They adopt new ideas just before the average member and interact very frequently with their peers. They expose themselves to the mass media on a regular basis and receive their greatest interpersonal influence from the Early Adopters.

The Late Majority is described as being "skeptical," adopting an innovation after the average member of the social system. They usually adopt due only to increasing social pressures, reacting to the weight of social norms. The pressure of peers is necessary to motivate the Late Majority to adopt.

Laggards are the adopter category who are the most localite in their outlook towards society. They are the last to adopt an innovation, with

their main point of reference being events which have occurred in the past. Rogers and Shoemaker regard the Laggards as being "traditional" in nature, interacting primarily with other traditional individuals. Actual adoption lags far behind the knowledge of an innovation, with many ideas having been superseded by another more recent innovation by the time that the Laggards finally adopt. They frequently experience a very low level of exposure to the mass media, and usually possess no opinion leadership whatsoever.

Since communication is more effective when the source and the receiver are homophilious, it is necessary to develop a composite of those with whom homophily must be achieved. This is done through survey methods, with appropriate questioning determining an individual's relationship to the system, personality traits, level of subject interest, demographics, and whatever other information is deemed pertinent.

Other highlights regarding diffusion theory are: discussion of the measuring and evaluation of the actual adoption of an innovation, the application of diffusion theory on a sliding scale (change agent as source-opinion leader as source, etc.), and innovation adoption prediction.

The second major classification of resource literature that is applicable to this thesis deals with the sociological function of art in the context of a mass media society. The following examples of music used for social purposes are cited to lend support to the qualitative supposition that if music is employed for these purposes, it may follow that much of the information regarding popular music will be disseminated through interpersonal channels. Insight into the sociological functions of music is also valuable since it provides clues helpful in determining

the flow of information and influence.

The need to be socially informed and involved is a dominant need fulfilled by music according to Grail Marcus. Marcus' definition of "pop" pretty well captures this major concept.

> Pop is a sense that someone else is missing something but that you're not, and when it really works, it's a sense that someone else is missing something but that we're not.[10]

An understanding of the need for currency, constant change, and the advent of trends can be extracted from this statement which is representative of numerous other comments.

The Music of Protest points out that music's use as a means of social interaction, especially as pertaining to basic universal ideals, is evident in the mass music of the young. R. Serge Denisoff, Professor of Sociology at Bowling Green State University and the author of numerous studies dealing with the place of pop music in modern society, feels that music's use as a medium of social interaction occurs for many reasons. Search for identity, the acquisition of imaginary power through association, and the delusion of free choice and of affecting change are among the most common uses to which music as a source of social communication is put. All this can be achieved with great ease and facility--simply by just listening to popular music.[11]

Critic John Cohen addresses this issue by stating that,

> Young people use topical songs like newspapers, pertinent to the latest developments. . . .becoming abstract substitutes

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[10] John Burke, Print, Image, and Sound (Chicago: American Library Association, 1972), p. 145. Citing Grail Marcus in Creem, 17 (1971):34.

[11] R. Serge Denisoff, The Music of Protest (Santa Barbara, CA: ABC-Clio, 1973), pp. 74-76.

for what is going on in the world.[12]

The group involvement capabilities of music are also evident in several other examples such as the "tribal love-rock musical" Hair, and the "promise of sharing, the sense that we're all in this together,"[13] that rock festivals of the late nineteen sixties such as Woodstock were supposed to have imparted upon us. In a 1980 BBC interview,[14] John Lennon spoke of popular music as being

> . . .a group ritual of an almost religious nature, and the audience is as much a part of the act as the so-called performers.

In addition to these examples, which point to the fact that music is sometimes used for more than entertainment or aesthetic pleasure, many philosophers such as Suzanne Langer and Ernst Cassirer refer to attempts at primitive forms of music (rhythmic chants) as being among the earliest forms of human communication. These chants were primarily employed for a dual purpose of self-expression as well as a medium of communication with other human beings or even with primitive deities during ritualistic worship ceremonies.

This synonymous functioning of music as self-expression and as communication has resulted in the two issues often being confused with each other. Since these two functions frequently occur simultaneously in today's popular music, the confusion between them is great and has been the subject of many musicological articles. In Print, Image, and Sound,

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[12]Fredric Rissover, Mass Media and the Popular Arts (New York: McGraw-Hill Books, 1971), p. 256.

[13]John Burke, Print, Image, and Sound, p. 89.

[14]Rebroadcast on the ABC Contemporary Radio Network (The Source) on December 8, 1981 as part of a tribute commemorating the anniversary of the Lennon shooting.

John Burke addresses this simultaneous occurrence of instantaneous gratification and communication.

> The big thrill in rock that counts is the one right here and now. It's mass popular music and it's our shared common experience.[15]

In these instances, the sharing of aesthetics results in aesthetics serving a social purpose. The degree of the complexity of the music determines whether or not the aesthetic qualities can be socially shared on a mass scale.

Unfortunately for the state of the arts in a mass media society. complexity often kills mass popularity. The absence of mass popularity then results in the limiting, if not the decline, of that art form. Mass media results in the overshadowing of the aesthetic qualities by the social function. A mass media culture is also an "art as business" society and will experience a leveling effect in its art to achieve mass consumption and acceptance.

Other evidence of the social functions overshadowing the aesthetic qualities of music include the acceptance of inferior products when they are performed by musicians who are more socially acceptable than their minority counterparts. Black performers are one dramatic example of this. Muddy Waters, Bo Diddley, as well as many other Black artists have received little recognition for giving birth to a style of music that in diluted form brought tremendous success to white performers such as Elvis Presley and The Rolling Stones. In short, these white performers attained legendary levels of success not because they were better or even as good as their Black predecessors, but rather because they were more socially acceptable on a mass scale.

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[15] Burke, Print, Image, and Sound, p. 78.

# CHAPTER III

## RESEARCH METHODOLOGY

The research approach employed for this thesis is primarily descriptive in nature, relying heavily on primary source data collected through the use of several surveying techniques.

Survey responses were gathered by several widely varied techniques, using the individual, focus groups, as well as dyads for the units of analysis. The following is an explanation of each technique including discussion of the purpose of that technique, the type of information to be acquired, administration procedures, and the method of analysis. This variety of techniques has been selected to cover the interpersonal communication of innovations from several different perspectives, utilizing several methods which have seldom been used in combination to study dissemination.

The research data was collected in Stevens Point, Wisconsin in March of 1982. Stevens Point is a Midwestern, non-suburban community[1] with a population of 24,000 inhabitants. Stevens Point is also the home of the University of Wisconsin-Stevens Point campus which is home to approximately 9,200 students. Being a midwestern community, devoid of any regional peculiarities, and also being a medium-sized market, it becomes a convenient site for this type of research. Communities of this sort are

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[1] Non-suburban is defined as lacking the dominant influence of a large urban center.

prototypical test markets for new recordings. Before new music receives extensive air-play, promotion, or other types of exposure in larger markets, it must be a success in a market similar to Stevens Point. In other words, the research has been conducted on a sample population which is more directly responsible for the success or failure of a new recording than are most other larger population groups.

The primary research vehicle employed to obtain the data desired for this investigation was the individual telephone questionnaire. A total of 300 participants were randomly chosen from the Stevens Point telephone exchange directory. Every 15th listing was dialed, with the interviewer requesting a respondent who was identified as being between the ages of fifteen and thirty and having "an interest in popular music." Calls were made during early evening hours on weekdays (Monday through Thursday), as well as during mid-afternoon and early evening hours on Saturdays and Sundays. This procedure was followed in order to obtain responses from a full spectrum of respondents with widely varying background situations. A standard introduction was read to identify the interviewer, explain the random selection of that particular telephone listing, and to explain the interviewing procedure.

In order to maintain objectivity, the questions were read to all individuals exactly as they appear in the questionnaire, without the addition of any probing comments. This also permitted the responses, which were received in reply to standardized questions, to be viewed in a relative context.

A pilot study employing ten participants was conducted prior to the actual survey to assure that the questions were clear and understandable,

thus eliminating the need for further explanation and a possible loss of objectivity. The survey was conducted in its entirety by the author of this project, with approximately three to four telephone inquiries being required to locate one eligible and willing participant.

The 15 to 30 year old age group decided upon for this research sample was selected only after the careful consideration of numerous factors and perspectives. While a slightly older age group may have been more appropriate to investigate record purchase habits, and realizing that a broader sample may have been applicable to the study of radio listening habits, it must be remembered that the subject of this thesis is the interpersonal diffusion of information regarding popular music. The other issues mentioned are germane to the study, but should not be confused with the primary topic.

The 15 to 30 age group has been proven out by the subsequent research to include the periods during which this type of communication is initiated and follows through to a stage in life at which the discussion of this topic has significantly been decreased. In addition to simply defining the boundaries within which the survey results may be interpreted, this age group was selected since it is representative of the group within which the majority of interpersonal communication regarding popular music takes place.

The objectives of the individual survey, and of the network interviews which are simply an extension of the individual survey, are as follows:

(1) To ascertain the effectiveness of interpersonal communication in affecting attitudes, and purchase habits regarding popular music in

comparison to the effectiveness of radio and other forms of mass media.

(2) To identify individuals based on Everett Rogers' adopter categories: Innovators, Early Adopters, Early Majority, Late Majority, and Laggards. Identification of opinion leaders is of special concern.

Secondary objectives of the survey are to employ the information fulfilling the primary objectives to determine:

(3) The personal traits (level of media exposure, degree and nature of the interest in music, relationship to other members of the system, etc.) of each of the aforementioned adopter categories.

(4) During which stages of the innovation-decision process, through which channels, and with what type of message, can information be most efficiently injected into the interpersonal diffusion process to reach each of the adopter categories?

To fulfill these objectives the survey was constructed using the four following primary indexes: personal traits, media exposure, subject interest, and decision process/channel influence. The personal traits index was developed through the establishment of four secondary indexes: life cycle, gregariousness, social status, and innovativeness. The decision process/channel influence index also consists of four secondary indexes with these being the stages of the innovation-decision process (knowledge, persuasion, decision, and confirmation) as they apply to either interpersonal or mass media channels.

The construction of these indexes assures that all pertinent issues are addressed in the survey and also serves to assist in the analysis of the gathered data. It is an additional purpose of the listing of these indices to enable the purpose of each and every question in the survey to

be clearly demonstrated to the reader. The questions constituting each of the indices are indicated in Table 1.

TABLE 1

SURVEY QUESTION INDEXES

I. PERSONAL TRAITS INDEX

a. Life Cycle Position--Questions 19, 20, 21, 24
b. Gregariousness--Questions 6, 13, 14
c. Innovation--Questions 2, 3, 5, 12, 17
d. Social Status--Questions 22, 23

II. MEDIA EXPOSURE INDEX

a. Questions 8, 9, 9a, 15

III. SUBJECT INTEREST INDEX

a. Questions 1, 2, 3, 5, 6, 8, 9, 9a, 10, 11, 15

IV. DECISION PROCESS/CHANNEL INFLUENCE INDEX

| | | Media | Interpersonal |
|---|---|---|---|
| a. | Knowledge | Questions 8, 9, 9a | 6, 7, 7a |
| b. | Persuasion | Questions 8, 9, 9a, 16 | 6, 7, 12, 16 |
| c. | Decision | Questions 4, 6 | 4, 7, 7a, 12 |
| d. | Confirmation | Questions 9, 9a, 18 | 6, 18 |

All survey questions, with the exception of several of the open-ended inquiries, were tabulated with the results being reported both in the number and percentage of replies to each of the possible response categories. Responses for the total survey group are provided, as are cross-tabulations by each of the age and/or gender classifications. A question by question analysis of the tabulated data was performed with the results of this analysis preceding the concluding chapter of this

project. The concluding section draws together all of the data gathered through the interviewing process to provide a clear and concise picture of the interpersonal flow of popular music information.

A copy of the questionnaire is provided in the Research Appendix (pages 104-107) to further document the exact survey procedure.

Network interviews, which may be viewed simply as an extension of the individual questionnaire, were conducted to isolate the influential-follower relationships for inspection. Persons cited in either questions 7b or 12a of the questionnaire as being influentials or followers were contacted for interviews. The results were then analyzed both as part of the total individual survey and in dyadic relationships between influentials and followers:

Two focus groups were conducted to supplement the information collected through the survey techniques. The primary objective of a focus group is to solicit information in an unstructured manner, thus raising issues for discussion that may otherwise have been overlooked by the researcher. These focus group discussions, which were tape recorded in their entirety, were designed to provide in-depth insight into whatever issues the participants wished to elaborate upon.

It is recognized that focus group results are highly subjective, and therefore are not substitutes for scientific survey research. Opinions are expressed by individual members of the group and cannot be projected onto a larger universe. However, these discussions can provide tremendous insight into the "why" of people's reactions and decisions.

The focus groups were conducted on two consecutive evenings (March 31-April 1, 1982), with the participants being both randomly and speci-

fically selected. The specifically selected individuals were the program director and two disc jockeys from a local Top Forty format radio station,[2] four individuals associated in various capacities with the university's student radio station,[3] as well as the owner-operators of two local record outlets.[4] These participants were specifically asked to attend the discussions because they had been mentioned either by position or specifically by name in question 7b of the questionnaire as being influential sources of information. Rounding out the discussion groups were seven randomly chosen people representing high school students, college students, and various other walks of life. Eleven of the participants were male while five were female. An even distribution of "specialized" and "non-specialized" respondents attended each of the sessions.

The specifically selected specialized members of the group were also employed for two other purposes. They were asked to complete the individual questionnaire, thus providing information to be used for the network analysis. This was also an opportunity to gather data from these influentials regarding the same issues on which the followers were questioned. A comparison of the responses of the two groups gave added insight as to why these people were either influentials or followers. The participation of these specialized people also provided an opportunity to confirm the results of the questionnaire survey, or to locate discrepancies.

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[2]WSPT Radio--(98 FM stereo from Stevens Point, Wisconsin).

[3]WWSP Radio--(90 FM stereo from Stevens Point, Wisconsin).

[4]Graham-Lane Music and Campus Records and Tapes.

Focus group participants were to have been used for a group normalization listening test to measure any possible variance between an individual's attitudes towards a piece of music and the opinion of that same individual when experiencing that same recording in a group setting. The degree to which any variance occurs measures the influence of the group as compared to the individual's personal reaction to the aesthetic qualities of the music itself. However, due to a lack of high diversity in age, sex, and a high degree of specialization in the music field (the groups were predominantly male, between the ages of 17-25, and the majority were at least somewhat "specialized" in music), the test was discarded. It was felt that this would be the best course of action rather than to proceed and obtain misleading results. Further discussion of this method is provided in the Recommendations for Future Research section of this thesis (page 99).

# CHAPTER IV

## ANALYSIS OF RESEARCH RESULTS

While conclusions serve to tie numerous facts together into a coherent whole, the conclusions mean nothing at all if they are based upon incorrectly analyzed information. Conclusions are only as accurate as the analysis permits them to be. Accordingly, detailed analysis of the survey results are provided along with an analysis of the focus group discussions to make clear exactly how the conclusions were arrived at.

There is a large body of information retrieved through the research which applies to the study in a peripheral fashion and which would normally not be included as a part of the conclusion. The following analysis will also serve the purpose of addressing these findings, which are too interesting and informative, if not too valuable for many auxillary applications, to be discarded. The analysis begins with a question by question investigation of the individual questionnaire survey. Reference to the actual questionnaire, as well as to the tabulation tables found in the Research Appendix (pages 104-129), is suggested to add increased clarity to the following discussion. Partial tables are provided in the course of the text to address a few of the highlighted findings.

All percentages have been rounded off to facilitate ease in understanding. To provide a high degree of precision, the original figures are retained in the Research Appendix.

QUESTION 1. On the average, how often do you buy musical recordings (either records or tapes)?

This question found that the respondents purchased recordings less frequently than had been projected. Many of the respondents in the less than once a month category represent persons who purchase recordings only several times per year. For this reason, a primary division between the less than once a month and the once a month and more categories has been established for this analysis. The infrequent habits of these respondents should be more accurately accommodated in future studies by the addition of more categories reflecting infrequent purchase.

Of the overall response group, 65 percent buy or consume new musical products less than once per month while 35 percent buy once a month or more.

Females purchase more recordings than do the males. Forty-one percent of the women purchase once a month or more, as compared to 30 percent of the men. There is however a polarization that occurs among the males. While more males than females buy less than once in a month's time (See Table 2, page 35), males also purchase three times a month or more the most often (7 percent males; 5 percent females). Apparently, while women as a whole buy more recordings than do the men, the men that do purchase do so more often than do the females.

Analysis by age finds that the 15-17 year old age bracket is the group which purchases recordings with the highest frequency (9 percent buy three or more recordings per month), while the 18-20 year old group is the most consistent and steady consumer with 47 percent buying at least once a month (Table 2).

TABLE 2

FREQUENCY OF PURCHASE

| | Less Than One/Month | One/Month | Two/Month | Three or More/Month |
|---|---|---|---|---|
| Total Group | 65% | 22% | 7% | 6% |
| Total: Females | 60% | - | - | 5% |
| Males | 70% | - | - | 7% |
| Total: 15-17 | - | 18% | 11% | 9% |
| 18-20 | - | 39% | 4% | 4% |
| Females: 15-17 | - | 24% | 14% | - |
| 18-20 | - | 42% | 3% | - |
| Males: 15-17 | 65% | - | - | 13% |
| 21-25 | 72% | - | - | 10% |

Significant findings by age and sex analysis include the fact that the 26-30 year old males never buy more than once per month. These men purchase recordings infrequently, yet very consistently at the once a month frequency level. Eighteen-twenty year old males and 21-25 year old females rank close behind them in terms of infrequency.

Table 2 indicates that the 15-17 and 18-20 year old females are the most consistent mid-range buyers of recorded music, while the 15-17 and 21-25 year old males buy both the most and least often of any groups. While most males in these age groups buy recordings very infrequently, a few of them purchase extremely often.

In summary, women as a whole--and between the ages of 15 and 20 in particular--are the most consistent mid-range consumers. Male buying

habits are considerably more polarized, with the men who do purchase doing so more often than any other group.

QUESTION 2. What style of music constitutes your predominant taste?

While this question asked for the predominant style of music in the hopes of receiving precise answers, multiple answers were permitted to accommodate those who have somewhat broader taste. Responses were further clarified and put into perspective by the information obtained through Question 3, which dealt with favorite artists. Categories were not predetermined to permit classifications to emerge in accordance with the actual responses.

For the total response group, the most popular styles of music in their order of popularity are Rock and Roll (33 percent), Top Forty (21 percent), Country and Western (20 percent), Jazz (13 percent), Easy Listening (9 percent), and Country Rock (8 percent). Other styles ranked far behind these favorites.

When categorization by sex was examined, females were found to be more interested in both Rock and Roll and Top Forty than were the men. Rock and Roll was preferred by 37 percent of the women as compared to 29 percent of the men. Top Forty was mentioned by 33 percent of the women while being cited by only 12 percent of the men (Table 3, page 37).

Males were much more interested in Jazz than were the females (17 percent males; 8 percent females), with males also showing a slightly wider range of tastes and being responsible for the majority of the multiple responses to this question.

Analysis by age shows that the popularity of Rock and Roll declines

TABLE 3

STYLISTIC POPULARITY

| | The Percentage of the Total Group Preferring Each Style | The Sex Displaying the Greatest Preference for Each of the Styles | The Age Displaying the Greatest Preference for Each of the Styles | The Age/Sex Displaying the Greatest Preference for Each of the Styles |
|---|---|---|---|---|
| Rock and Roll | 33% | Female (37%) | 15-17 (61%) | 15-17 Females (67%)<br>15-17 Males (65%) |
| Top Forty | 21% | Female (33%) | 18-20 (45%) | 18-20 Females (48%) |
| Country and Western | 20% | Female (21%) | 26-30 (33%) | 26-30 Males (40%) |
| Jazz | 13% | Male (17%) | 21-25 (24%) | 21-25 Males (25%) |
| Easy Listening | 9% | Famale (11%) | 26-30 (16%) | 26-30 Females (16%) |
| Country Rock | 8% | Female ( 9%) | 26-30 (16%) | 26-30 Females (16%) |

( )--The percentage of the given variable responding as indicated.

drastically with each progressively older age bracket. Sixty-one percent of the 15-17 year olds prefer Rock and Roll as compared to only 23 percent of the 26-30 age bracket.

As shown in Table 3, both the males and females in the 15-17 age group were equally more interested in Rock and Roll than were any other age/sex category in the entire sample.

Top Forty was favored the most often by the 18-20 age bracket, citing this style in 45 percent of their responses. Of the entire sample group, the 18-20 year old females mentioned Top Forty the most frequently (48 percent).

Country and Western music shows a general trend of becoming increasingly more popular with an increase in age. It is the favorite music of the 26-30 year olds, while the 18-20 age bracket likes it the least.

| | | Country and Western |
|---|---|---|
| Total Group: | | 20% |
| Total: | 15-17 | 9% |
| | 18-20 | 7% |
| | 21-25 | 20% |
| | 26-30 | 33% |

Males show more of a preference for Country and Western than do the females, but only to a slight degree.

The age/sex classification which demonstrated the greatest attraction to this type of music was the 26-30 year old males (40 percent) while the group that showed the least attraction was the 15-17 year old males (4 percent). Two other groups with notable interest in Country and

Western music were the 21-25 and 26-30 year old females, both of whom considered it to be their second overall favorite style of music with it being mentioned in 34 percent and 23 percent of their respective responses.

Jazz is enjoyed by more than twice as many men as women. It also enjoys a fairly large popularity among all three of the older categories for the men. The 21-25 year old females are a very striking exception with 22 percent of these women naming Jazz as a predominant taste. Taken with the 25 percent response of the 21-25 year old males, the group that shows more of a preference for Jazz than any other group in the entire sample, it may be concluded that the 21-25 age group variable is an important factor in having a taste for Jazz.

Easy Listening is more the domain of women than men. Analysis by age reveals that the 26-30 year old respondents exhibit the greatest preference for Easy Listening music (16 percent), while analysis by age and sex finds the 26-30 year old females as being the group which names Easy Listening as a predominant style more often than anyone else in the entire survey. These women made reference to Easy Listening music in 16 percent of their replies.

The 26-30 year old males are the most experimental group while also being highly integrated into the mainstream of popular music. In addition to a relatively high level of interest in a music form as exotic as Jazz (13 percent), they are also heavily involved in the three primary forms of mass music: Rock and Roll (31 percent), Top Forty (29%), and Country and Western (40 percent).

QUESTION 3. Please name your favorite or several of your favorite musicians.

This question was employed primarily for the purpose of providing an aid in the classification of the responses in Question 2. The responses to this question were also used as an open-ended aid in determining the subject interest and innovativeness of the respondent on an individual basis. This individual analysis was applied primarily to the network surveys, or those persons cited as being either followers or influentials.

QUESTION 4. When you purchase a recording, what would you cite as the source of information which was the single greatest influence in your decision to purchase?

While a single influence was asked for, multiple responses were accepted in order to develop a complete perspective. As a result, percentages for several response categories will total more than 100 percent.

Radio exposure is the major source of influence to 62 percent of the total sample group. Twenty-three percent of the total group cited their friends as their major influence (Table 4; page 41). Other sources of influence ranked far behind these major sources.

Men mentioned the music itself or the reputation of the artist far more frequently than did the females (8 percent males; 1 percent females). Males also named a wider range of influences than did the women.

More women than men report that radio is a source of influence (56 percent males; 69 percent females). Due to the wider range of sources influencing the men, women also named friends as influences more often than did the males. Cable TV music channels have more of an effect upon women than upon men.

TABLE 4

SOURCE OF INFLUENCE

| | The Percent of the Total Group Receiving the Greatest Influence From Each Source | The Sex Receiving the Greatest Influence From Each Source | The Age Receiving the Greatest Influence From Each Source | The Age/Sex Receiving the Greatest Influence From Eash Source |
|---|---|---|---|---|
| Radio | 62% | Females (69%) | 18-20 (69%) | Females 21-25 (78%)<br>Males 26-30 (77%)<br>Females 15-17 (76%) |
| Friends | 23% | Females (26%) | 15-17 (41%) | Females 15-17 (48%) |
| The Music | 5% | Males ( 8%) | 26-30 (13%) | Males 26-30 (23%) |

( )--The percentage of the given variable responding as indicated.

A dramatic decrease in the citation of friends as a major source takes place with an increase in age. Forty-one percent of the 15-17 year olds are influenced by their friends while the 26-30 year olds mentioned them in only 11 percent of their responses.

| | | Influenced by Friends |
|---|---|---|
| Total Group | | 23% |
| Total: | 15-17 | 41% |
| | 18-20 | 30% |
| | 21-25 | 23% |
| | 26-30 | 11% |

Analysis by both age and sex finds the 15-17 year old females as being the group which experiences the greatest amount of peer influence. These females cite friends in 48 percent of their responses and are only two percentage points behind the leader in being influenced by radio. This combination can be seen as an indication that radio is used as a means of staying informed of music for social rather than aesthetic reasons. This is in sharp contrast to the 26-30 year old males and the sources which influence them.

The 26-30 year old males are the group that first "tests out" new music. Friends do not influence them at all (0 percent), the least mentioned for this source of influence of any group in the entire survey. Radio exposure is high for these men (77 percent), the use of which is put into perspective by the high response received by the influence of the music and the lack of influence from friends. Radio is not a source of keeping informed of music for social purposes but rather for the sake of the music itself.

QUESTION 5. Have you recently purchased any recordings by an artist, a group, or of a style that represents a change in your musical taste or usual buying habits?

The primary purpose of this question is to obtain a measure of innovativeness and, to a lesser degree, subject interest.

Sixty four percent of all survey participants have not undergone a change in their taste or buying habits. However, a surprisingly large 36 percent have recently experimented with a stylistic change.

There is no distinction between the sexes on this issue with the total group of females responding in an almost identical fashion with the total group of males. Furthermore, the responses of these two groups are virtually identical to the response of the entire survey sample.

Analysis by age reveals that the 26-30 year old respondents are the age group which purchase the greatest number of recordings that represent a change in their habits. The 15-17 year old bracket has the most standardized taste of any group with only 31 percent of those surveyed having recently purchased a recording which represents a change for them.

| | | No Stylistic Change | Stylistic Change |
|---|---|---|---|
| Total Group | | 64% | 36% |
| Total: | 15-17 | 68% | 31% |
| | 26-30 | 55% | 45% |
| Males: | 18-20 | 81% | 19% |
| | 26-30 | 50% | 50% |

By age/sex divisions, the 18-20 year old males changed the least (19 percent) of any group in the entire survey sample. The 26-30 year old males again responded in an interesting fashion. They experiment

with musical styles which are new to them more often than any other group in the entire survey sample. Fifty percent of these men have recently purchased a recording which represents a change in their musical tastes.

QUESTION 6. Do you discuss music with others, and if so, how often?

Of the total response group, 71 percent discuss music once a week or more, including the 22 percent of the participants who discuss this subject on a daily basis. The scope of interpersonal communication in the diffusion of popular music information is clearly demonstrated in this response.

Analysis by sex revealed that while men and women discuss music to an equal degree on a weekly or daily basis, there is a considerably larger percentage of women who never discuss music (Table 5, page 45).

Analysis by age found that the younger age groups discuss music much more often than the older ages. For example, the 15-17 year old females responded "Never" 0 percent of the time and "Daily" 32 percent of the time. In contrast, 11 percent of the 26-30 age group responded "Never" with only 12 percent answering "daily."

The 26-30 year old females discuss music less than any other group in the entire survey (24 percent--Never), with the 21-25 year old females following close behind replying "Never" with 19 percent of their responses. The group that discusses music once or more times per week the most are the 15-17 year old females, while the 18-20 year old females discuss music more often than anyone else on a daily basis.

The 26-30 year old males discuss music with relatively high

TABLE 5

FREQUENCY OF DISCUSSION

| | Never | Less Than Once/Week | Once/Week Or More | Daily |
|---|---|---|---|---|
| Total Group | 7% | 22% | 49% | 22% |
| Total: Females | 14% | - | 47% | 22% |
| Males | 1% | - | 51% | 21% |
| Total: 15-17 | 0% | - | - | 32% |
| 18-20 | 4% | - | - | 39% |
| 21-25 | 8% | - | - | 18% |
| 26-30 | 11% | - | - | 12% |
| Females: 15-17 | 0% | - | 62% | 29% |
| 18-20 | 6% | - | 36% | 42% |
| 21-25 | 19% | - | - | - |
| 26-30 | 24% | - | - | - |
| Males: 26-30 | 0% | 29% | 50% | 22% |

regularity, ranking about average when compared to the entire sample. When taken in conjunction with the fact that not a single member of this group cited "Friends" as an influence in Question 4, it becomes apparent that their discussion of music is for the purpose of giving opinions to others rather than receiving information for themselves.

QUESTION 7. Do you know anyone who usually knows something about popular music and can give you either: an opinion as to whether or not it is a good recording, or if it would be a good purchase?

QUESTION 7a. Do you seek their advice?

Multiple answers were accepted for the opinion and purchase responses since both could occur simultaneously. As a result, percentages may total in excess of 100 percent for some group tabulations. The

distinction between the measurement of opinion and purchase advice in this question, the frequency of discussion in Question 6, and influence regarding the actual decision to purchase in Question 4 should be made clear. Cross analysis between these questions will be made to provide additional clarity, as well as to demonstrate the high degree of consistency found between the various answers.

Questions 7b and 12a will be discussed together as part of the network analysis (pages 65-69).

Sixty-two percent of the total response group knew someone who could offer them an opinion on a record, with 21 percent knowing someone whom they could rely on for advice on an actual purchase. Thirty-two percent of the respondents knew no one who could offer any advice whatsoever (Table 6).

TABLE 6

INTERPERSONAL OPINION/PURCHASE ADVICE
SOURCE AVAILABILITY

| | Knows A Source of General Opinion | Knows A Source of Purchase Advice | Knows No Source of Information |
|---|---|---|---|
| Total Group | 62% | 21% | 32% |
| Total: Female | 59% | 18% | 38% |
| Male | 65% | 23% | 27% |
| Total: 15-17 | 48% | 30% | 36% |
| 26-30 | 61% | 11% | 33% |

Question 7a found that 20 percent of the total group participating in the survey actively seeks opinions regarding music. Sixty-four percent

of the active advice seekers desire advice on actual purchases, while 43 percent simply want general opinions. More women than men reported being active seekers of actual purchase advice, while more men than women replied that they are seekers of general opinions.

Analysis by sex reveals that the more men know people who are regarded as sources of advice than do the women (Table 6). It was also found that more males than females actively seek advice regarding music (24 percent males; 16 percent females).

Table 6 also shows that age can again be seen as a major factor, with the younger respondents being more reliant on the purchase advice of others than are the older respondents. The number of individuals who know someone who is a source of general advice increases as the age of the respondent increases. However, the number of trustworthy purchase advice sources decreases with increased age. In short, purchases by younger people are more highly dependent upon the advice of others than is the case for older music enthusiasts.

TABLE 7

OPINION SEEKING

| | Mutually Discuss Music | Actively Seeks Advice |
|---|---|---|
| Total Group | 41% | 20% |
| Total: 15-17 | 25% | 32% |
| 26-30 | 47% | 13% |
| Females: 15-17 | 38% | 33% |
| Males: 26-30 | 50% | 8% |

The number of persons who actively seek general advice also declines with age. Thirty-two percent of the 15-17 year old bracket actively seek advice as compared to only 13 percent of the 26-30 year old group.

Twenty six to thirty year old males are the least likely of any group in the survey to actively seek opinions from others (8 percent). The 15-17 year old females are the group which is the most likely to actively seek advice as indicated by their 33 percent response.

The discrepancy between the fact that men as a whole actively seek opinions more than women and the habits of the 26-30 year old males can be accounted for very easily. The 18-25 year old age bracket dramatically affects the results, with the 18-25 year old women showing a sharp decrease in their active inquiries, while the 18-25 year old males show a dramatic increase.

Cross analysis with Question 4 finds a distinct difference between the influence of friends as a source of general opinions and as a source of influence regarding actual purchase. Question 7 shows that the general opinion influence of friends (62 percent) is much greater than actual purchase influence (23 percent), as seen in Question 4. A high degree of consistency is seen between the purchase influence response in Question 4 (23 percent), the purchase advice in Question 7 (21 percent), and the response to Question 7a which states that 20 percent actively seek advice.

Almost three times as many people responded that they receive opinions as compared to those who replied they receive influence regarding an actual purchase.

QUESTION 8. On the average, how many hours per day do you listen to the radio?

Ideally, response categories accommodating more precision in measuring the habits of the participants who listen to the radio for extended periods of time should have been provided. Many individuals tune in to the radio for longer time periods than had been anticipated at the outset of the research, with five hours per day listeners being common for certain age groups. As a result, the more than three hours per day category includes many respondents who listen for extended periods of time.

For the total response group, 11 percent listen less than one hour per day, while 63 percent listen one to three hours. Twenty six percent of the respondents listen more than three hours daily.

Analysis by gender finds females listening more than twice as much as the males at either end of the spectrum. Only three percent of the women listen less than one hour as compared to 17 percent of the men. Thirty nine percent of the female respondents listen more than three hours daily, while only 16 percent of the men do the same. Men listen more at the one and two hour levels and are the moderate to light listeners while the women are the high volume radio patrons (Table 8, page 50).

Age/sex analysis reveals that the 15-17 year old females are the group which listen more than any other group in the entire survey (62 percent). The group which listens the least is the 21-25 year old males, with only four percent tuning in for three or more hours per day. The 26-30 year old males have listening habits comparable to the habits of the total group.

TABLE 8

RADIO LISTENING HOURS PER DAY

| | Less Than One | One | Two | Three | More Than Three |
|---|---|---|---|---|---|
| Total Group | 11% | 19% | 29% | 15% | 26% |
| Total: Female | 3% | - | - | - | 39% |
| Male | 17% | - | - | - | 16% |
| Females: 15-17 | 0% | - | - | - | 62% |
| Males: 21-25 | 28% | - | - | - | 4% |
| 26-30 | 12% | - | - | - | 27% |

QUESTION 9. How often do you purchase music-orientated magazines or newspapers?

Eighty percent of the total response group never purchase music publications. Males consume these magazines and newspapers at a slightly higher rate than do the women.

The following is a listing of music publication consumption from most to least:

| | | |
|---|---|---|
| (Never: 70%, Occasionally: 30%) | 15-17 Males<br>21-25 Males<br>26-30 Males<br><br>15-17 Females<br>21-25 Females<br>26-30 Females<br>18-20 Females | MOST |
| (Never: 92%, Occasionally: 8%) | 26-30 Males | LEAST |

It is interesting to note that the otherwise highly influential and innovative 26-30 year old males read the least. However, when taken in

conjunction with the fact that the 21-25 year old males are relatively high consumers of music publications, an explanation may be possible. Perhaps, outside influences are sought at the younger ages due to an interest in music without firmly developed attitudes. The older age group has developed their own attitudes, and do not rely on miscellaneous sources for advice and opinions. Instead they have emerged as leaders who are influenced solely by the music itself.

QUESTION 10. How many hours per day do you listen to either records or tapes?

Fewer people listen to either their own records or tapes than had been expected, with 66 percent of the respondents listening one hour or less per day. Thirty-four percent of the total sample group listen two hours or more, including the 10 percent who listen to records or tapes three or more hours daily.

| | Less Than One Hour | One Hour | Two Hours | Three or More Hours |
|---|---|---|---|---|
| Total Group: | 29% | 37% | 24% | 10% |

These figures compare unfavorably to the number of hours spent listening to the radio. The following listing compares the percentage of the total group that listens to records and tapes or to the radio less than one hour per day and more than three hours.

| | Less Than One Hour | Three or More Hours |
|---|---|---|
| Radio | 11% | 41% |
| Records or Tapes | 29% | 10% |

Extremely high listening levels decline progressively with age, while consistency in the one and two hour brackets is found in all age groups. For example, 23 percent of the 15-17 year olds listen to records and tapes three or more hours per day while 0 percent of the 26-30 year old group does the same.

Analysis by age/sex classifications find that the 15-17 year old females listen the most of any group in the entire survey. With the exception of these young women, the males in all other age categories listen to more recordings than do the females. It may be concluded that while females are more avid radio listeners, males are the greatest fans of listening to their own tapes or records.

The 26-30 year old males are the single most consistant record or tape listeners with 87 percent of them listening one to two hours every day.

QUESTION 11. Do you own your own stereo?

Of the total response group, 75 percent own their own stereo. Analysis by gender finds that males and females responded in equal percentages, and in a fashion similar to the overall sample group.

The age bracket owning the fewest stereos were the 18-20 year olds, 49 percent of which do not own their own stereo systems. The lack of equipment in this age category may be accounted for due to the respondents leaving the family home and losing access to mutually owned stereos, while not having the means to purchase their own.

Analysis by age and sex found the 18-20 year old females to own the fewest stereos of any group in the entire survey sample. On the other

end of the spectrum, the 26-30 year old males own the most. One hundred percent of these men responded "Yes" when asked if they own their own stereo.

QUESTION 12. Have you been asked recently about your opinion regarding a recording, or if a specific product would be a good purchase?

Multiple answers were accepted for this question due to the interplay between opinion and purchase and the possibility that they may occur simultaneously. Therefore, percentages may total more than 100 percent.

Question 12a is addressed in the network analysis (pages 65-69).

Sixty eight percent of the total response group has not recently been asked their opinion regarding a recording. Twenty seven percent had been asked a general opinion while eight percent had been specifically asked if a recording would be a good purchase.

Males are asked both general and actual purchase opinions more often than are women. For example, men are asked their general opinions 31 percent of the time while only 21 percent of the women are asked the same (Table 9, page 54).

The younger the age, the more likely the respondents were to have been asked a general opinion. This is also true for the purchase opinions, with the exception of the 26-30 year olds who were asked advice on purchases more often than the 18-25 year olds.

Analysis by age and sex reveals that when it comes to purchase advice, the 26-30 year old males are asked far more often than any one else in the entire survey. While 19 percent of this group are asked purchase opinions, they were only average regarding general opinions. It is

TABLE 9

REQUESTS FOR PERSONAL OPINIONS

| | Not Asked | Asked-General Opinion | Asked-Actual Purchase |
|---|---|---|---|
| Total Group | 68% | 27% | 8% |
| Total: Females | - | 21% | 6% |
| Males | - | 31% | 9% |
| Total: 15-17 | - | 36% | 11% |
| 26-30 | - | 22% | 10% |
| Females: 26-30 | 86% | - | 0% |
| Males: 26-30 | - | 29% | 19% |

clear that while this influential group does not necessarily discuss music more often than other groups, they are relied upon more often than any other group when it comes to actual buying decisions.

QUESTION 13. Please list any organizations that you belong to.

This question, designed to measure gregariousness, is used for individual survey analysis and has not been tabulated for the entire survey group.

QUESTION 14. Do you generally like to meet new people, go to social gatherings, or do you prefer the company of just a few close friends?

The total response group preferred close friends in 29 percent of their responses, new people in 23 percent of their answers, with 48 percent of those interviewed answering "Both." This question, which was conceived to measure gregariousness, reveals that the majority of people

are at least moderately gregarious. The 23 percent who prefer new people are obviously very outgoing.

Analysis by sex found more women than men responding that they prefer the company of either close friends or new people, while more men than women responded "Both." Fifty-five percent of the males replied "Both" while only 39 percent of the women answered in a similar manner (Table 10).

TABLE 10

GREGARIOUSNESS

| | Close Friends | Both | New People |
|---|---|---|---|
| Total Group | 29% | 48% | 23% |
| Total: Females | - | 39% | - |
| Males | - | 55% | - |
| Total: 15-17 | 20% | - | 41% |
| 26-30 | 49% | - | 7% |
| Females: 15-17 | 19% | 29% | 52% |

A trend arises when analyzing the data by age. The younger age brackets prefer new people more than do the older ages. A slow shift to "Both" for the middle age groups leads to the overwhelming preference of close friends by the 26-30 year olds. Forty-one percent of the 15-17 year olds prefer new people while 20 percent prefer close friends. In comparison, only seven person of the 26-30 year old group prefers new friends with 49 percent choosing close acquaintances.

The group that displayed the greatest preference for new people of

any group in the entire survey was the 15-17 year old females. These females preferred new acquaintances in 52 percent of their responses.

Cross analysis with Question 4 provides some additional insight. The 15-17 year old females were found in that question to be the group which receives the greatest influence from their friends regarding popular music purchase decisions. Since these girls desire a large number of new acquaintances or increased social inclusion, and since they receive influence pertaining to music from their friends, it is highly probable that the reason that they are influenced in their musical taste by friends is to gain social acceptance or inclusion.

QUESTION 15. Do you attend live music performances, either locally or nationally known acts?

Of the total response group, 73 percent attend live music performances while 27 percent never attend these events. Twenty five percent of the respondents attend both locally and nationally known acts.

Males patronize these gatherings considerably more often than do women. The men surpass the women in the "Both" category (33 percent males; 13 percent females), pointing to the fact that males have a more extensive and broad-based interest in live music.

Age is seen as a major factor in live music attendance, with the 21-25 age bracket clearly leading the other groups. One hundred percent of the 21-25 year old females attend live performances while 88 percent of the 21-25 year old males do the same, the highest attendance rates of the entire survey.

With the exception of the 15-17 year old bracket, who are obviously restricted in their opportunities due to their age, the 26-30 year old

TABLE 11

LIVE PERFORMANCE ATTENDANCE

| | Neither | Local Music | Nationally Known | Both |
|---|---|---|---|---|
| Total Group | 27% | 22% | 26% | 25% |
| Total: Females | 32% | - | - | 13% |
| Males | 23% | - | - | 33% |
| Total: 15-17 | 43% | 23% | 18% | 16% |
| 18-20 | 33% | 20% | 16% | 31% |
| 21-25 | 8% | 20% | 34% | 38% |
| 26-30 | 43% | 27% | 22% | 7% |

females were the group that attended live music performances the least. Forty eight percent of these women attend neither local nor national events while 0.0 percent attend both.

Question 16. In your opinion, does radio influence the public's taste, or does the public's taste influence radio programming?

Analysis of the entire response group finds that 78 percent of the participants feel that radio influences the public while only 22 percent feel that the public exerts a greater influence upon what is programmed on the radio.

Very similar sentiments are reflected by the replies of literally all of the various units of analysis, with only a small degree of variances among the different groups.

The 15-17 year old respondents, and the 15-17 year old males in particular, were the group whose replies represented the greatest variance from the norm. Only 65 percent of the 15-17 year old men believed that radio influences the public while 35 percent thought that the public

influences the selection of music played on the radio (Table 12).

TABLE 12

RADIO/PUBLIC INFLUENCE

| | | Public Influences Radio | Radio Influences Public |
|---|---|---|---|
| Total Group | | 22% | 78% |
| Total: | Females | 19% | 77% |
| | Males | 22% | 78% |
| Total: | 15-17 | 29% | 70% |
| | 18-20 | 18% | 82% |
| | 21-25 | 21% | 79% |
| | 26-30 | 16% | 78% |
| Males: | 15-17 | 35% | 65% |

QUESTION 17. Do you listen to what your friends listen to, or do your friends listen to what you listen to?

Of the total survey group, 59 percent of the respondents fell in the "Don't know" category. Random comments made reference to a give-and-take process which would cause either both or neither of the response classifications to be applicable.

Analysis by sex found 26 percent of the males responding that their friends listen to what they listen to, as compared to 14 percent of the women. In addition, men in all age groups except the 15-17 year old bracket answered that their friends follow their lead more often than did the women.

QUESTION 18. Does it please you more to hear friends react positively to music which you have already purchased, or to hear that record played on the radio?

The total sample group preferred to have their friends show approval of the recordings which they have recently purchased, rather than hearing that record receive radio air-play (Table 13).

TABLE 13

ATTITUDE REINFORCEMENT

| | Friend's Approval | Radio Air-Play | No Preference |
|---|---|---|---|
| Total Group | 50% | 26% | 24% |
| Total: Females | - | 30% | - |
| Males | - | 24% | - |
| Total: 15-17 | 34% | 36% | - |
| Males: 15-17 | 39% | 56% | - |
| 18-20 | 75% | 12% | |

Analysis by sex finds that women show more of a preference for hearing their purchases played on the radio than do the men (24 percent males; 30 percent females).

The youngest age group shows more of a fondness for hearing their recording purchases played on the radio than do the other age brackets. However, while these 15-17 year olds like to hear their choices played on the radio, they also show an equally high concern for the reaction of their friends (36 percent radio; 34 percent friends).

The age/sex classification which is more concerned with their

friends approval and least concerned with radio air-play than any other group in the entire sample are the 18-20 year old males. The group which most prefers hearing their purchases played over the air waves are the 15-17 year old males (56 percent).

QUESTIONS 19-24.

Demographic data pertaining to age, sex, marital status, income, and occupation are provided in the Research Appendix. Please refer to pages 125-129 for complete information.

## Summary of Survey Results

The most significant findings obtained through the individual telephone survey have been extracted from the huge volume of information and are presented here in summary fashion.

### Total Group

--The total group members are infrequent record buyers with only about one-third purchasing once per month or more.

--The styles of music which are the most preferred by the total group in order of popularity are: Rock and Roll, Top Forty, Country and Western, Jazz, Easy Listening, and Country Rock.

--Radio is a major source of influence to two-thirds of the respondents. Friends influence approximately one-quarter of the total number of survey participants.

--A change in usual musical taste or buying habits has recently been undergone by one-third of the sample group.

**--Seventy percent discuss music once a week or more with 22 percent

discussing music daily.

**--Sources of general opinions are three times more plentiful than are reliable sources of actual purchase advice.

--Of all people who discuss music, one-third actively seek advice while the remainder mutually discuss music.

**--Ninety percent of all people surveyed listen to the radio at least one hour per day. Forty percent listen three or more hours daily.

--Music publications are purchased relatively infrequently.

--Seventy percent of the total group listen to their own records or tapes at least one hour daily. Ten percent listen three or more hours daily.

--Three-quarters of the respondents attend live music performances while one-quarter of the overall group attend both local and nationally known acts.

--Three-quarters of the survey group feel that radio influences the public more than the public influences the radio.

By Sex

--Females purchase approximately 25 percent more recordings than do the men. However, the extremely high frequency buyers are usually men.

--Top Forty is preferred more by women than by men.

--Males have the widest range of musical taste, including a stronger preference for Jazz, than do the women.

**--Men base their purchase decisions on the music itself far more often than do the women.

**--Women are considerably more influenced by radio than are the

men. They are also slightly more influenced by their friends.

--Fifteen percent of the females never discuss music, while virtually all men discuss music at least occasionally.

**--While men are fairly consistent light to medium range radio listeners, women listen more than twice as much at the high frequency levels.

--Males consume slightly more music-orientated publications than do women.

**--Males are asked both general and actual purchase decision opinions more often than are the women.

**--Men are less likely to show a preference for either old or new acquaintances and enjoy both equally well.

**--Twice as many men as women feel that their friends listen to what they listen to.

--Women prefer hearing their purchases become hits on the radio more than the men do.

By Age

--The 15-17 year olds buy more recordings at the high frequency rates than anyone else. The 18-20 year olds are the most consistent buyers. Twenty one to twenty five year old respondents usually purchase once a month or less.

--Rock and Roll experiences a drastic decline in popularity with an increase in the age of the respondent.

--Top Forty music receives its greatest popularity among the 18-20 year olds.

--Country and Western increases in popularity with an increase in age.

**--A dramatic decrease in the influence of friends takes place with increased age.

**--The 26-30 year old survey respondents purchase the greatest number of recordings that represent a change in their usual tastes or buying habits.

**--Younger age groups discuss music far more often than do the older ages.

**--Younger age groups are also three times more likely to consider someone else to be a reliable source of purchase advice than are the older age brackets.

**--Extremely high listening levels for both radio and records decline at a steady rate with an increase in age. However, older age groups listen consistently at the one and two hour levels.

--Younger aged respondents enjoy meeting new people more than the older respondents do.

--The 21-25 year old respondents attend more live music events than do any other groups.

--The 15-17 year olds display the greatest fondness for hearing their recent purchases receive radio air-play and popularity.

By Age and Sex

--The 15-17 and 21-25 year old males are both the most frequent and infrequent purchasers of recorded music.

--The 15-17 and 18-20 year old females have the most consistent

buying habits.

--Both the males and the females in the 15-17 year old age bracket display the greatest preference for Rock and Roll of any group in the entire survey.

--The group which prefers Top Forty music to the greatest degree is the 18-20 year old females.

--The 26-30 year old males show the greatest preference for Country and Western music.

--The 21-25 year old males are the biggest Jazz patrons.

--Easy Listening is most preferred by the 26-30 year old females.

--The three groups receiving the greatest amount of influence from the radio are the 21-25 year old females, 26-30 year old males, and the 15-17 year old females.

**--The group which receives the greatest influence from their friends are the 15-17 year old males.

**--The 26-30 year old males are more influenced by the music itself than any other group.

**--The 26-30 year old males experiment with changes in their musical taste more than any other group.

**--The 15-17 year old and 18-20 year old females discuss music the most frequently of any group.

**--The 26-30 year old males are the least likely to seek opinions from others.

**--The 15-17 year old females actively seek information more often than any other group.

**--The group most likely to be asked purchase advice are the 26-30

year old males.

**--The 15-17 year old females are the group who listen the most to both the radio and to their own records at the extremely high frequency rates.

--The 26-30 year old males are the single most consistent record and tape listeners.

**--The 15-17 year old females show the greatest preference for meeting new acquaintances.

--One hundred percent of the 18-20 year old females attend live music performances while 88 percent of the 21-25 year old males do the same. Together they are the groups with the highest rates of attendance.

**--The group which receives the greatest amount of reinforcement from hearing their musical choices receive radio popularity are the 15-17 year old males.

## Network Interview Analysis

The interviewing of individuals who were cited in Questions 7b and 12a as being either influentials or followers permitted an opportunity for a better understanding of who these people are, why they have been cast into the roles which they play, and which traits are common among them. Dyadic comparison between influentials and followers is also provided.

Forty four percent (132) of the total respondents volunteered at least general information regarding individuals who act as either influentials or followers. This general information was employed to develop the focus on actual dyadic relationships which follows. Eleven percent

(32) of the survey respondents provided specific names, with 19 of the 32 specifically cited individuals being influentials who consented to a network interview. The following influential-follower profiles have been developed based upon these highlighted influentials along with the 19 followers who named them as sources of interpersonal influence.

Due to the nature of the responses received, the data provided is not complete in all regards. However, the missing data (i.e., the missing age of someone named as either an influential or follower) is not seen as affecting the conclusions derived from this data.

The network analysis will begin with a focus on actual dyadic relationships. Major findings are highlighted in the text, while tables are provided for a more in-depth examination of the data. When discussing dyadic relationships, it is important to note that an influential person in a small group or dyad is not necessarily influential to the entire social system, but only influential in the context of the specific group or dyad being studied.

Table 14 (page 67) reveals that females in all age categories are more influenced by men than men are influenced by women.

All females, with the exception of the 26-30 year old women, are only slightly more influenced by other women than by men. The 26-30 year old females are far more influenced by men than by other women (71 percent influenced by men; 12 percent influenced by women).

In contrast, in all age categories men receive much more influence from other men than from women. Any influence received from women is very minimal.

TABLE 14

DYADIC INFLUENCE BY GENDER

| | | Same Sex | | Opposite Sex | |
|---|---|---|---|---|---|
| | | Influential | Follower | Influential | Follower |
| Females: | 15-17 | 54% | 31% | 46% | 8% |
| | 18-20 | 47% | 32% | 37% | 16% |
| | 21-25 | 42% | 8% | 25% | 17% |
| | 26-30 | 12% | 6% | 71% | 0% |
| Males: | 15-17 | 77% | 54% | 15% | 0% |
| | 18-20 | 90% | 40% | 10% | 10% |
| | 21-25 | 65% | 13% | 3% | 35% |
| | 26-30 | 50% | 0% | 25% | 8% |

In summary, the number of women who responded that they are influenced by men is greater than the number of men who reported women as influential.

Table 15 demonstrates the fact that friends are cited as sources of influence far more often than are family members. This holds true for every age group as well as for both of the sexes. However, it should be noted that friends are also followers almost as often as they are influentials, while family members are usually cited as influentials but not as followers. The higher degree of multi-directional flow among friends as compared to family members is demonstrated in the right hand column of Table 15 (page 68).

Females receive more influence from family members, relative to the influence of friends, than do the men. However, even for these women, friends are still the major overall source of interpersonal influence.

In summary, friends are more often a source of dyadic influence than

TABLE 15

DYADIC INFLUENCE OF FRIENDS VS FAMILY MEMBERS

| | | Family | | Friends | | Influential Same as Follower: | |
|---|---|---|---|---|---|---|---|
| | | Influential | Follower | Influential | Follower | Family | Friends |
| Females: | 15-17 | 46% | 0% | 69% | 38% | 15% | 23% |
| | 18-20 | 36% | 10% | 53% | 42% | 10% | 16% |
| | 21-25 | 0% | 0% | 81% | 33% | 0% | 25% |
| | 26-30 | 35% | 6% | 59% | 12% | 6% | 6% |
| Males: | 15-17 | 30% | 0% | 60% | 54% | 0% | 38% |
| | 18-20 | 30% | 0% | 70% | 60% | 0% | 30% |
| | 21-25 | 16% | 0% | 81% | 35% | 0% | 19% |
| | 26-30 | 25% | 25% | 66% | 42% | 8% | 8% |

are family members, with family members being a more authoritarian source than the more versatile friends.

Table 16 (page 70) confirms that the flow of influence across age groups is usually from the older to the younger age brackets.

Analysis by sex finds that almost as many of both the males and females in the 16-17 year old age bracket receive influence from the older ages as from their peers.

More of the respondents in the 18-20 age range receive influence from people older than themselves than from people of the same age.

As might be expected due to an assumed eventual decrease in the popularity of popular music with increased age, the 26-30 year old individuals are the only group who are influenced by people younger than themselves. However, it is still very important to note that almost twice as many 26-30 year olds receive influence from their own age group as from the younger groups.

One last finding regarding the relationship of age to influence is that males in all age categories influence other members of the same age more than the women do.

It may be concluded that, in general, influence usually flows from the older to the younger age groups.

## Profile of an Influential

The network interviews conducted with the 19 specifically named influentials have been compiled to provide a composite profile of the typical influential. While 19 interviews are not a great number upon which to build a composite profile, it should be remembered that these 19

TABLE 16

DYADIC INFLUENCE BY AGE

| | | Same Age | | Older | | Younger | |
|---|---|---|---|---|---|---|---|
| | | Influential | Follower | Influential | Follower | Influential | Follower |
| Females: | 15-17 | 54% | 31% | 46% | 8% | 0% | 0% |
| | 18-20 | 32% | 26% | 37% | 16% | 16% | 0% |
| | 21-25 | 50% | 15% | 8% | 8% | 0% | 0% |
| | 26-30 | 41% | 0% | 12% | 6% | 23% | 0% |
| Males: | 15-17 | 54% | 54% | 38% | 8% | 0% | 0% |
| | 18-20 | 40% | 30% | 70% | 20% | 10% | 0% |
| | 21-25 | 57% | 22% | 5% | 3% | 3% | 0% |
| | 26-30 | 43% | 8% | 25% | 0% | 25% | 0% |

individuals are among the most influential people out of a sample group of 300.

This profile provides an additional method of determining who the influentials are, and what traits they have in common. A reference to the response of the total survey group regarding each of the issues discussed may be helpful, thus putting the influentials and their traits in a relative position. Here then is a look at a typical influential.

An influential is most likely to be between the ages of 21 and 30, with a 75 percent change of being male. This influential purchases between two and three recordings per month, and has a very broad taste in music. Seventy-five percent of all influentials like "almost everything" in regard to musical styles. The average influential has a better than 50 percent chance of specifically naming Jazz as a favored type of music.

Seventy-five percent of the influentials cite music as the major influence upon his or her musical taste, and has more likely than not recently experimented with a new type of music.

Ninety percent of all influentials can be expected to discuss music on a daily basis, while every influential discusses music at least once per week.

Two-thirds of the influentials mutually discuss music, while one-third actively seek opinions. Ninety percent of the influentials discuss music with a male, the majority of whom are older than the influential.

Sixty percent of all influentials listen to the radio more than three hours per day, with the remainder listening on the average of two hours daily.

Slightly under half of all influentials read music publications once a month, while the others pay no attention whatsoever to these music magazines.

The typical influential listens to records or tapes an average of four hours per day, far exceeding the listening time of an average listener.

Sixty-five percent of the influentials are asked general opinions, while 35 percent respond that they are asked purchase opinions. Fifteen percent are questioned on both counts as pertaining to popular music.

Seventy-five percent of all typical influentials can be expected to attend both local and national music performances. The influential can also be expected to feel that the interplay between the public and the radio is one of mutual and equal influence.

Approximately 80 percent of all influentials can be expected to be single.

## Profile of a Follower

The composite which follows was established by compiling data collected from 19 specifically selected followers. These 19 followers are the individuals who named the people employed for the preceding Profile of an Influential. Establishing a composite of a typical follower is a far more difficult task than doing the same for an influential, since followers have a far more diverse set of backgrounds. While the traits of a follower may vary widely, and must be defined within relatively broad boundaries, general trends are nevertheless still very apparent.

A follower has an approximately 70 percent likelihood of being

between the ages of 15 and 20, and a slightly better chance of being female than male.

Followers as a group have very erratic record buying habits, purchasing anywhere from two to less than one recording per month. The followers prefer either Rock and Roll, Top Forty, or Country and Western as their favorite musical styles.

Radio is the primary source of influence for the follower, with friends accounting for approximately 30 percent of the influence that a follower receives. The innate aesthetic qualities of music are almost never cited by the typical follower as a major source of influence.

Only one out of every four followers have recently purchased a recording which represents a change from their usual musical taste, preferring instead to stay with familiar styles.

Followers mutually discuss music two-thirds of the time, while actively seeking advice in the remainder of their discussions. Approximately 70 percent of a follower's interpersonal discussions are with a male, with slightly more than half of these discussions being with individuals who are older than the follower.

Followers may listen to the radio anywhere from one to five hours daily, with three hours of listening being the most typical.

Over 70 percent of all followers have not been recently asked even a general opinion regarding popular music, while 90 percent have not been asked advice regarding an actual purchase.

Only one out of every six followers attends performances by nationally known artists. Thirty five percent of the followers attend musical performances by locally known artists only, while 40 percent of them

never attend any kind of musical performances whatsoever.

The majority of followers are students, have a relatively low income, and are single. These traits can probably be attributed to their average young age (15-20).

## Focus Group Analysis

The focus group discussions provided this research with many stimulating viewpoints while also proving to be somewhat of a disappointment in several regards.

While a great deal of information was obtained through the sessions, it was unfortunately integrated with numerous comments which were not germane to the topic at hand. Many of the ideas mentioned related to interpersonal diffusion in only a peripheral manner, dealing more with the effects of the mass media rather than with the interpersonal channel. However, since the interplay between the two results in the dependency of one upon the other, these mass media comments are still very applicable to this study.

Due to the numerous sources which provide influence or information regarding popular music, the participants appeared to have difficulty in sorting out and expressing their own thoughts on the subject. In short, the unstructured nature of the focus group discussions proved this technique to be relatively inefficient in comparison to the individual telephone questionnaire.

The structured format of the questionnaire was a much more effective manner of obtaining accurate data on hard to define issues such as the difference between sources of influence and sources of information, or

the relative degree of effectiveness achieved by various influences.

Even within these limitations, a fairly large body of qualitative information was acquired, revealing some thought provoking personal reflections. It must be kept in mind that this information is simply subjective observation, and cannot be assumed to have a more expansive application than being the personal comments of only a few individuals. Some of the information may indeed be accurately projected upon a larger universe, but this cannot be assumed to be true. The reader is invited to refer to page 30 for a description of the focus group methodology, including a listing of the people who took part. A description of their various backgrounds is also provided.

There was a notable observation made regarding the interaction among the focus group members themselves. Agreement upon negative opinions regarding popular music was more frequent than agreement upon positive attitudes. This striking aspect of the interpersonal discussion of music may have significance for future research. Perhaps interpersonal communication is more influential or effective when it conveys information regarding what is socially unacceptable, rather than when it conveys information which may result in the receiver being more acutely aware of what is currently "in." Taking this one step further, it may be possible that the fear of social exclusion is greater than the need to be socially current. Future study may be wise to proceed from the perspective of interpersonal communication as a means of eliminating this fear of social exclusion, rather than as a means of obtaining a high degree of social currency.

The focus group participants who are professionally employed in

radio provided what may be a partial explanation for the relative ineffectiveness of music publications as a source of influence or information. These radio personnel noted that music publications, and the rating charts in particular, reflect what is currently happening in the larger markets nationwide. Since Stevens Point, Wisconsin is a barometer market for the larger metropolitan areas, much of what appears in a music publication (reviews, promotions for "new" recordings, rating charts, etc.) may be old news to the barometer market reader.

Cable television music channels were a frequent topic of discussion in both of the focus groups, being referred to as an influence in several different contexts. These cable stations are seen as a source which offers a wider variety of musical styles than radio, and often precedes radio in the exposure of new music. In fact, even the radio personnel themselves cite cable channels as being a probable influence on radio programming. These stations may expose the public to new music before it is played on the radio, with the public then requesting to hear it played over the radio. The radio station may then add the selection to its playlist, thus being influenced by the cable music channels.

Cable television is also replacing radio and records as a source of entertainment at parties. Since parties are a place at which a great deal of interpersonal music information dissemination takes place, cable television becomes even more significant.

Cable is seen by the focus group participants as adding a multidimensional aspect to music, providing many varying types of visual displays in accompaniment to the music. These added capabilities are apparently very successful in attracting viewers, and are predicted to cause

cable television to become an increasingly effective influence in the near future.

The broadcasting of music and music-related information over free television channels was also mentioned as being a source of promotion from which record buying and radio requests can be directly traced. For example, requests for the music of recently revived musical groups who were first popular during the Sixties (i.e., The Mamas & The Papas, The Association, Peter Noone) directly follow a guest appearance on television, or even a brief mention on an entertainment news program.

Both radio requests and record sales of "Oldies" by young people are observations which point to the effectiveness of interpersonal communication channels. These young people would have very little chance of being exposed to this old music if not through interpersonal dissemination. The record store dealers noted large volume sales of specific old recordings to large numbers of young people. This can only be accounted for by the interpersonal dispersion of musical influence among cliques or groups of young people.

Future study on the interpersonal communication of music information may be well suited to take note of the rebirth of old music. The study of the repopularization of an old song is usually the study of interpersonal diffusion. This is true because the repopularization of an old song occurs largely devoid of any aid from the radio or other forms of promotion, but instead primarily through the interpersonal channels.

The high school students who participated in the focus groups spoke of a definite relationship between the formation of high school cliques and musical taste. The music was not cited as the cause or basis for

group formation, but rather as a means of identifying or distinguishing one group from another. These high school students then proceeded to methodically list various social groups (i.e., athletes, farm kids, the "straights," etc.) and named a style of music which was specifically associated with that group.

The focus groups provided a possible insight as to why it is commonly thought that artistically good music is very often not popular, and that music that receives mass popularity is very often not true art.

It was pointed out that everybody believes that the music which they personally prefer is good music, with the music which they don't care for being substandard. If this thought is taken in conjunction with the fact that in order for music to be popular or to receive radio airplay, it must appeal to a large number of people with very broad tastes, an important understanding can then be reached. "Good music," or the personal preference of one person, stands little chance of being accepted on a very broad scale. Accordingly, music which does receive broad popularity cannot be expected to appeal to the more finely tuned aesthetic sensibilities of one specific individual.

The over adoption of an innovation, or more specifically the overplay of a song on the radio, is confirmed not only by the random comments of the telephone survey participants, but also by an interesting observation made by one of the record store operators. This dealer notes that sales of most recordings actually show a dramatic increase for a period of two to three weeks after the selection is taken off of the radio station playlists!

Another important comment by the focus group members presented the

possibility of the "danceability" of a song determining to a large degree what type of social function it will serve. Since the "danceability" and the social function are obviously closely related in some instances, this musical trait may have some bearing on the extent to which that music is discussed interpersonally. This is one example of the aesthetic qualities of the music determining the use to which the music is put, and the extent to which it is discussed.

The aesthetic or innate qualities of the musical work which affect its social use may also include the length of the selection. Shortness of length results in increased exposure through increased radio air-play, as well as the ability of the tune to stick more readily in the minds of more people. A short song is usually a simplistic song. Brevity may also result in an increase in the length of time that a recording remains popular. The shortness of length of a song may permit more repetitions before it becomes tiring to the listener, thus increasing the longevity of its popularity. It is also a commonly known fact that the periods during which the record companies enjoyed their most dramatic growth and their greatest volume of sales were also periods during which the average song was very brief. Research into several of these issues may reveal some interesting relationships.

One of the record dealers made random mention of the fact that young teenage girls frequently come into his store in groups as large as five or six to purchase a single recording. This would seem to support some of the findings of the telephone survey; namely, the high degree of group interaction and the increased use of music for social purposes by young females.

Also confirmed by the comments of the record dealers is the position of the males as the most experimental and innovative of the sexes. In addition, the dealers feel that the collectors of special forms of recorded music (rarities, picture discs, special or limited editions, etc.) are also the same people who are the first to try new music. This may point to another method or standard by which to identify innovators.

One last point of interest supplied by the focus group members was the viewing of the innovators not only as sources of interpersonal opinion, but also as a channel of early exposure to new music itself. Innovators are the first to buy new music, and are therefore the first to not only talk about it, but also one of the earliest channels through which others have the opportunity to actually hear the new music.

# CHAPTER V

## CONCLUSION

While a study of this type always leaves room for further discussion and varied interpretations on any one given issue, and while there are always exceptions to the norm, a pattern regarding the flow of information and influence can be established based upon the data collected through this research.

The adopter categories have all been identified, and their roles in the interpersonal diffusion process have all been defined. The nature and degree of the interplay between all of the component parts of the system can now be demonstrated.

The mention of several findings which apply to the entire diffusion system must necessarily precede any discussion of each of the component groups individually.

Based upon the primary research data, it appears that the multi-step flow of information holds true for this study, with opinion leaders occurring at several different levels within the system. The system as a whole has its opinion leaders, as do each of the numerous subgroups.

While proximity was not directly addressed by any of the survey questions, based upon cross analysis and inferences derived from the primary research, proximity appears to be the primary criteria for group formation for virtually all of the subgroups within the social system. Other factors such as sex, and age are subsumed by the proximity variable.

These, and other factors contributing to group formation, are important in each of the subgroups to varying degrees and will be discussed in detail as it becomes appropriate. Subject interest was the second most important criteria for group formation at almost all levels within the social system. The one exception is the Innovators, who appear to form interpersonal discussion relationships based upon subject interest equally as often as they form small groups based upon close proximity.

Another finding which applies to the entire social system pertains to the general nature, quality, and purpose of interpersonal communication. Mutual discussion of popular music was reported by far more people than was actively sought discussion. This information is usually in the form of general opinion rather than as advice influencing an actual purchase.

While the mass media is apparently used differently by each group in the system, one important generalization regarding the nature of the use to which the radio is put by the entire social system might be made. Since 62 percent of the total group, and a similarly high percentage of all other demographic units of analysis, mention radio as the major influence upon them, the hypodermic needle effect would seem to be applicable. A closer look finds that this is not actually the case.

Radio is a primary source of influence due to the largely personal and aesthetic nature of the message content. The nature of the message results in the simultaneous functioning of the message as both information and influence. This holds true for musical messages more than for almost any other type of message transfer. Because the personal interpretation of a specific aesthetic message by a receiver is necessary,

the message is an influence as well as being informative.

A comparison to other message strategies, a political speech for instance, can further demonstrate the point. A political speech is a message which can be verbally conveyed through an intermediate person to a receiver. The receiver obtains the message content of the speech secondhand, possibly combined with influence from the intermediary party, while perhaps never having heard the actual speech itself! While the contents of a speech can be passed from one individual to another by word-of-mouth, it is impossible to describe a piece of music and accurately convey the artistic essence of the work. Since it is necessary that the musical selection actually be heard, radio's "gatekeeper" and mass exposure capabilities result in it being a necessary source of not only information but also of influence.

This does not mean that interpersonal communication is ineffective, but simply that it must operate within a framework determined by the necessity of actually having to hear the music itself through the mass media.

This necessity of experiencing the message exactly as it emanates from the radio, a source which can exercise a high degree of control over which music the public is exposed to, makes the hypodermic needle effect appear to be at work. In reality, while the radio is an influence because it is necessary, it does not directly inject influence devoid of interpersonal persuasion. Interpersonal multi-step diffusion is actually taking place, with the interpersonal channels simply being more dependent upon the mass media than in most other diffusion systems.

In the most simplistic terms, there are five groups in the music information communication system. Many of the traits and characteristics

attributed by Everett Rogers to his five adopter categories (Innovators, Early Adopters, Early Majority, Late Majority, and Laggards) appear to coincide with the survey respondents when examined by demographic groupings. While there is a relationship between the survey results and the guidelines developed by Rogers, and while his terminology for each of the adopter categories will be retained and applied to the various demographic groups, this thesis makes no contention of proving that the various demographic groups actually function as each of the adopter categories. Instead, based upon the data reported by the respondents, this study simply demonstrates that certain demographic groupings of respondents appear to possess a majority of the traits attributed to each of the adopter categories.

(1) The Innovators

Through the use of digression analysis, the source or origin of influence (other than the music itself, of course) for the entire social system appears to be the group which will be referred to as The Innovators. Bearing out the hypothesis for the study, they are seldom influenced by other people, with the occasional exception of another Innovator. They form their attitudes and purchase habits regarding popular music based solely upon the aesthetics of the music itself, with little regard to social considerations.

The majority of the Innovators can be described as being 20 years of age and older. The demographic group which contains the single largest distribution of Innovators is the 26-30 year old male category.

Innovators should not be confused with the opinion leaders of

cliques or small groups within the system, even though small group leaders are innovative in relation to the other members of their own groups. To further define The Innovators, it should be understood that while Innovators are opinion leaders to the entire social system, most opinion leaders are not Innovators.

Since Innovators are opinion leaders for the entire system, they possess many of the traits which previous diffusion research has attributed to opinion leaders. They are internal to the system and do not include external professional music change agents. As pertaining to this particular study, they were found to take a passive rather than an active leadership role. They do not employ their position of musical leadership for social gains since they are more interested in the music itself than in using it for a social device. To further demonstrate the lack of concern that The Innovators have with using music for a social tool, it should be mentioned that not a single 26-30 year old male regarded their friends as a major influence upon them. This same group cited the music itself as a major influence far more often than did any other demographic group. In comparison, the 15-17 year old females responded that their friends were a major influence upon them while not mentioning the aesthetic qualities of the music at all.

These people, who appear to possess the afore-defined innovative qualities, discuss music with other people to a lesser extent than do most other individuals. Purchase opinions are always solely their own, with any mutually initiated general discussion of music taking place with other equally innovative individuals.

While the multi-step flow of interpersonal dissemination does not

greatly affect The Innovator's information input, the large number of opinions sought from The Innovators clearly demonstrates the multi-step flow of information as it flows outward from the source of influence. The 26-30 year old males are asked their opinions regarding actual purchases more often than any other group. These opinions are actively sought from them, rather than being conveyed through mutual discussion.

Another important interpersonal interface is the one between The Innovators and record store dealers. The communication at this interface influences not only the record store operators, but also the selection of music played on the radio which then affects The Early and Late Majority. This interpersonal interface, with its far-reaching consequences, is examined further with the treatment of The Early Adopters.

The primary research has found that these individuals who appear to be the Innovators circulate with other people to a moderate degree, enabling them to be available for advice without being so gregarious and socially conscious as to be swayed by the system effects. It has been noted in the review of literature that individuals who possess a high degree of gregariousness based upon their inclusion in numerous groups have usually experienced a leveling in their attitudes and therefore cannot be true Innovators. It should be explained that being an Innovator does not result in a moderate degree of gregariousness, but rather that moderate gregariousness is a trait necessary for and resulting in Innovator status.

According to Everett Rogers, another trait which is necessary for opinion leadership is a high level of exposure to the mass media.[1] The

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[1]Everett M. Rogers and F. Floyd Shoemaker, Communication of Innovations (New York: The Free Press, 1971), p. 84.

mass medium to which The Innovators are exposed the most frequently is radio, which is far more influential upon them than either print or live performance promotions. Radio is not used by The Innovators to obtain popular music information in order to be socially current, but rather as a tool with which to creatively and critically explore new music for the purpose of being musically current. Radio is used only for the knowledge and trialability stages of the decision process.

The hypodermic needle effect does not apply even though The Innovators are influenced by the radio due to its role as a prolific disseminator of new music. Based upon cross analysis of their responses to several of the survey questions, the Innovators are nevertheless not actually persuaded by radio, and it also has no use in decision making, confirmation, or reinforcement. The focus group and survey responses seem to indicate that persuasion is achieved by aesthetic considerations, depending upon both the aesthetic qualities of the music and how these qualities are perceived by an individual's personal aesthetic taste. Two-step information flow could be said to be occurring here, since the effect of the media is being mediated. However, rather than being refracted by an actual intermediate individual, the aesthetic considerations are the mediating factors.

General publicity and promotion influence The Innovators much less than the other groups within the system. The Innovators pay very little attention to these types of information, and then only as a source of knowledge but not as persuasive powers. The print media is referred to fairly often by the younger Innovators, the 21-25 year old males, but is paid little notice by the time these men reach the 26-30 year old age bracket.

The primary research question, which asked whether an individual's

attitudes and purchase habits are more influenced by interpersonal communication or by mass media sources, can now be answered as it applies to The Innovators. Radio is much more of an influence than is interpersonal discussion, with aesthetic considerations (the music itself, personal taste) remaining the overriding source of influence.

The secondary research issue which sought to determine whether the social or the aesthetic function of popular music is more predominant can also be answered as it pertains to The Innovators. The musical qualities of a given work are more important to The Innovators than are the social uses to which that piece of music may be put.

It is perhaps implicit that Innovators are the most experimental group within the system. They are the first to try new and different products. The 26-30 year old men purchase the greatest amount of music that represent a stylistic change for them, with 50 percent having recently purchased a new type of music. This represents a significantly larger percentage than for any other demographic group.

While attitudes and actual purchase habits are two widely varying matters for everyone else, these issues were found to be virtually synonomous for this group. When Innovators are truly impressed by a recording, they act upon this attitude. While they buy only a modest amount of recordings, they purchase on a very consistent basis. Based upon the primary research, The Innovators can be summarized as having selective yet active purchase habits.

The types of music that The Innovators prefer are an insight into their experimental character. The 20-30 year old males purchase more Jazz than anyone else. The fact that Jazz is an individualistic and progressive type of music, requiring a relatively sophisticated taste

in music on the part of the listener, further justifies this group's status as Innovators. Also implied in a preference for this type of music are the opinion leader traits of a high level of education, creativity, and cosmopolitanism.[2]

The range of music found to be preferred by an Innovator is considerably wider than for most other people. While they do have a widely varied taste, the majority of Innovators still name the three most popular styles of music (Rock and Roll, Top Forty, and Country and Western) as being their most favorite styles. This indicates that they are not simply esoteric extremists, but that they possess a high degree of homophily with the general public. As mentioned in the definition of terms, homophily between an influential and a follower is absolutely necessary for influence to occur. While The Innovators are experimental in nature, they maintain a high degree of homophily with the other adopter categories through a common interest in these types of music. This common interest represents a link which is obviously necessary for The Innovators to be innovative.

The "Attributes of an Innovation," as they pertain to popular music, are relatively unimportant when applied to The Innovators. They don't require the music to be "compatible" with the system since they don't use music for social currency. Accordingly, the "consequence" and "observability" attributes are of no concern to them either. "Complexity" is a welcomed attribute, being a source of stimulation for The Innovators. In contrast, the other adopter categories frequently find "complexity" a perplexing barrier to the enjoyment of many types of music. "Trialability"

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[2]Rogers and Shoemaker, Communication of Innovations, p. 25.

is the attribute which represents their main concern since such a high priority is placed upon the innate qualities of the music.

(2) The Early Adopters

After The Innovators have been the first individuals to form attitudes about new music, the information is then filtered or processed by The Early Adopters. The group which appear to possess the Early Adopter characteristics include retail record dealers, radio station personnel, radio (the medium), and to a lesser degree other miscellaneous sources such as local musicians and night clubs. These individuals may simultaneously be Innovators who function as Early Adopters due to their profession.

The primary research question does not apply to this group since they are the mass media. However, a treatment of The Early Adopters provides answers to the secondary research issues of how the interplay between (a) the sociological and aesthetic functions of popular music, (b) the members of each of the adopter categories, and (c) between the interpersonal communication channels and the mass media occur.

These individuals convey information from the aesthetically orientated Innovators to the more socially conscious Early and Late Majority. They are also the primary source of vertical information transfer between the members of each of the adopter categories, who otherwise communicate largely on a horizontal plane with members of their own groups. Through The Early Adopters, information and influence are passed between individuals of widely varying social, educational, age, and occupational backgrounds.

The Early Adopters are influenced by record company representatives,

The Innovators, and to a lesser degree by The Early Majority.

Record company representatives act as the change agents. The change agents are professionals who are external to the system and attempt to influence innovative decisions in a definite direction, beneficial to the change agency which they represent.[3] The change agent's primary influence upon the system, and more directly upon The Early Adopters, is attributed to their role of providing the actual recordings themselves. Quite simply, the record companies are the source of the music and are therefore influential to The Early Adopters in the "knowledge" stage of their decision process. The influence of the change agent generally stops there due to a lack of homophily with The Early Adopters.

The Innovators exert influence upon the record retailers by exhibiting several traits which affect these dealers in the "persuasion" stage of their decision process. This innovative group frequently make requests for recordings far in advance of actual releases, and are also responsible for the initial sales of most recordings. These Innovators visit or brouse through record stores several times a week and are readily available for use as a barometer by which the dealer can gauge future sales. The interpersonal discussion between the retailers and The Innovators usually serves to inform The Innovator about what new products are available. The dealer provides "knowledge" to The Innovator, while The Innovator provides the dealer with "persuasion" by revealing early buying trends. Since the results of these discussions affect radio programming and record company promotion, this communication

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[3]Rogers and Shoemaker, Communication of Innovations, p. 227.

is clearly the interpersonal-mass media interface which has the greatest affect upon the mass media.

Record outlets also directly influence The Early and Late Majority by providing accessibility to the product, and perhaps even special promotions which further facilitate product dissemination. Dealers must also be seen as being influential to the record companies due to their insight into record sales trends, which are initially demonstrated by The Innovators.

While radio is the primary mass media source of vertical information transfer, the record outlets are responsible for the bulk of the vertical interpersonal communication which takes place. According to the survey results, sales people at these outlets were the most frequently cited word-of-mouth sources of information and influence. The record dealers pass opinions on to Early and Late Majority members, being frequently asked by these individuals if they have heard a recording, or if it is any good. Since record dealers are a direct link to both the record companies and to radio, the communication between these retailers and The Early and Late Majority is the interpersonal-mass media interface which has the most significant repercussions on the general public.

The influence of the record dealer is due largely to his accessibility to the public, or in other words, the opportunity to partake in interpersonal conversation. As a result, the word-of-mouth influence of the record retailer would not be expected to apply to record departments in large chain department stores, but rather to the smaller privately-owned stores.

The single best gauge of what degree of popularity a record will

achieve regionally, as indicated by the local audience themselves, is found in early record sales. Record sales are a more significant indicator than are requests, since requests are usually placed for records which are already receiving air-play. Furthermore, a request requires only an attitude rather than an actual purchase commitment and implies that the person making the request has not bought the recording. Early sales trends are also more influential than requests upon radio programming since they are an indication of future popularity, while requests are influential due to their ability to indicate current popularity.

Night clubs and local musicians are influential only if they are innovative in their approach to music. The general consensus among the survey and focus group participants was that they are seldom exposed to new music through either of these sources. Unfortunately, night club and local talent repertoire usually include only selections which have already been proven to be popular. However, when used in an innovative manner, these sources can be seen as influencing the musical taste of a community to a large degree. Night clubs which introduce music which is absent from the mass media can be credited for an increase in the requests for this music at the sales counter.

(3) & (4) The Early and Late Majority

The level at which the greatest amount of interpersonal communication takes place is comprised of the individuals who apparently possess the traits of The Early and Late Majority and will therefore be referred to as such. These people frequently discuss music in small groups, thus facilitating an increase in the amount of the interpersonal communication

as well as the degree of interpersonal influence which takes place. The establishment of group norms, and therefore also group influence, are additional results of group formation which affect interpersonal communication at this level of the social system. Multi-step flow diffusion is more prevalent among The Early and Late Majority due to this considerable amount of group interaction, and also because of an acute concern with social approval.

While not all of these apparent Early and Late Majority individuals belong to small groups, they are nevertheless, more socially active than the other adopter categories. Even though some of these individuals are not actively involved in clique activity, small group membership is focused upon because it is the most striking and definitive feature of this group, as well as having great effect upon their interpersonal communication habits.

While small groups occur at all levels within the system, they occur the most frequently among the 15-17 year old females. Even though cliques are the most frequently found to contain these young women, small groups are also popular among a wider range of people. Both males and females between the ages of 15 to 20 often engage in small group interaction, or for that matter, numerous dyadic social relationships, and constitute the bulk of The Early and Late Majority. The Early and Late Majority should, in a general sense, be thought of as the "average" music public.

Small groups frequently have an opinion leader, with these individuals fitting Everett Roger's definition of The Early Majority. Rogers describes The Early Majority as the group which adopts an innovation

just before the average member of a social system.[4] They interact frequently with their peers, but are seldom leaders of the entire system. The Early Majority individuals take longer in adopting an innovation than do The Innovators or The Early Adopters, while possessing a higher level of subject interest than do The Late Majority. The flow of communication within the small group is primarily horizontal, with The Early Majority interacting with The Late Majority.

The followers within the small group are The Late Majority, who are defined by Rogers as being highly skeptical of innovations while adopting new habits and attitudes due only to social pressures. System norms provide the incentive for trying new ideas, and play a more important role in the decisions of The Late Majority than does subject interest.[5]

The primary criteria for the formation of these small cliques is proximity, which is provided by the common factor of high school attendance. This factor results in a large number of young people remaining in close proximity to one another over a period of many years. This occurs during a period in which personality development and role definition is taking place, causing the individual to use proximity, and clique membership, to provide guidance in these matters.

These Early and Late Majority members are interested in popular music as much, and often even more, as an opportunity to be socially current rather than as a source of artistic expression. Radio and friends are cited as being equally important sources of influence,

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[4]Rogers and Shoemaker, Communication of Innovations, pp. 183-185.

[5]Ibid.

demonstrating that The Early and Late Majority experience a more direct interplay between the mass media and the interpersonal channels than do any of the other adopter categories.

The social consciousness of these socially active people is demonstrated further by their preference for meeting new acquaintances. The Early and Late Majority prefer new people much more than do any of the other groups.

These people discuss music on a daily basis more often than anyone else, even though the music itself is of lesser concern to them. Only eight percent of The Early and Late Majority cite the aesthetics of the music as an influence, revealing that their use of music is mainly as a social tool. They seek social approval from their peers, actively seeking opinions regarding music three times more frequently than do The Innovators. In addition, The Early and Late Majority show more of a concern with receiving the approval of their friends regarding their purchases of recorded music than any other group in the social system.

Radio is by far the most effective mass medium for reaching these people, with this group receiving less exposure to live performances and to printed information than do The Innovators.

Radio is most effective during the "knowledge" and "confirmation" stages of the decision process, while interpersonal channels serve the "persuasion" and "decision" functions.

All of the attributes of an innovation are concerns to The Early and Late Majority, with "compatibility" and "consequence" being the foremost considerations. "Trialability," "observability," and "complexity" are all achieved, or taken care of, by tuning into the radio.

Over adoption is more common among these young people than among the other adopter categories, while risk is also of greater concern to them. Not only are they limited in their ability to adopt an innovative attitude or habit because of financial considerations, but they also perceive risk in innovation due to their desire to belong socially. This group was found to try music which represented a change in their usual musical taste less often than any other group in the entire study.

The obtained data supports the hypothesis as it pertains to this group. The younger aged participants do partake in a greater amount of interpersonal communication than do the older respondents, with this communication being highly persuasive and resulting in the use of popular music primarily for social rather than aesthetic purposes.

The primary research question can also be answered for The Early and Late Majority. Interpersonal communication exerts more persuasive influence upon an individual's attitudes and purchase habits than does radio, print, or live performance exposure. These mass media sources are influential, not as sources of persuasion or decision making information, but rather as sources of knowledge and confirmation. Radio is found to be more effective for reaching this, and all of the other adopter categories, than either print or live performance channels.

(5) The Laggards

The people who were found to partake in literally no interpersonal communication pertaining to popular music are known as The Laggards. Laggards, who experience very little exposure to popular music through the mass media, have very limited interest in popular music.

While Laggards are found in all age groups, they appear to be more consistently found in the 20-30 year old age bracket. The 25-30 year old females are more likely to possess the traits of a Laggard than are any other demographic group in the system.

The inactivity of The Laggards remove them from the mainstream of the social system to such a degree that the hypothesis, as well as the research questions, cannot even be applied to them.

## RECOMMENDATIONS FOR FUTURE RESEARCH

Through the course of the study, ways in which future research could either be improved or expanded upon have become evident. By taking a slightly different perspective, or by focusing more directly upon specific issues, additional insight into the nature of interpersonal communication may be gained.

Suggestions for improving upon research addressing a topic similar to the subject of the present study include incorporating more precision into several key terms.

Survey respondents experienced difficulty differentiating between sources of influence and sources of information, due partially to the fact that they occur simultaneously in many instances. To further complicate matters, a source which is necessary can be influential without being persuasive (i.e., radio as it is employed in the current study). It is felt that employing the term "persuasion" in place of "influence" could eliminate any confusion or double meanings.

A further improvement to be made in future studies is the employment of additional response categories to accommodate a wider range of replies to several of the survey questions. Respondents listened to radio for much longer periods of time than had been anticipated, while many of the participants purchased far fewer recordings than had been foreseen. Accommodating these respondents in future studies will provide a higher degree of precision in the replies pertaining to these issues.

Another improvement in the questionnaire would be achieved by the

inclusion of a question to ascertain how much home tape recording a respondent takes part in. Since the consumption of new music is the issue to be measured, home taping must be considered in addition to record and pre-recorded tape buying.

Since the adopter categories have been identified, and the way in which they interact has been studied, a focused approach would now be possible. A suggestion for future research is to narrow the scope of the research by focusing on each of the component parts individually. A detailed inspection of each of the adopter categories is the most obvious perspective to consider, with further study of The Early and Late Majority taking top priority.

One of the shortcomings of past diffusion research was a failure to employ data gathering methods which permit relational analysis, an obviously crucial consideration in the study of interpersonal communication. In addition to the standard survey, which measures response on an individual basis, the employment of other perspectives is recommended. While the network interviews provided relational analysis to the present study, a method which would incorporate relational analysis into future projects is the clique interviewing technique.

Clique interviews are conducted with individuals who have been predetermined to constitute an informal small group. These interviews, which would be ideal for a focused view of The Early and Late Majority, guarantee that group interaction is captured for study.

Another method which would permit the viewing of interpersonal communication from a temporal perspective is the panel technique. The panel or "follow-up" technique is a survey administered in two waves, used to

locate an actual change in either an attitude or in purchase habits. This method also permits the study of confirmation and reinforcement by locating attitudes and buying habits which have remained constant. Determining how, why, and when attitudes were either changed or reinforced over a period of time adds yet another perspective to the research.

Any future studies which employ focus group interviewing should pay special attention to the recruitment of "non-specialized" individuals. The attrition rate among this group was much higher than for the "specialized" personnel, resulting in a decrease in the effectiveness of the focus group sessions. The natural tendancy of the "non-specialized" individuals to have less of an interest in being involved in the research must be compensated for by recruiting higher numbers of these people. For a fruitful discussion session, varying opinions are necessary to stimulate the flow of the conversation.

The gathering of people for the focus group discussions employed in this study also permits an opportunity to conduct a group normalization listening examination. Future studies would greatly benefit by the inclusion of such a test, which is also dependent upon a more equal distribution of "non-specialized" and "specialized" participants than was obtained for the present study.

A group normalization exam is designed to measure any possible variance between an individual's attitudes towards a piece of music when experiencing that same recording either alone or in a group setting. The degree to which any variance occurs measures the influence of the group as compared to the individual's personal reaction to the aesthetic qualities of the music itself. A high degree of variety in age, sex, and

degree of specialization in the music field is obviously necessary to accurately examine influence in this context.

The purpose of the listening exam must of course be kept from the participants, so as to assure that their response is not influenced. Also, the selection of music used for the exam should be a piece which has never been heard by the respondents, and should be by an artist who is not familiar or easily identified. This is to eliminate the possibility of any preconceived attitudes towards the music.

A last recommendation is to consider the employment of a weighting procedure for the analysis of the survey results. By attaching numerical scores to the various question response categories, scores for each respondent could be arrived at. In addition to an overall score, index scores for various issues (i.e., subject interest, gregariousness, innovativeness) could be established, thus permitting the ability to rank all respondents by their scores for these traits. The result would be a quantitative identification of each of the adopter categories.

# APPENDICES

APPENDIX A

THE INDIVIDUAL TELEPHONE QUESTIONNAIRE

1. On the average, how often do you buy musical recordings (either records or tapes)?

_____ a. Less than once a month
_____ b. Once a month
_____ c. Twice a month
_____ d. Three times a month

2. What style of music constitutes your predominant taste?

_____

3. Please name your favorite, or several of your favorite musicians.

_____

4. When you purchase a recording, what would you cite as the source of information which was the single greatest influence in your decision to purchase?

_____ a. Friends
_____ b. Radio Exposure
_____ c. Media Hype
_____ d. Other
_____ e. The Music Itself--The Artist's Reputation
_____ f. Cable TV Music Channels
_____ g. Don't Know

5. Have you recently purchased a recording by an artist, a group, or of a style that represents a change in your musical taste or usual buying habits?

_____ a. No
_____ b. Yes

6. Do you discuss music with others, and if so, how often?

_____ a. Never
_____ b. Once a month or more, less than once a week
_____ c. Once a week or more, less than daily
_____ d. Daily

7. Do you know anyone who usually knows something about popular music and can give you either: an opinion as to whether or not a recording is good, or if it would be a good purchase?

_____ a. Yes--Opinion
_____ b. Yes--Purchase
_____ c. No (if no, go to question #8)

7a. Do you seek their advice?

_____ a. No, we mutually discuss music.
_____ b. Yes

7b. How do you happen to know them? (relationship)

_____

Age_____; Sex _____ M; _____ F; Occupation _____
Name/address/phone _____

_____

8. On the average, how many hours per day do you listen to the radio?

_____ a. Less than one
_____ b. 1 hour
_____ c. 2 hours
_____ d. 3 hours
_____ e. more than 3 hours

9. How often do you purchase music-orientated magazines or newspapers?

_____ a. Never (if no, go to question #10)
_____ b. Once a month or less
_____ c. Twice a month
_____ d. Three times a month
_____ e. Four times a month (weekly)

9a. Please name them _____

10. How many hours per day do you listen to either records or tapes, on the average?

_____ a. Less than one hour
_____ b. 1 hour
_____ c. 2 hours
_____ d. 3 hours or more

11. Do you own your own stereo?

_____ a. No
_____ b. Yes

12. Have you been asked recently about your opinion regarding a recording, or whether a specific product would be a good purchase?

_____ a. No (if no, go to question #13)
_____ b. Yes--Opinion
_____ c. Yes--Purchase

12a. How do you happen to know them? (relationship)

_____

Age _____; Sex _____ M; _____F; Occupation _____
Name/address/phone _____
_____

13. Please list any organizations that you belong to (i.e., church, school, volunteer, hospital).

_____

14. Do you generally like to meet new people, go to social gatherings, or do you prefer the company of just a few close friends?

_____ a. Close friends
_____ b. Both new and old friends
_____ c. New people

15. Do you attend live music performances, either locally or nationally known acts?

_____ a. Neither
_____ b. Locally Known--How Often _____
_____ c. Nationally Known--How Often _____
_____ d. Both

16. In your opinion, does radio influence the public's taste, or does the public's taste influence radio programming?

_____ a. Public influences radio
_____ b. Radio influences public

17. Do you: _____ a. Listen to what your friends listen to,
or do: _____ b. Your friends listen to what you listen to.
_____ c. Don't know

18. Does it please you more to:

_____ a. Hear friends react positively to music which you have already purchased.
Or to: _____ b. Hear a record that you have purchased played on the radio.
_____ c. No preference

19. Age:

_____ a. 15-17
_____ b. 18-20
_____ c. 21-25
_____ d. 26-30

20. Marital Status: (if applicable)

_____ a. Single
_____ b. Married

21. Family Size: (if living at home, or if married)

_____ a. Two
_____ b. Three
_____ c. Four
_____ d. Five or more

22. Occupation:

_____ a. Student (Major) _____
_____ b. Blue Collar
_____ c. White Collar
_____ d. Professional
_____ e. Housewife
_____ f. Other

23. Income: (family unit)

_____ a. Under $5,000
_____ b. $6,000-$10,000
_____ c. $11,000-$15,000
_____ d. $16,000-$20,000
_____ e. Over $20,000

24. Sex:

_____ a. Male
_____ b. Female

APPENDIX B

TABLE 17

1. On the average, how often do you buy musical recordings (either records or tapes)?

| | | Less than 1/month | | 1/month | | 2/month | | More Than 3/month | |
|---|---|---|---|---|---|---|---|---|---|
| | | % | n | % | n | % | n | % | n |
| Total Group: | | 65.3 | (196) | 22.0 | (66) | 6.6 | (20) | 6.0 | (18) |
| Total: | Females | 59.8 | ( 79) | 25.0 | (33) | 9.8 | (13) | 5.3 | ( 7) |
| | Males | 69.6 | (117) | 19.6 | (33) | 4.2 | ( 7) | 6.5 | (11) |
| Total: | 15-17 | 61.4 | ( 27) | 18.2 | ( 8) | 11.3 | ( 5) | 9.1 | ( 4) |
| | 18-20 | 53.1 | ( 26) | 38.8 | (19) | 4.1 | ( 2) | 4.1 | ( 2) |
| | 21-25 | 70.5 | ( 86) | 16.4 | (20) | 6.5 | ( 8) | 6.5 | ( 8) |
| | 26-30 | 67.1 | ( 57) | 22.3 | (19) | 5.9 | ( 5) | 4.7 | ( 4) |
| Females: | 15-17 | 57.1 | ( 12) | 23.8 | ( 5) | 14.3 | ( 3) | 4.8 | ( 1) |
| | 18-20 | 48.5 | ( 16) | 42.4 | (14) | 3.0 | ( 1) | 6.1 | ( 2) |
| | 21-25 | 68.3 | ( 28) | 21.9 | ( 9) | 9.8 | ( 4) | 0.0 | ( 0) |
| | 26-30 | 62.5 | ( 23) | 13.5 | ( 5) | 13.5 | ( 5) | 10.8 | ( 4) |
| Males: | 15-17 | 65.2 | ( 15) | 13.0 | ( 3) | 8.7 | ( 2) | 13.0 | ( 3) |
| | 18-20 | 62.5 | ( 10) | 31.2 | ( 5) | 6.2 | ( 1) | 0.0 | ( 0) |
| | 21-25 | 71.6 | ( 58) | 13.6 | (11) | 4.9 | ( 4) | 9.9 | ( 8) |
| | 26-30 | 70.8 | ( 34) | 29.2 | (14) | 0.0 | ( 0) | 0.0 | ( 0) |

TABLE 18

2. What style of music constitutes your predominant taste?

| | Rock & Roll | | Top Forty | | Country Rock | | Hard Rock | | Country/ Western | | Blue-grass | | New Wave | | Easy Listening | | Oldies Rock | | Jazz | | Reggae | | Soul | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n | % | n | % | n | % | n | % | n | % | n | % | n | % | n | % | n |
| Total Group: | 32.7 | (98) | 21.3 | (64) | 8.0 | (24) | 1.7 | (5) | 19.7 | (59) | 2.0 | (6) | 3.3 | (10) | 9.0 | (27) | 2.0 | (6) | 13.0 | (10) | 2.3 | (7) | 1.0 | (3) |
| Total: Females | 37.1 | (49) | 32.6 | (43) | 9.1 | (12) | 1.5 | (2) | 21.2 | (28) | 0.0 | (0) | 3.0 | ( 4) | 10.6 | (14) | 3.0 | (4) | 7.6 | (10) | 0.0 | (0) | 0.0 | (0) |
| Males | 29.2 | (49) | 12.5 | (21) | 7.1 | (12) | 1.8 | (3) | 18.4 | (31) | 3.6 | (6) | 3.6 | ( 6) | 7.8 | (13) | 1.2 | (2) | 17.3 | (29) | 4.2 | (7) | 1.8 | (3) |
| Total: 15-17 | 61.4 | (27) | 20.4 | ( 9) | 0.0 | ( 0) | 9.1 | (4) | 9.1 | ( 4) | 0.0 | (0) | 11.4 | ( 5) | 4.5 | ( 2) | 2.3 | (1) | 0.0 | ( 0) | 0.0 | (0) | 0.0 | (0) |
| 18-20 | 38.8 | (19) | 44.9 | (22) | 8.2 | ( 4) | 2.0 | (1) | 6.1 | ( 3) | 2.0 | (1) | 4.1 | ( 2) | 6.1 | ( 3) | 2.0 | (1) | 8.2 | ( 4) | 0.0 | (0) | 0.0 | (0) |
| 21-25 | 26.3 | (32) | 7.4 | ( 9) | 6.6 | ( 8) | 0.0 | (0) | 19.7 | (24) | 0.0 | (0) | 2.5 | ( 3) | 9.0 | (11) | 0.0 | (0) | 23.8 | (29) | 5.7 | (7) | 2.5 | (3) |
| 26-30 | 23.5 | (20) | 28.2 | (24) | 14.1 | (12) | 0.0 | (0) | 32.9 | (28) | 5.9 | (5) | 5.9 | ( 5) | 12.9 | (11) | 4.7 | (4) | 7.0 | ( 6) | 0.0 | (0) | 0.0 | (0) |
| Females: 15-17 | 66.7 | (14) | 38.1 | ( 8) | 0.0 | ( 0) | 9.5 | (2) | 14.3 | ( 3) | 0.0 | (0) | 9.5 | ( 2) | 9.5 | ( 2) | 0.0 | (0) | 0.0 | ( 0) | 0.0 | (0) | 0.0 | (0) |
| 18-20 | 36.4 | (16) | 48.5 | (16) | 6.1 | ( 2) | 0.0 | (0) | 6.1 | ( 2) | 0.0 | (0) | 6.1 | ( 2) | 6.1 | ( 2) | 0.0 | (0) | 3.0 | ( 1) | 0.0 | (0) | 0.0 | (0) |
| 21-25 | 43.9 | (18) | 21.9 | ( 9) | 9.8 | ( 4) | 0.0 | (0) | 34.1 | (14) | 0.0 | (0) | 0.0 | ( 0) | 9.8 | ( 4) | 0.0 | (0) | 21.9 | ( 9) | 0.0 | (0) | 0.0 | (0) |
| 26-30 | 13.5 | ( 5) | 27.0 | (10) | 16.2 | ( 6) | 0.0 | (0) | 24.3 | ( 9) | 0.0 | (0) | 0.0 | ( 0) | 16.2 | ( 6) | 10.8 | (4) | 0.0 | ( 0) | 0.0 | (0) | 0.0 | (0) |
| Males: 15-17 | 65.5 | (13) | 4.3 | ( 1) | 0.0 | ( 0) | 8.7 | (2) | 4.3 | ( 1) | 0.0 | (0) | 13.0 | ( 3) | 0.0 | ( 0) | 4.3 | ( 1) | 0.0 | ( 0) | 0.0 | (0) | 0.0 | (0) |
| 18-20 | 43.7 | ( 7) | 37.5 | ( 6) | 12.5 | ( 2) | 6.2 | (1) | 6.2 | ( 1) | 6.2 | (1) | 0.0 | ( 0) | 6.2 | ( 1) | 6.2 | ( 1) | 18.7 | ( 3) | 0.0 | (0) | 0.0 | (0) |
| 21-25 | 17.3 | (14) | 0.0 | ( 0) | 4.9 | ( 4) | 0.0 | (0) | 12.3 | (10) | 0.0 | (0) | 3.7 | ( 3) | 8.6 | ( 7) | 0.0 | ( 0) | 24.7 | (20) | 8.6 | (7) | 3.7 | (3) |
| 26-30 | 31.2 | (15) | 29.2 | (14) | 12.5 | ( 6) | 0.0 | (0) | 39.6 | (19) | 10.4 | 5 | 0.0 | ( 0) | 10.4 | ( 5) | 0.0 | ( 0) | 12.5 | ( 6) | 0.0 | (0) | 0.0 | (0) |

TABLE 19

4. When you purchase a recording, what would you cite as the source of information which was the single greatest influence in your decision to purchase?

| | Friends % | Friends n | Radio Exposure % | Radio Exposure n | Media Hype % | Media Hype n | Other % | Other n | The Music % | The Music n | Cable TV Music Station % | Cable TV Music Station n | Don't Know % | Don't Know n |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Total Group: | 23.3 | (70) | 62.0 | (186) | 5.0 | (15) | 3.7 | (11) | 5.0 | (15) | 1.3 | (4) | 6.0 | (18) |
| Total: Females | 25.8 | (91) | 68.9 | ( 91) | 6.8 | ( 9) | 0.0 | ( 0) | 0.8 | ( 1) | 3.0 | (4) | 5.3 | ( 7) |
| Males | 21.4 | (36) | 56.5 | ( 95) | 3.6 | ( 6) | 6.5 | (11) | 8.3 | (14) | 0.6 | (1) | 6.5 | (11) |
| Total: 15-17 | 41.0 | (18) | 54.5 | ( 24) | 0.0 | ( 0) | 0.0 | ( 0) | 6.8 | ( 3) | 2.3 | (1) | 18.2 | ( 8) |
| 18-20 | 30.6 | (15) | 69.4 | ( 34) | 0.0 | ( 0) | 4.1 | ( 2) | 2.0 | ( 1) | 6.1 | (3) | 6.1 | ( 3) |
| 21-25 | 22,9 | (28) | 59.0 | ( 72) | 4.9 | ( 6) | 7.4 | ( 9) | 0.0 | ( 0) | 0.0 | (0) | 5.7 | ( 7) |
| 26-30 | 10.6 | ( 9) | 65.9 | ( 56) | 10.6 | ( 9) | 0.0 | ( 0) | 12.9 | (11) | 0.0 | (0) | 0.0 | ( 0) |
| Females: 15-17 | 47.6 | (10) | 76.2 | ( 16) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) | 4.8 | (1) | 4.8 | ( 1) |
| 18-20 | 30.3 | (10) | 72.7 | ( 24) | 0.0 | ( 0) | 0.0 | ( 0) | 3.0 | ( 1) | 9.1 | (3) | 6.0 | ( 2) |
| 21-25 | 12.2 | ( 5) | 78.0 | ( 32) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | (0) | 9.8 | ( 4) |
| 26-30 | 24.3 | ( 9) | 51.4 | ( 19) | 24.3 | ( 9) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | (0) | 0.0 | ( 0) |
| Males: 15-17 | 34.8 | ( 8) | 34.8 | ( 8) | 0.0 | ( 0) | 0.0 | ( 0) | 13.0 | ( 3) | 4.3 | (1) | 30.4 | ( 7) |
| 18-20 | 31.2 | ( 5) | 62.5 | ( 10) | 0.0 | ( 0) | 12.5 | ( 2) | 0.0 | ( 0) | 0.0 | (0) | 6.2 | ( 1) |
| 21-25 | 28.4 | (23) | 49.4 | ( 40) | 7.4 | ( 6) | 11.1 | ( 9) | 0.0 | ( 0) | 0.0 | (0) | 3.7 | ( 3) |
| 26-30 | 0.0 | ( 0) | 77.1 | ( 37) | 0.0 | ( 0) | 0.0 | ( 0) | 22.9 | (11) | 0.0 | (0) | 0.0 | ( 0) |

TABLE 20

5. Have you recently purchased a recording by an artist, a group, or of a style that represents a change in your musical taste or usual buying habits?

| | | No | | Yes | |
|---|---|---|---|---|---|
| | | % | n | % | n |
| Total Group: | | 63.6 | (191) | 36.3 | (109) |
| Total: | Females | 63.6 | ( 84) | 36.4 | ( 48) |
| | Males | 63.7 | (107) | 36.3 | ( 61) |
| Total: | 15-17 | 68.2 | ( 30) | 31.2 | ( 14) |
| | 18-20 | 65.3 | ( 32) | 34.7 | ( 17) |
| | 21-25 | 67.2 | ( 82) | 32.8 | ( 40) |
| | 26-30 | 55.3 | ( 47) | 44.7 | ( 38) |
| Females: | 15-17 | 66.7 | ( 14) | 33.3 | ( 7) |
| | 18-20 | 57.6 | ( 19) | 42.4 | ( 14) |
| | 21-25 | 68.3 | ( 28) | 31.7 | ( 13) |
| | 26-30 | 62.2 | ( 23) | 37.8 | ( 14) |
| Males: | 15-17 | 69.6 | ( 16) | 30.4 | ( 7) |
| | 18-20 | 81.3 | ( 13) | 18.7 | ( 3) |
| | 21-25 | 66.7 | ( 54) | 33.3 | ( 27) |
| | 26-30 | 50.0 | ( 24) | 50.0 | ( 24) |

TABLE 21

6. Do you discuss music with others, and if so, how often?

| | Never | | Less than once/week | | Once/Week or more | | Daily | |
|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n |
| Total Group: | 7.0 | (21) | 22.0 | (66) | 49.3 | (148) | 21.7 | (65) |
| Total: Females | 14.3 | (19) | 16.7 | (22) | 47.0 | ( 62) | 22.0 | (29) |
| Males | 1.2 | ( 2) | 26.2 | (44) | 51.2 | ( 86) | 21.4 | (36) |
| Total: 15-17 | 0.0 | ( 0) | 20.4 | ( 9) | 47.7 | ( 21) | 31.8 | (14) |
| 18-20 | 4.1 | ( 2) | 18.4 | ( 9) | 38.8 | ( 19) | 38.8 | (19) |
| 21-25 | 8.2 | (10) | 23.8 | (29) | 50.0 | ( 61) | 18.0 | (22) |
| 26-30 | 10.6 | ( 9) | 22.3 | (19) | 55.3 | ( 47) | 11.8 | (10) |
| Females: 15-17 | 0.0 | ( 0) | 9.5 | ( 2) | 61.9 | ( 13) | 28.6 | ( 6) |
| 18-20 | 6.1 | ( 2) | 15.1 | ( 5) | 36.4 | ( 12) | 42.4 | (14) |
| 21-25 | 19.5 | ( 8) | 24.4 | (10) | 34.1 | ( 14) | 21.9 | ( 9) |
| 26-30 | 24.3 | ( 9) | 13.5 | ( 5) | 63.1 | ( 23) | 0.0 | ( 0) |
| Males: 15-17 | 0.0 | ( 0) | 30.4 | ( 7) | 34.8 | ( 8) | 34.8 | ( 8) |
| 18-20 | 0.0 | ( 0) | 25.0 | ( 4) | 43.7 | ( 7) | 31.2 | ( 5) |
| 21-25 | 2.5 | ( 2) | 23.5 | (19) | 58.0 | ( 47) | 16.0 | (13) |
| 26-30 | 0.0 | ( 0) | 29.2 | (14) | 50.0 | ( 24) | 20.8 | (10) |

TABLE 22

7. Do you know anyone who usually knows something about popular music and can give you either: an opinion as to whether or not a recording is good or if it would be a good purchase?

| | Yes Opinion % | Yes Opinion n | Yes Purchase % | Yes Purchase n | No % | No n |
|---|---|---|---|---|---|---|
| Total Group: | 62.3 | (187) | 20.7 | (62) | 31.7 | (95) |
| Total: Females | 59.1 | ( 78) | 18.2 | (24) | 37.9 | (50) |
| Males | 64.9 | (109) | 22.6 | (38) | 26.8 | (45) |
| Total: 15-17 | 47.7 | ( 21) | 29.5 | (13) | 36.3 | (16) |
| 18-20 | 57.1 | ( 28) | 12.2 | ( 6) | 40.8 | (20) |
| 21-25 | 70.5 | ( 86) | 27.9 | (34) | 25.4 | (31) |
| 26-30 | 61.2 | ( 52) | 10.6 | ( 9) | 32.9 | (28) |
| Females: 15-17 | 42.9 | ( 9) | 28.6 | ( 6) | 38.1 | ( 8) |
| 18-20 | 54.5 | ( 18) | 12.1 | ( 4) | 42.4 | (14) |
| 21-25 | 68.3 | ( 28) | 34.1 | (14) | 34.1 | (14) |
| 26-30 | 62.1 | ( 23) | 0.0 | ( 0) | 37.8 | (14) |
| Males: 15-17 | 52.5 | ( 12) | 30.4 | ( 7) | 34.8 | ( 8) |
| 18-20 | 62.5 | ( 10) | 12.5 | ( 2) | 37.5 | ( 6) |
| 21-25 | 71.6 | ( 58) | 24.7 | (20) | 21.0 | (17) |
| 26-30 | 60.4 | ( 29) | 18.7 | ( 9) | 29.2 | (14) |

TABLE 23

7a. Do you seek their advice?

| | No, We Mutually Discuss Music | | Yes | |
|---|---|---|---|---|
| | % | n | % | n |
| Total Group: | 41.0 | (123) | 20.3 | (61) |
| Total: Females | 40.1 | ( 53) | 15.9 | (21) |
| Males | 41.7 | ( 70) | 23.8 | (40) |
| Total: 15-17 | 25.0 | ( 11) | 31.8 | (14) |
| 18-20 | 42.9 | ( 21) | 16.3 | ( 8) |
| 21-25 | 41.8 | ( 51) | 22.9 | (28) |
| 26-30 | 47.1 | ( 40) | 12.9 | (11) |
| Females: 15-17 | 38.1 | ( 8) | 33.3 | ( 7) |
| 18-20 | 45.5 | ( 15) | 9.1 | ( 3) |
| 21-25 | 34.1 | ( 14) | 9.8 | ( 4) |
| 26-30 | 43.2 | ( 16) | 18.9 | ( 7) |
| Males: 15-17 | 13.0 | ( 3) | 30.4 | ( 7) |
| 18-20 | 37.5 | ( 6) | 31.2 | ( 5) |
| 21-25 | 45.7 | ( 37) | 29.6 | (24) |
| 26-30 | 50.0 | ( 24) | 8.3 | ( 4) |

TABLE 24

8. On the average, how many hours per day do you listen to the radio?

| | Less than one hour | | One hour | | Two hours | | Three hours | | More than three hours | |
|---|---|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n | % | n |
| Total Group: | 11.0 | (33) | 19.3 | (58) | 28.7 | (86) | 14.7 | (44) | 26.3 | (79) |
| Total: Females | 3.0 | ( 4) | 10.6 | (14) | 25.8 | (34) | 21.2 | (28) | 39.4 | (52) |
| Males | 17.3 | (29) | 26.2 | (44) | 30.9 | (52) | 9.5 | (16) | 16.1 | (27) |
| Total: 15-17 | 0.0 | ( 0) | 9.1 | ( 4) | 27.8 | (12) | 13.6 | ( 6) | 50.0 | (22) |
| 18-20 | 0.0 | ( 0) | 20.4 | (10) | 30.6 | (15) | 12.2 | ( 6) | 36.7 | (18) |
| 21-25 | 22.1 | (27) | 25.4 | (31) | 36.0 | (44) | 9.8 | (12) | 6.6 | ( 8) |
| 26-30 | 7.1 | ( 6) | 15.3 | (13) | 17.6 | (15) | 23.5 | (20) | 36.5 | (31) |
| Females: 15-17 | 0.0 | ( 0) | 0.0 | ( 0) | 14.3 | ( 3) | 23.1 | ( 5) | 61.9 | (13) |
| 18-20 | 0.0 | ( 0) | 12.1 | ( 4) | 24.2 | ( 8) | 15.1 | ( 5) | 48.5 | (16) |
| 21-25 | 9.8 | ( 4) | 12.2 | ( 5) | 43.9 | (18) | 21.9 | ( 9) | 12.2 | ( 5) |
| 26-30 | 0.0 | ( 0) | 13.5 | ( 5) | 13.5 | ( 5) | 24.3 | ( 9) | 48.6 | (18) |
| Males: 15-17 | 0.0 | ( 0) | 17.4 | ( 4) | 39.1 | ( 9) | 4.3 | ( 1) | 39.1 | ( 9) |
| 18-20 | 0.0 | ( 0) | 37.5 | ( 6) | 43.7 | ( 7) | 6.2 | ( 3) | 12.5 | ( 2) |
| 21-25 | 28.4 | (23) | 32.1 | (26) | 32.1 | (26) | 3.7 | ( 3) | 3.7 | ( 3) |
| 26-30 | 12.5 | ( 6) | 16.7 | ( 8) | 20.8 | (10) | 22.9 | (11) | 27.1 | (13) |

TABLE 25

9. How often do you purchase music-orientated magazines or newspapers?

| | Never | | Once a month or less | | Twice a month | | Three per month | | Four per month | |
|---|---|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n | % | n |
| Total Group: | 80.0 | (240) | 16.3 | (49) | 2.7 | (8) | 0.3 | (1) | 0.6 | (2) |
| Total: Females | 82.6 | (109) | 13.6 | (18) | 3.0 | (4) | 0.8 | (1) | 0.0 | (0) |
| Males | 78.0 | (131) | 18.4 | (31) | 2.4 | (4) | 0.0 | (0) | 1.2 | (2) |
| Total: 15-17 | 72.7 | ( 32) | 22.7 | (10) | 2.3 | (1) | 2.3 | (1) | 0.0 | (0) |
| 18-20 | 83.7 | ( 41) | 16.3 | ( 8) | 0.0 | (0) | 0.0 | (0) | 0.0 | (0) |
| 21-25 | 74.6 | ( 91) | 18.0 | (22) | 5.7 | (7) | 0.0 | (0) | 1.6 | (2) |
| 26-30 | 89.4 | ( 76) | 10.6 | ( 9) | 0.0 | (0) | 0.0 | (0) | 0.0 | (0) |
| Females: 15-17 | 76.2 | ( 16) | 19.0 | ( 4) | 0.0 | (0) | 4.8 | (1) | 0.0 | (0) |
| 18-20 | 87.9 | ( 29) | 12.1 | ( 4) | 0.0 | (0) | 0.0 | (0) | 0.0 | (0) |
| 21-25 | 78.0 | ( 32) | 12.2 | ( 5) | 9.8 | (4) | 0.0 | (0) | 0.0 | (0) |
| 26-30 | 86.5 | ( 32) | 13.5 | ( 5) | 0.0 | (0) | 0.0 | (0) | 0.0 | (0) |
| Males: 15-17 | 69.6 | ( 16) | 26.1 | ( 6) | 4.3 | (1) | 0.0 | (0) | 0.0 | (0) |
| 18-20 | 75.0 | ( 12) | 25.0 | ( 4) | 0.0 | (0) | 0.0 | (0) | 0.0 | (0) |
| 21-25 | 72.8 | ( 59) | 21.0 | (17) | 3.7 | (3) | 0.0 | (0) | 2.5 | (2) |
| 26-30 | 91.7 | ( 44) | 8.3 | ( 4) | 0.0 | (0) | 0.0 | (0) | 0.0 | (0) |

TABLE 26

10. How many hours per day do you listen to either records or tapes, on the average?

| | Less than one hour | | One hour | | Two hours | | Three hours or more | |
|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n |
| Total Group: | 29.3 | (88) | 37.3 | (112) | 23.7 | (71) | 9.7 | (29) |
| Total: Females | 31.0 | (41) | 35.6 | ( 47) | 19.7 | (26) | 13.6 | (18) |
| Males | 27.9 | (47) | 38.7 | ( 65) | 26.8 | (45) | 6.5 | (11) |
| Total: 15-17 | 25.0 | (11) | 34.1 | ( 15) | 18.2 | ( 8) | 22.7 | (10) |
| 18-20 | 38.8 | (19) | 30.6 | ( 15) | 18.4 | ( 9) | 12.2 | ( 6) |
| 21-25 | 31.1 | (38) | 36.9 | ( 45) | 21.3 | (26) | 10.6 | (13) |
| 26-30 | 23.5 | (20) | 43.5 | ( 37) | 32.9 | (28) | 0.0 | ( 0) |
| Females: 15-17 | 0.0 | ( 0) | 28.6 | ( 6) | 33.3 | ( 7) | 38.0 | ( 8) |
| 18-20 | 39.4 | (13) | 27.3 | ( 9) | 15.1 | ( 5) | 18.2 | ( 6) |
| 21-25 | 34.1 | (14) | 43.9 | ( 18) | 12.2 | ( 5) | 9.8 | ( 4) |
| 26-30 | 37.8 | (14) | 37.8 | ( 14) | 24.3 | ( 9) | 0.0 | ( 0) |
| Males: 15-17 | 47.8 | (11) | 39.1 | ( 9) | 4.3 | ( 1) | 8.7 | ( 2) |
| 18-20 | 37.5 | ( 6) | 37.5 | ( 6) | 25.0 | ( 4) | 0.0 | ( 0) |
| 21-25 | 29.6 | (24) | 33.3 | ( 27) | 26.0 | (21) | 11.1 | ( 9) |
| 26-30 | 12.5 | ( 6) | 47.9 | ( 23) | 39.6 | (19) | 0.0 | ( 0) |

TABLE 27

11. Do you own your own stereo?

| | | No | | Yes | |
|---|---|---|---|---|---|
| | | % | n | % | n |
| Total Group: | | 25.0 | (75) | 75.0 | (225) |
| Total: | Females | 24.2 | (32) | 75.8 | (100) |
| | Males | 25.6 | (43) | 74.4 | (125) |
| Total: | 15-17 | 27.3 | (12) | 72.7 | ( 32) |
| | 18-20 | 49.0 | (24) | 51.0 | ( 25) |
| | 21-25 | 24.6 | (30) | 75.4 | ( 92) |
| | 26-30 | 10.6 | ( 9) | 89.4 | ( 76) |
| Females: | 15-17 | 23.1 | ( 5) | 76.2 | ( 16) |
| | 18-20 | 54.4 | (18) | 45.5 | ( 15) |
| | 21-25 | 0.0 | ( 0) | 100.0 | ( 41) |
| | 26-30 | 24.3 | ( 9) | 75.7 | ( 28) |
| Males: | 15-17 | 30.4 | ( 7) | 69.6 | ( 16) |
| | 18-20 | 37.5 | ( 6) | 62.5 | ( 10) |
| | 21-25 | 37.0 | (30) | 63.0 | ( 51) |
| | 26-30 | 0.0 | ( 0) | 0.0 | ( 0) |

TABLE 28

12. Have you been asked recently about your opinion regarding a recording, or whether a specific product would be a good purchase?

| | No | | No Opinion | | Yes Purchase | |
|---|---|---|---|---|---|---|
| | % | n | % | n | % | n |
| Total Group | 68.0 | (204) | 27.0 | (81) | 8.0 | (24) |
| Total: Females | 72.7 | ( 96) | 21.2 | (28) | 6.1 | ( 8) |
| Males | 64.3 | (108) | 31.5 | (53) | 9.5 | (16) |
| Total: 15-17 | 52.3 | ( 23) | 36.4 | (16) | 11.3 | ( 5) |
| 18-20 | 67.3 | ( 33) | 26.5 | (13) | 6.1 | ( 3) |
| 21-25 | 67.3 | ( 82) | 27.0 | (33) | 5.7 | ( 7) |
| 26-30 | 77.6 | ( 66) | 22.3 | (19) | 10.6 | ( 9) |
| Females: 15-17 | 57.1 | ( 12) | 33.3 | ( 7) | 9.5 | ( 2) |
| 18-20 | 72.7 | ( 24) | 21.2 | ( 7) | 6.1 | ( 2) |
| 21-25 | 68.3 | ( 28) | 21.9 | ( 9) | 9.8 | ( 4) |
| 26-30 | 86.5 | ( 32) | 13.5 | ( 5) | 0.0 | ( 0) |
| Males: 15-17 | 47.8 | ( 11) | 39.1 | ( 9) | 13.0 | ( 3) |
| 18-20 | 56.2 | ( 9) | 37.5 | ( 6) | 6.2 | ( 1) |
| 21-25 | 66.7 | ( 54) | 29.6 | (24) | 3.7 | ( 3) |
| 26-30 | 70.8 | ( 34) | 29.2 | (14) | 18.8 | ( 9) |

TABLE 29

14. Do you generally like to meet new people, go to social gatherings, or do you prefer the company of just a few close friends?

| | Close Friends | | Both | | New People | |
|---|---|---|---|---|---|---|
| | % | n | % | n | % | n |
| Total Group | 29.0 | (87) | 47.7 | (143) | 23.3 | (70) |
| Total: Females | 31.8 | (42) | 39.4 | ( 52) | 28.8 | (38) |
| Males | 26.8 | (45) | 54.2 | ( 91) | 19.0 | (32) |
| Total: 15-17 | 20.4 | ( 9) | 38.6 | ( 17) | 40.9 | (18) |
| 18-20 | 16.3 | ( 8) | 36.7 | ( 18) | 46.9 | (23) |
| 21-25 | 22.9 | (28) | 58.2 | ( 71) | 18.8 | (23) |
| 26-30 | 49.4 | (42) | 43.5 | ( 37) | 7.1 | ( 6) |
| Females: 15-17 | 19.0 | ( 4) | 28.6 | ( 6) | 52.4 | (11) |
| 18-20 | 18.2 | ( 6) | 30.3 | ( 10) | 51.5 | (17) |
| 21-25 | 34.1 | (14) | 43.9 | ( 18) | 21.9 | ( 9) |
| 26-30 | 48.5 | (18) | 48.5 | ( 18) | 3.0 | ( 1) |
| Males: 15-17 | 21.7 | ( 5) | 47.8 | ( 11) | 30.4 | ( 7) |
| 18-20 | 12.5 | ( 2) | 50.0 | ( 8) | 37.5 | ( 6) |
| 21-25 | 17.3 | (14) | 65.4 | ( 53) | 17.3 | (14) |
| 26-30 | 50.0 | (24) | 39.6 | ( 19) | 10.4 | ( 5) |

TABLE 30

15. Do you attend live music performances, either locally or nationally known acts?

| | Neither | | Local | | National | | Both | |
|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n |
| Total Group: | 27.3 | (82) | 22.3 | (67) | 25.7 | (77) | 24.7 | (74) |
| Total: Female | 32.6 | (43) | 27.3 | (36) | 26.5 | (35) | 13.6 | (18) |
| Male | 23.2 | (39) | 18.4 | (31) | 25.0 | (42) | 33.3 | (56) |
| Total: 15-17 | 43.2 | (19) | 22.7 | (10) | 18.2 | ( 8) | 15.9 | ( 7) |
| 18-20 | 32.7 | (16) | 20.4 | (10) | 16.3 | ( 8) | 30.6 | (15) |
| 21-25 | 8.2 | (10) | 19.7 | (24) | 34.4 | (42) | 37.7 | (46) |
| 26-30 | 43.5 | (37) | 27.1 | (23) | 22.3 | (19) | 7.1 | ( 6) |
| Females: 15-17 | 57.1 | (12) | 19.0 | ( 4) | 9.5 | ( 2) | 14.3 | ( 3) |
| 18-20 | 39.4 | (13) | 24.2 | ( 8) | 18.2 | ( 6) | 18.3 | ( 6) |
| 21-25 | 0.0 | ( 0) | 34.1 | (14) | 43.9 | (18) | 21.9 | ( 9) |
| 26-30 | 48.5 | (18) | 27.1 | (10) | 24.3 | ( 9) | 0.0 | ( 0) |
| Males: 15-17 | 30.4 | ( 7) | 26.1 | ( 6) | 26.1 | ( 6) | 17.4 | ( 4) |
| 18-20 | 18.7 | ( 3) | 12.5 | ( 2) | 12.5 | ( 2) | 56.2 | ( 9) |
| 21-25 | 12.3 | (10) | 12.3 | (10) | 29.6 | (24) | 45.7 | (37) |
| 26-30 | 39.6 | (19) | 27.1 | (13) | 20.8 | (10) | 12.5 | ( 6) |

TABLE 31

16. In your opinion, does radio influence the public's taste, or does the public's taste influence radio programming?

| | | Public Influences Radio | | Radio Influences Public | |
|---|---|---|---|---|---|
| | | % | n | % | n |
| Total Group: | | 20.7 | (62) | 77.6 | (233) |
| Total: | Females | 18.9 | (25) | 77.3 | (102) |
| | Males | 22.0 | (37) | 78.0 | (131) |
| Total: | 15-17 | 29.5 | (13) | 70.4 | ( 31) |
| | 18-20 | 18.4 | ( 9) | 81.6 | ( 40) |
| | 21-25 | 21.3 | (26) | 78.7 | ( 96) |
| | 26-30 | 16.5 | (14) | 77.6 | ( 66) |
| Females: | 15-17 | 23.1 | ( 5) | 76.2 | ( 16) |
| | 18-20 | 18.2 | ( 6) | 81.8 | ( 27) |
| | 21-25 | 21.3 | (26) | 78.7 | ( 96) |
| | 26-30 | 13.5 | (14) | 77.6 | ( 66) |
| Males: | 15-17 | 34.8 | ( 8) | 65.2 | ( 15) |
| | 18-20 | 18.7 | ( 3) | 81.3 | ( 13) |
| | 21-25 | 21.0 | (17) | 79.0 | ( 64) |
| | 26-30 | 18.8 | ( 9) | 81.2 | ( 39) |

TABLE 32

17. Do you: _____a. listen to what your friends listen to, or do
_____b. your friends listen to what you listen to?
_____c. don't know

| | a | | b | | c | |
|---|---|---|---|---|---|---|
| | % | n | % | n | % | n |
| Total Group: | 21.7 | (65) | 21.0 | (63) | 59.3 | (178) |
| Total: Females | 20.4 | (27) | 14.4 | (19) | 67.4 | ( 89) |
| Males | 22.6 | (38) | 26.2 | (44) | 53.0 | ( 89) |
| Total: 15-17 | 22.7 | (10) | 9.1 | ( 4) | 68.2 | ( 30) |
| 18-20 | 30.6 | (15) | 30.6 | (15) | 51.0 | ( 25) |
| 21-25 | 17.3 | (21) | 23.8 | (29) | 59.0 | ( 72) |
| 26-30 | 22.3 | (19) | 17.6 | (15) | 60.1 | ( 51) |
| Females: 15-17 | 19.0 | ( 4) | 9.5 | ( 2) | 71.4 | ( 15) |
| 18-20 | 27.3 | ( 9) | 21.2 | ( 7) | 60.6 | ( 20) |
| 21-25 | 12.2 | ( 5) | 12.2 | ( 5) | 75.6 | ( 31) |
| 26-30 | 24.3 | ( 9) | 13.5 | ( 5) | 62.1 | ( 23) |
| Males: 15-17 | 26.1 | ( 6) | 8.7 | ( 2) | 65.2 | ( 15) |
| 18-20 | 37.5 | ( 6) | 50.0 | ( 8) | 31.2 | ( 5) |
| 21-25 | 19.7 | (16) | 29.6 | (24) | 50.6 | ( 41) |
| 26-30 | 20.8 | (10) | 20.8 | (10) | 58.3 | ( 28) |

TABLE 33

18. Does it please you more to:
_____a. hear friends react positively to music which you have already purchased, or to
_____b. hear a record which you have purchased played on the radio?
_____c. no preference

| | a | | b | | c | |
|---|---|---|---|---|---|---|
| | % | n | % | n | % | n |
| Total Group: | 49.7 | (149) | 26.3 | (79) | 29.0 | (87) |
| Total: Females | 47.7 | ( 63) | 29.5 | (39) | 27.3 | (36) |
| Males | 51.2 | ( 86) | 23.8 | (40) | 30.4 | (51) |
| Total: 15-17 | 34.1 | ( 15) | 36.3 | (16) | 52.3 | (23) |
| 18-20 | 55.0 | ( 27) | 22.5 | (11) | 32.7 | (16) |
| 21-25 | 56.5 | ( 69) | 23.8 | (29) | 19.7 | (24) |
| 26-30 | 44.7 | ( 38) | 27.1 | (23) | 28.2 | (24) |
| Females: 15-17 | 28.6 | ( 6) | 14.3 | ( 3) | 61.9 | (13) |
| 18-20 | 45.5 | ( 15) | 27.3 | ( 9) | 42.4 | (14) |
| 21-25 | 68.3 | ( 28) | 31.7 | (13) | 0.0 | ( 0) |
| 27-30 | 37.8 | ( 14) | 37.8 | (14) | 24.3 | ( 9) |
| Males: 15-17 | 39.1 | ( 9) | 56.5 | (13) | 43.5 | (10) |
| 18-20 | 75.0 | ( 12) | 12.5 | ( 2) | 12.5 | ( 2) |
| 21-25 | 50.6 | ( 41) | 19.7 | (16) | 29.6 | (24) |
| 26-30 | 50.0 | ( 24) | 18.8 | ( 9) | 31.2 | (15) |

TABLE 34

19. Age

| | 15-17 | | 18-20 | | 21-25 | | 26-30 | |
|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n |
| Total Group: | 14.7 | (149) | 16.3 | (49) | 40.7 | (122) | 28.3 | (85) |
| Total: Females | 15.9 | ( 21) | 25.0 | (33) | 31.1 | ( 41) | 28.0 | (37) |
| Males | 13.7 | ( 23) | 9.5 | (16) | 48.2 | ( 81) | 28.6 | (48) |

TABLE 35

20. Marital Status

| | Single | | Married | |
|---|---|---|---|---|
| | % | n | % | n |
| Total Group: | 76.7 | (230) | 23.3 | (70) |
| Total: 21-25 | 82.0 | (100) | 18.0 | (22) |
| 26-30 | 43.5 | ( 37) | 56.5 | (48) |

TABLE 36

21. Family Size (if married or if living at home)

| | Two | | Three | | Four | | Five or more | |
|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n |
| Total Group: | 4.7 | (14) | 11.0 | (33) | 12.7 | (38) | 26.6 | (80) |
| Total: Female | 10.6 | (14) | 3.8 | ( 5) | 16.6 | (22) | 36.4 | (48) |
| Male | 0.0 | ( 0) | 16.7 | (28) | 9.5 | (16) | 19.0 | (32) |
| Total: 15-17 | 0.0 | ( 0) | 13.6 | ( 6) | 15.9 | ( 7) | 70.4 | (31) |
| 18-20 | 0.0 | ( 0) | 8.2 | ( 4) | 6.1 | ( 3) | 71.4 | (35) |
| 21-25 | 7.4 | ( 9) | 3.3 | ( 4) | 3.3 | ( 4) | 4.1 | ( 5) |
| 26-30 | 5.9 | ( 5) | 22.3 | (19) | 28.2 | (24) | 10.6 | ( 9) |
| Females: 15-17 | 0.0 | ( 0) | 14.3 | ( 3) | 28.6 | ( 6) | 57.1 | (12) |
| 18-20 | 0.0 | ( 0) | 6.1 | ( 2) | 6.1 | ( 2) | 81.8 | (27) |
| 21-25 | 21.9 | ( 9) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 26-30 | 13.5 | ( 5) | 0.0 | ( 0) | 37.8 | ( 4) | 24.3 | ( 9) |
| Males: 15-17 | 0.0 | ( 0) | 13.0 | ( 3) | 4.3 | ( 1) | 82.6 | (19) |
| 18-20 | 0.0 | ( 0) | 12.5 | ( 2) | 6.2 | ( 1) | 50.0 | ( 8) |
| 21-25 | 0.0 | ( 0) | 4.9 | ( 4) | 4.9 | ( 4) | 6.2 | ( 5) |
| 26-30 | 0.0 | ( 0) | 39.6 | (19) | 20.8 | (10) | 0.0 | ( 0) |

TABLE 37

22. Occupation

| | Student | | Blue Collar | | White Collar | | Profes-sional | | Other | |
|---|---|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n | % | n |
| Total Group: | 65.3 | (196) | 13.0 | (39) | 5.7 | (17) | 10.0 | (30) | 9.0 | (27) |
| Total: Females | 60.6 | ( 80) | 14.4 | (19) | 4.5 | ( 6) | 9.1 | (12) | 13.6 | (18) |
| Males | 69.0 | (116) | 11.9 | (20) | 6.5 | (11) | 10.7 | (18) | 4.8 | ( 8) |
| Total: 15-17 | 100.0 | ( 44) | 2.3 | ( 1) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 18-20 | 96.0 | ( 47) | 6.1 | ( 3) | 4.1 | ( 2) | 0.0 | ( 0) | 2.0 | ( 1) |
| 21-25 | 74.6 | ( 91) | 6.5 | ( 8) | 4.1 | ( 5) | 12.3 | (15) | 2.5 | ( 3) |
| 26-30 | 16.5 | ( 14) | 31.8 | (27) | 11.8 | (10) | 17.6 | (15) | 27.0 | (23) |
| Females: 15-17 | 100.0 | ( 21) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 18-20 | 93.9 | ( 31) | 0.0 | ( 0) | 3.0 | ( 0) | 0.0 | ( 0) | 3.0 | ( 1) |
| 21-25 | 56.1 | ( 23) | 12.2 | ( 5) | 12.2 | ( 5) | 19.5 | ( 8) | 0.0 | ( 0) |
| 26-30 | 13.5 | ( 5) | 37.8 | (14) | 0.0 | ( 0) | 10.8 | ( 4) | 48.6 | (18) |
| Males: 15-17 | 100.0 | ( 23) | 4.3 | ( 1) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 18-20 | 100.0 | ( 16) | 18.7 | ( 3) | 6.2 | ( 1) | 0.0 | ( 0) | 0.0 | ( 0) |
| 21-25 | 83.9 | ( 68) | 3.7 | ( 3) | 0.0 | ( 0) | 8.6 | ( 7) | 3.7 | ( 3) |
| 26-30 | 18.8 | ( 9) | 27.1 | (13) | 20.8 | (10) | 22.9 | (11) | 10.4 | ( 5) |

TABLE 38

23. Income (Family unit if married)

| | Over $5,000 | | $6,000-$10,000 | | $11,000-$15,000 | | $16,000-$20,000 | | Over $20,000 | |
|---|---|---|---|---|---|---|---|---|---|---|
| | % | n | % | n | % | n | % | n | % | n |
| Total Group: | 64.0 | (192) | 10.7 | (32) | 6.0 | (18) | 6.0 | (18) | 13.3 | (40) |
| Total: Females | 65.9 | ( 87) | 9.1 | (12) | 4.5 | ( 6) | 6.8 | ( 9) | 13.6 | (18) |
| Males | 62.5 | (105) | 11.9 | (20) | 7.1 | (12) | 5.4 | ( 9) | 13.1 | (22) |
| Total: 15-17 | 97.7 | ( 43) | 2.3 | ( 1) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 18-20 | 96.0 | ( 47) | 4.1 | ( 2) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 21-25 | 71.3 | ( 87) | 15.6 | (19) | 9.0 | (11) | 3.3 | ( 4) | 0.8 | ( 1) |
| 26-30 | 17.6 | ( 15) | 11.8 | (10) | 8.2 | ( 7) | 16.5 | (14) | 45.9 | (39) |
| Females: 15-17 | 100.0 | ( 21) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 18-20 | 100.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 21-25 | 56.1 | ( 23) | 29.3 | (12) | 4.9 | ( 2) | 9.7 | ( 4) | 0.0 | ( 0) |
| 26-30 | 27.0 | ( 10) | 0.0 | ( 0) | 10.8 | ( 4) | 13.5 | ( 5) | 48.6 | (18) |
| Males: 15-17 | 95.7 | ( 22) | 4.3 | ( 1) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 18-20 | 87.5 | ( 14) | 12.5 | ( 2) | 0.0 | ( 0) | 0.0 | ( 0) | 0.0 | ( 0) |
| 21-25 | 79.0 | ( 64) | 8.6 | ( 7) | 11.1 | ( 9) | 0.0 | ( 0) | 1.2 | ( 1) |
| 26-30 | 10.4 | ( 5) | 20.8 | (10) | 6.2 | ( 3) | 18.7 | ( 9) | 43.7 | (21) |

TABLE 39

24. Sex

| | Male | | Female | |
|---|---|---|---|---|
| | % | n | % | n |
| Total Group: | 56.0 | (168) | 44.0 | (132) |
| Total: 15-17 | 52.3 | ( 23) | 47.7 | ( 21) |
| 18-20 | 32.7 | ( 16) | 67.3 | ( 33) |
| 21-25 | 66.4 | ( 81) | 33.6 | ( 41) |
| 26-30 | 56.5 | ( 48) | 43.5 | ( 37) |

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