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# Outlining the Ethos of Generation Z from and through Music and Radio

Constantinos Nicolaou, Maria Matsiola, Charalampos Dimoulas, George Kalliris \*

## Abstract

Generation Z has been a major issue for the Media and Education in recent years, since its members, as digital natives, do not rely on standard broadcast programs and physical media to consume content, while in various educational environments seem to be easily bored. Therefore, their favored ways of learning and the corresponding environments are of great interest for the educators. The paper explores, through quantitative methodology, the attitudes, opinions, and behaviors of undergraduate students of Generation Z from Greece, in relation to their music and radio programs preferences. This work is based on an audience survey employing a quantitative method of analysis that uses a specially designed digital questionnaire, trying to outline the case of Greece based on Generation Z, and by extension the ethos of Greek Generation Z from and through music and radio. It is therefore an empirical study whose findings and results will contribute to the quality of Higher Education and Adult Education, as well as the media environment and space. Finally, the findings and results confirmed the genealogical characteristics and habits of members of Generation Z, as highlighted in the existing literature, and agreed with findings and results of previous empirical studies and research papers regarding radio listening habits and the role of radio in the public sphere.

**Keywords:** Generation Z, audio content, radio, podcasts, music, media studies, radio studies.

## Introduction

Media and Education are two (2) social statutes that play an important role in the public and private sector (cf. Stack & Boler, 2007). It is a fact that in today's 21st century society, these two (2) statutes provide the kind of knowledge that creates a novel modernized and digital era of experiences (Nicolaou et al., 2019; Stack & Boler, 2007). Likewise, there is a strong emphasis on technology transfer and facilitating linkages between audiovisual industry and academia from and through Information and Communications Technologies (henceforth, ICTs), which essentially contributes to the enhancement and effectiveness of the learning provided (İplikçi, & Batu, 2023;

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Matsiola et al., 2019; Nicolaou, 2022; Shutaleva et al., 2023). As already stated in the literature (Mbeke et al., 2010; Nicolaou et al., 2021a; Schiffrin, 2019), ICTs are the main backbone of the media that nowadays function via a globalization mode (see Nicolaou et al., 2021: 155 et seq.). Undoubtedly, one of the results of globalization is the convergence of media and, by extension, ICTs (Dimoulas et al., 2019, 2015; Podara, 2021), and what we call today Adult Education (Nicolaou, 2019). On the one hand, media and ICTs, which are deeply interconnected, shape dissemination of the information, thus influencing public perceptions, and on the other hand, Adult Education is one of the fields that are deeply affected by the capabilities of the joint employment of ICTs and, by extension, media in the learning process (Nicolaou, 2019). Today, the main recipients of all these effects of globalization seems to be the members of Generation Z (i.e., people born from 1995 to 2012) (cf. Nicolaou, 2023a).

The study of Generation Z, through many aspects, has gained a great deal of global academic attention in recent years (Nicolaou & Matsiola, 2023; Podara & Kalliri, 2023; Podara, 2021). The research conducted globally has been instrumental in its delineation as well as its baptism as visual generation (cf. Epafras et al., 2020; Tarigan, 2024; Treviño Benavides et al., 2023). Additionally, recent empirical studies and research papers with members of Generation Z have shown that this generational cohort can also be characterized as a sound generation due to the extensive consumption of sound in many forms, such as, for example, podcasts (Döring et al., 2022), or even the wide acceptance of audio content in the context of teaching–learning procedures (Nicolaou & Matsiola, 2023, Nicolaou et al., 2021a, 2021b). Nevertheless, through studying of the existing literature, it may be realized that this particular characterization has not been thoroughly investigated, thus creating a gap in the literature. To be more precise, there are several studies that have been carried out individually among members of Generation Z and/or through multiple approaches, such as, for example, in relation with various music fields and/or podcasts or even radio programs or radio stations (cf. Cicchetti, 2022; Galán-Arribas et al., 2022; Golden, 2019; Saragih, 2016; Xu, 2022); however, there are not many results that could safely lead to the existence of the aforementioned characterization that Generation Z could be considered a sound generation.

Nowadays, it is widely regarded that people rarely listen to the radio anymore (cf. Nu’azzidane & Sa’idah, 2023; Puspitasari et al., 2020), and especially the members of Generation Z that consume almost only visual content (cf. Puspitasari et al., 2020; Smaliukiene et al., 2020). Obviously, these points of view re-adjusted the way of teaching methodologies towards the members of Generation Z in the last decade (Cilliers, 2017; Hilčenko, 2020; O’Neill, 2018; Popova, 2017). Likewise, they also led to the development of new curricula based on the visual content (cf. Galatsopoulou et al., 2022; Matsiola et al., 2022; Nicolaou et al., 2022; O’Neill, 2018), even though the literature states that the audio content noticeably improves the quality of learning and experience (QoL/QoE) in

the context of teaching–learning procedures (cf. Kalliris et al., 2011, 2014; Kotsakis et al., 2014; Kotsakis & Dimoulas, 2022) and digital storytelling methodology (cf. di Furia et al., 2022; Masiola et al., 2022; Nicolaou, 2023c; Palioura & Dimoulas, 2022; Podara et al., 2021). Apparently, these aspects are not shared by everyone in today’s 21st century society and there are researchers that through their interest in exploring the perspectives of audio content within teaching, came to the hypothesis that Generation Z could be characterized as a sound generation (Nicolaou & Masiola, 2023; Nicolaou et al., 2021a, 2021b). In the context of this paper is to confirm or not this hypothesis; thus, to explore the attitudes, opinions, and behaviors of members of Generation Z in relation to their music and radio programs preferences through an audience survey outlining their ethos.

In conclusion, although this paper follows a somewhat literature approach initially, the aim of the paper is not only to present bibliographic and literature principles and information on Generation Z in relation to media and ICTs to outline their ethos, but to present findings and concluding results through an audience survey that will contribute to the *de novo* delineation of this generational cohort as a sound generation. Similarly, it is to present findings and results that will also contribute to the essential quality of Higher Education and Adult Education, as well as to the media environment and space. Finally, we hope that the rest of the paper will speak and help with radio listening habits and the role of radio in the public sphere so that it can be fruitful for both journalistic profession and educational purposes in the field of media studies, and by extension radio studies.

## **Generation Z: A Brief Literature Review**

The members of Generation Z (Gen–Zers from here on) are considered digital natives and were born in amidst the era of digital technological communication (i.e., Internet and social media age), while currently it is one of the youngest generational cohorts with adult members (Nicolaou, 2023a, 2023b; Podara et al., 2022). Due to the various intertemporal global events and phenomena that have taken place over the past decade (Maijanen et al., 2021; Nicolaou, 2021a; Podara, 2021), the communication code of members of Gen–Zers is characterized as multiple-multimedia and is considered a complete multimedia communication (Nicolaou, 2023b: 9). In addition, they are protective of their privacy and usually use specific social media (such as, for example, Instagram, Snapchat, TikTok, Twitch, and Tinder) or none at all (Nicolaou, 2023a: 206). Furthermore, Gen–Zers seem to be satisfied with the multimedia and hypermedia content that they can discover from and through the Internet and social media (i.e., online audiovisual platforms or even sound platforms) (e.g., via YouTube, Twitch, and Netflix or even through illegal download from torrent sources) (see Evens et al., 2021; Podara et al., 2022; Veneti et al., 2022). Undeniably, this attitude of theirs results in avoiding the use of the traditional television screen, which is common for

members of the previous generational cohorts, and consequently, Gen-Zers reportedly consume more non-default television content (cf. Podara et al., 2022; Podara & Kalliri, 2023; Podara, 2021).

It is a fact that the members of Gen-Zers or otherwise “zoomers”, as they are now called in the literature (Garaganov, 2022; Nicolaou & Matsiola, 2023; Nicolaou, 2023a), although they have the ability for multitasking, they seem to get bored very easily and need further stimulation to keep them from being distracted, especially in the various educational environments (see Cilliers, 2017; Hilčenko, 2020; Nicolaou & Matsiola, 2023; Nicolaou et al., 2021b; Popova, 2017). Additionally, they make empirical use of various social media (see Bourke, 2019) and online audiovisual platforms (e.g., YouTube, Twitch, Netflix, etc.), although they are familiar with the innovations of the modern television era (Nicolaou & Matsiola, 2023: 453). Furthermore, empirical studies and research papers have revealed that members of Gen-Zers seem to have a complete apathy for information received via the media and/or knowledge acquired through pedagogical procedures (see Click & Schwartz, 2018; Ewurum et al., 2024; Gentilviso & Aikat, 2019; Manzoni et al., 2021; Nicolaou, 2021b; Nicolaou & Matsiola, 2023; Veneti et al., 2022), even though they have specific views and empathy on a range of socio-political issues (see Nicolaou & Matsiola, 2023; Shutaleva et al., 2022; Stareček et al. 2020; Töröcsik et al., 2014; Veneti et al., 2022), which appear to align many times with those of members of Generation X (cf. Batu & Tos, 2022, as cited in Nicolaou, 2023b: 10) or even Silent Generation (cf. McCrindle, 2014, as cited in Nicolaou, 2021a: 8). Moreover, members of Gen-Zers are considered self-controlled, more responsible, technology literate, and open-minded without inhibitions that experiment with everything and anything, while self-identified with various sexual orientation and gender identities (see Courtice et al., 2021; Gaidhani et al., 2019; Moskowitz et al., 2022), making them strongly resemble a part of members of Generation X (see also Johnston, 2017; McCrindle, 2014).

Overall, currently it is considered the generational cohort that the audiovisual industry has engaged with the most in today’s 21st century society (cf. Losa et al., 2022; Mady & El-Khoury, 2022; Nicolaou, 2023a, 2023b; Podara, 2021; Sundet, 2021). In short, the most characteristic paradigms of portraying the people who make up Gen-Zers as the mainstream archetype through the audiovisual industry around the world are the foreign television series (a) ‘SKAM’ from NRK1 (2015–2017) which follows the daily life of teenagers at the Hartvig Nissen School, a gymnasium in the wealthy borough of Frogner in West End Oslo, Norway; (b) ‘Elite’ (Spanish: *Élite*; stylized as *ELITE*) from Netflix (2018–2024) which follows the daily life of teenage learners in Las Encinas, a fictional elite secondary school in Spain; (c) ‘Sex Education’ from Netflix (2019–2023) which follows the daily life of teenagers at the fictional Moordale Secondary School in United Kingdom (UK); and (d) ‘Control Z’ from Netflix (2020–2022) which follows the daily life of teenage learners at the Colegio Nacional (National School) in Mexico (Nicolaou, 2023a: 207; Nicolaou, 2023b: 10–11).

## Research Methodological Approach

This paper explores the attitudes, opinions, and behaviors of the Greek members of Gen-Zers (i.e., 18 to 28 years old at the time the investigation was conducted) in relation to their music and radio programs preferences through an audience survey. The primary goal was to gather at least 100 questionnaires, which states enough to cover the needs of a study (Comrey & Lee, 2016). Essentially, it is considered an empirical study whose findings and results will contribute to showcasing the relationship of the Greek members of Gen-Zers with the media environment and space. This audience survey is also one of the two sub-surveys (see Nicolaou et al., 2024) of a sub-research project that aims to delineate the sound preferences of adult members of Gen-Zers in Greece with a total of 239 participants (Nicolaou, 2024).

The final sample of this empirical study consists of 114 undergraduate students of Gen-Zers studying at the Department of Communication and Digital Media of the University of Western Macedonia in Kastoria, Greece. Admittedly, it is considered a sample of convenience (i.e., convenience sampling) since the undergraduate students were selected simply because of their accessibility. Likewise, it is also considered a sample of purpose (i.e., purposive sampling) due to the fact all the audience survey's participants should have been members of Gen-Zers. To be more precise, the final sample came from three (3) undergraduate courses in fall semester of the academic year 2023–2024: (a) Principles of Image Capturing and Editing of the 1st semester (234 registered undergraduate students); (b) Radio Journalism of the 5th semester (69 registered undergraduate students); and (c) Online Journalism of the 7th semester (119 registered undergraduate students). The total number of participants in this audience survey is considered acceptable and conceptually valid based on the literature (Comrey & Lee, 2016). More specifically, it represents ~27% of all undergraduate students who were enrolled in the respective courses, a percentage which, based on the literature, covers the needs of a study (i.e.,  $\geq 10\%$ ) (Comrey & Lee, 2016). In addition, it is also suitable for conducting a behavioral study (i.e., 30 to 500 participants) (Roscoe 1975) such as this one. Likewise, it meets the requirements suggested by the Central Limit Theorem (CLT) for the total sample size for a study (i.e.,  $\leq 30$  participants) (Chang et al. 2006; Memon et al. 2020).

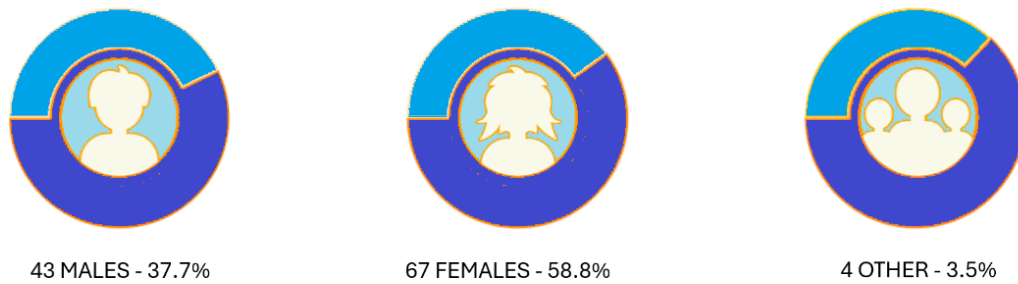
The collection of data was completed through a specially designed digital questionnaire consisting of 26 questions (i.e., 23 closed-ended single-choice with Likert scale or multiple-choice questions and 3 open-ended qualitative questions). More concretely, these questions were divided into the following categories: (a) 3 demographic questions (i.e., gender—male, female, and other; age groups: 18–21 years old, 22–25 years old and 26–28 years old; and place of residence); (b) 7 questions related to radio; (c) 4 questions related to sound platforms and podcasts; and (d) 12 questions related to music (see Nicolaou et al., 2024: 817). Initially, the questionnaire was developed through the online platform EUSurvey (<https://ec.europa.eu/eusurvey/home/welcome>)

which is proposed by the European Commission, adopting the rules of skip logic through 13-section breaks with 32 forced-choices via the associated uniform resource locator address. Afterwards, it was sent to the undergraduate students to be completed at their own convenience via the official mailing list from the central services of the Institution in November 2023. At the beginning, a preface was made regarding the framework of the audience survey stating the purposes, explaining the procedure, emphasizing anonymity, and finally thanking the participants.

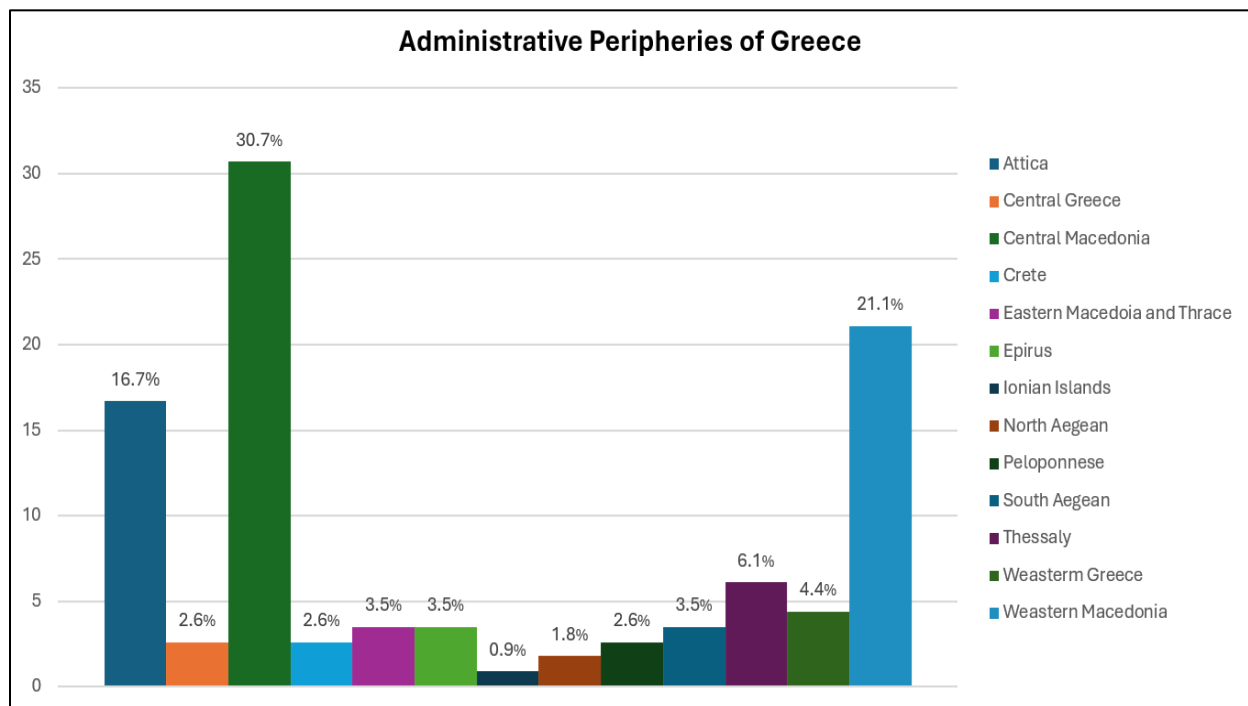
The acquired data were inserted in the IBM Statistical Package for Social Sciences (SPSS) (version 29), as well as through the specialized online platform ‘Surv.com’. At this point, it should be mentioned that for the purposes of this work, only 9 of the 26 final questions included in the questionnaire (see Nicolaou et al., 2024) were studied, analyzed, and presented in this paper, since these are the one purely related to music and radio programs preferences in relation to radio, podcasts, and music. Thereafter, all findings and results are presented in one (1) table with frequencies, percentages, average values (or mean values; MEAN), and standard deviations (SD), or in graphs or diagram forms (i.e., figures) after analysis through SPSS and ‘Surv.com’. To summarize, it should also be noted that descriptive statistics were applied for this analysis from and through Internet applications and services, while (a) the Microsoft Excel 365®, (b) the Microsoft PowerPoint 365®, (c) the Microsoft Paint, and (d) the Piktochart were used to visualize the data in interactive infographics, for better understanding (cf. Kalliri & Veglis, 2022; Karypidou & Veglis, 2022; Karypidou et al., 2019).

## **Findings and Results through Discussion**

Preliminary findings and results of the questionnaire survey are shown in the figures and table below. As already mentioned, the final sample of this empirical study is Greek members of Gen-Zers and consists of 114 undergraduate students from the Department of Communication and Digital Media of the University of Western Macedonia in Kastoria, Greece from the fall semester of the academic year 2023–2024. The statistical distribution of the variable of gender of the audience survey’s participants was (a) 43 males with a percentage of 37.7%; (b) 67 females with a percentage of 58.8%; and (c) 4 stated as other with a percentage of 3.5% (Figure 1). Arguably, this finding is considered replicable since it seems to be a common phenomenon that females of members of Gen-Zers generally outperform as a sample in empirical studies conducted in Greece (cf. Matsiola et al., 2019; Nicolaou et al., 2021a; Podara, 2021). Now regarding the origin of the audience survey’s participants, they come from all thirteen (13) administrative peripheries of Greece (Figure 2), thus this may be considered as catholic Greek case study of Gen-Zers.



**Figure 1:** The statistical distribution of the variable of gender.

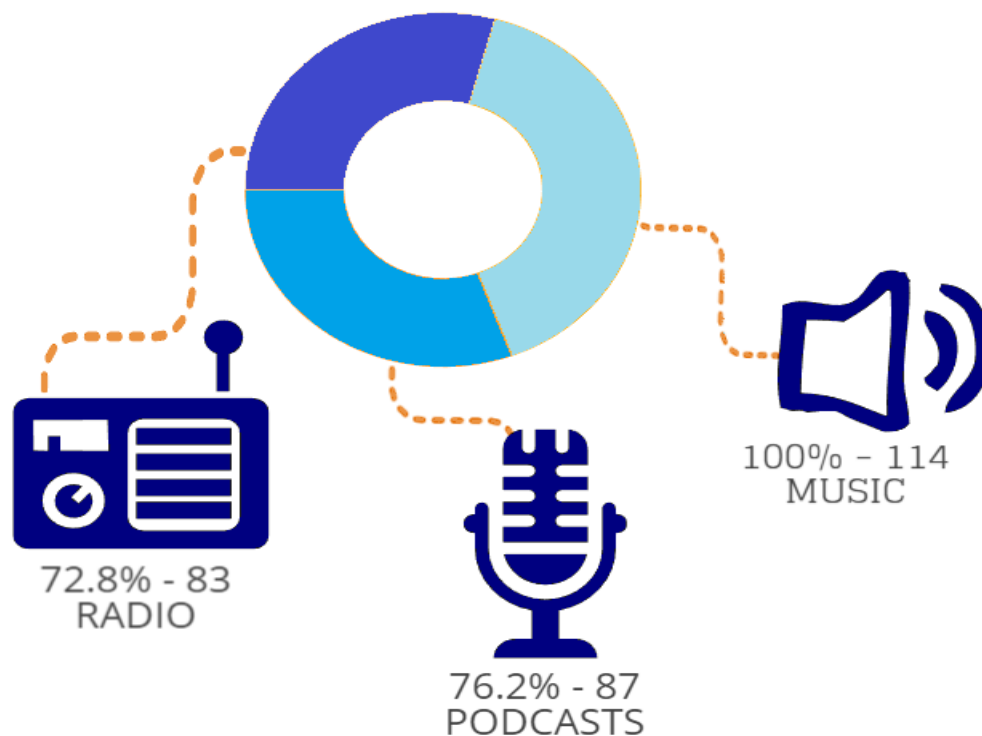


**Figure 2:** Grouped responses in terms of administrative peripheries of Greece from which the final sample originates.

Based on the analysis, the most important finding is that the members of Gen-Zers of our sample listens to the AM/FM radio (i.e., 83 out of 114 undergraduate students with a percentage of 72.8%) (MEAN: 1.84 and SD: 1.283) (Figure 3 and Table 1), confirming previous studies and research papers that state that the radio is a global innovative medium, which is constantly evolving without losing its identity, making it one of the first choices of the audience (Karypidou, 2006; Nicolaou et al., 2021a, 2021b; Nu’azzidane & Sa’idah, 2023; Setiawan et al., 2020; Puspitasari et al., 2020). Furthermore, the literature states that the majority of the members of Gen-Zers reportedly use online audiovisual platforms, sound platforms, and the Internet to listen to music and podcasts or



even on-demand radio (cf. Döring et al., 2022; Galán-Arribas et al., 2022; Lissitsa & Laor, 2021; Robert-Agell et al., 2022), which also seems to be confirmed in relation to the grouped responses of our sample about podcasts (i.e., 87 out of 114 undergraduate students with a percentage of 76.3%) (MEAN: 1.56 and SD: 0.872) (Figure 3 and Table 1). Moreover, the findings and results of the present empirical study demonstrated that the young adults of Gen-Zers also consume audio content through various sound platforms, such as, for example, YouTube with (i.e., 107 out of 114 undergraduate students with a percentage of 93.3%) (Figure 4), Spotify (i.e., 90 out of 114 undergraduate students with a percentage of 78.9%) (Figure 4), and Google Podcasts (i.e., 13 out of 114 undergraduate students with a percentage of 11.4%) (Figure 4), used to listen to music (i.e., all undergraduate students surveyed with a percentage of 100%) (MEAN: 3.60 and SD: 1.355) (Table 1) and/or podcasts (i.e., 87 out of 114 undergraduate students with a percentage of 76.3%) (MEAN: 1.56 and SD: 0.872) (Figure 3 and Table 1). Unquestionably, these findings and results reaffirm again previous findings and results from recent empirical studies and research papers that showed that this generational cohort reportedly uses specific social media (in this particular case the sound platforms) (see Evens et al., 2021; Galán-Arribas et al., 2022; Golden, 2019; Podara et al., 2022; Veneti et al., 2022). Similarly, they also confirm that Gen-Zers could also be characterized as a sound generation (cf. Döring et al., 2022; Nicolaou & Matsiola, 2023; Nicolaou et al., 2021a, 2021b).



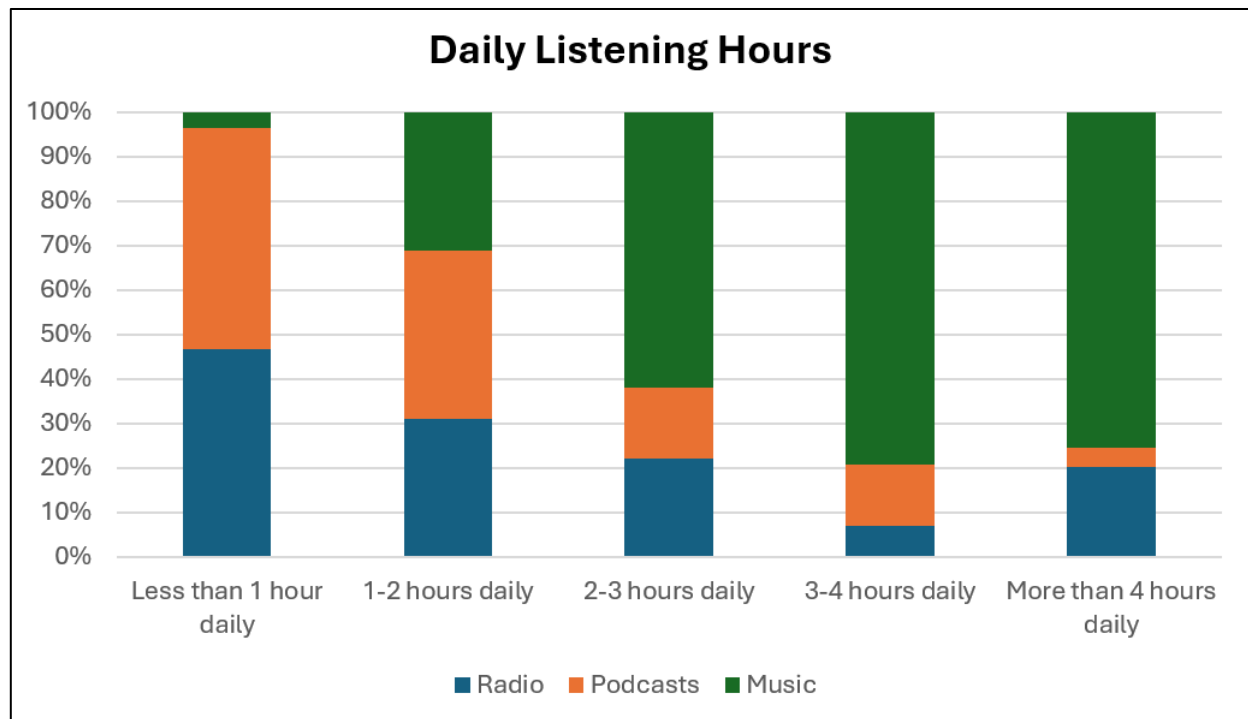
**Figure 3:** Grouped responses in relation to radio, podcasts, and music.

**Table 1:** Grouped responses of the sample regarding the frequency of use of radio, podcasts, and music.

	Sample listening	Sample not listening	Less than 1 hour daily	1-2 hours daily	2-3 hours daily	3-4 hours daily	More than 4 hours daily	MEAN	SD
Radio	83 - 72.8%	31 - 27.2%	47 - 56.6%	21 - 25.3%	5 - 6%	1 - 1.2%	9 - 10.8%	1.84	1.283
Podcasts	87 - 76.3%	27 - 23.7%	52 - 59.8%	27 - 31%	4 - 4.6%	2 - 2.3%	2 - 2.3%	1.56	0.872
Music	114 - 100%	-	5 - 4.4%	29 - 25.4%	19 - 16.7%	15 - 13.2%	46 - 40.4%	3.60	1.355

**Figure 4:** Grouped responses in relation to the sound platforms most used by the sample.

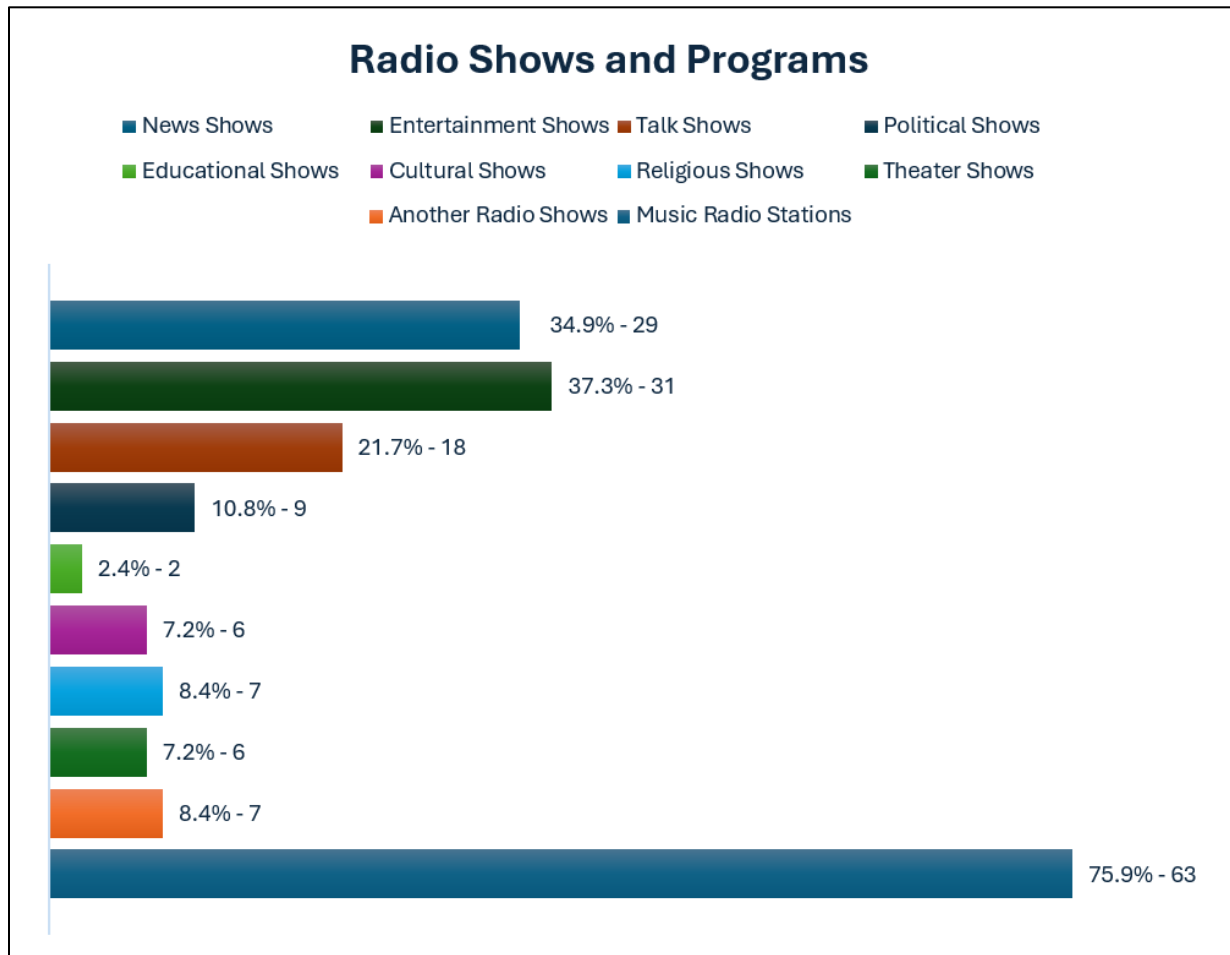
Another interesting finding is the research data's visualization from the daily hours of listening to radio, podcasts, and music by the Greek participants of Gen-Zers, which follow a somewhat inversely proportional path (Figure 5). More concretely, analysis has shown that the higher scores are (a) 56.6% of the total number of respondents who tend to listen to the radio less than 1 hour daily (i.e., 47 out of 83 undergraduate students) (MEAN: 1.84 and SD: 1.283) (Table 1 and Figure 5); (b) 59.8% of the total number of respondents who also tend to listen to the podcasts less than 1 hour daily (i.e., 52 out of 87 undergraduate students) (MEAN: 1.56 and SD: 0.872) (Table 1 and Figure 5); and (c) 40.4% of the total number of respondents who listen to music more than 4 hour daily (i.e., 46 out of 114 undergraduate students) (MEAN: 3.60 and SD: 1.355) (Table 1 and Figure 5). Obviously, these findings should be taken into consideration by senior management in the radio media sector in order to use them for a study on the reorganize radio and/or for the development of a more effective communication strategy (cf. Asy'ari 2018; Kalliris et al., 2019; Nu'azzidane and Sa'idah 2023; Pandusaputri et al. 2024; Pilitsidou et al. 2019).



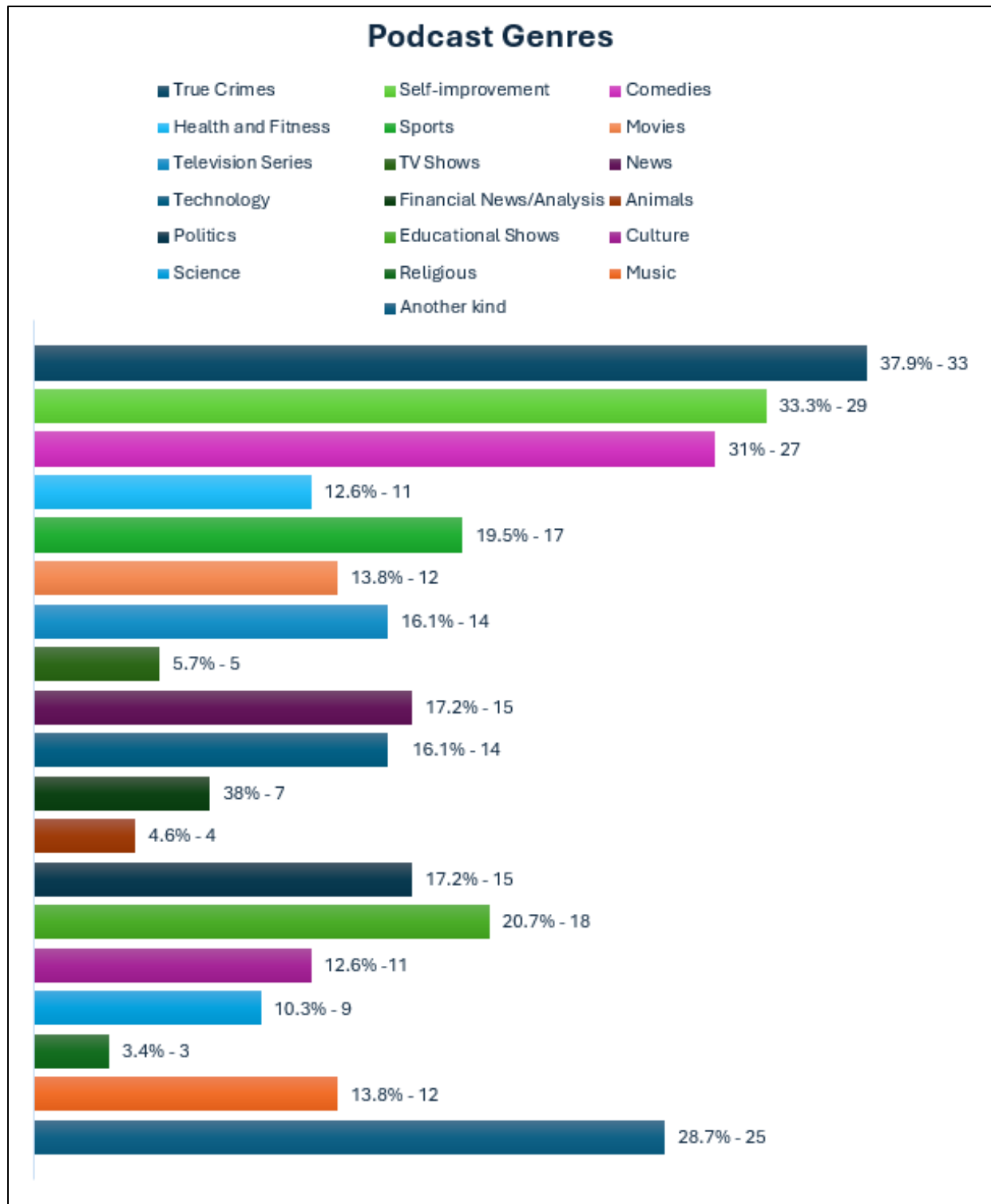
**Figure 5:** Grouped responses of the sample regarding the frequency of daily listening hours for radio, podcasts, and music.

Additionally, in this analysis, members of this generational cohort are also observed to listen to specific radio stations or even types of radio shows and programs that mainly reproduce music, and more precisely more than half of the participants who involved in the audience survey (i.e., 63 out of 114 undergraduate students with a percentage of 75.9%) (Figure 6), confirming the findings and results of a similar empirical study involving members of Gen-Zers (cf. Puspitasari et al. 2020). Likewise, members of this generational cohort actively listen podcasts with an emphasis on specific themes, such as, for example, true crime (i.e., 33 out of 87 undergraduate students with a percentage of 37.9%) (Figure 7), self-improvement (i.e., 29 out of 87 undergraduate students with a percentage of 29%) (Figure 7), and comedies (i.e., 27 out of 87 undergraduate students with a percentage of 31%) (Figure 7). Overall, these podcasts-related findings and results (Figure 7 and Table 1) align with or confirm the findings and results of related or similar empirical studies that investigated the impact of podcasts on members of Gen-Zers (see Döring et al., 2022; Galán-Arribas et al., 2022; Ge, 2023). Briefly, to summarize, the findings regarding both the podcast genres (Figure 7) and the types of radio shows and programs (Figure 6) that reek members of Gen-Zers tend to listen to, should be taken very seriously by senior management in the radio media sector. Essentially, they will help them to substantially adjust their program schedules and/or

content of radio shows and programs in the current trends (see also Crider, 2023; Galán-Arribas et al., 2022; Hirschmeier, & Beule, 2019; Nu’azzidane & Sa’idah, 2023; Pilitsidou et al., 2019; Robert-Agell et al., 2022).



**Figure 6:** Grouped responses in terms of types of radio shows and programs.



**Figure 7:** Grouped responses in terms of podcast genres.

Summing up, the analysis showed as a final finding that Greek members of Gen-Zers seem to prefer listening to online or alternative audio content from and through sound platforms and the Internet instead of audio content through AM/FM radio. Undoubtedly, this finding is very interesting due to the fact that it confirms the related recent research and literature reviews that have indicated that members of Gen-Zers appear to heavily use specific sound platforms as a part of a broader media listening experience with audio content designed and produced by Gen-Zers for Gen-Zers (Pluskota, 2015; Robert-Agell et al., 2022). In short, the media environment and space should definitely consider all these above findings and results seriously, with a view to reorganizing or decentralizing radio for its future form (see also Crider, 2023; Hirschmeier & Beule, 2019; Magnaye & Tarusan, 2023; Pilitsidou et al., 2019).

In closing, it should also be mentioned that the findings and results obtained from the participants of members of Gen-Zers in this audience survey in relation to the types of radio shows and programs (Figure 6) and podcast genres (Figure 7), also seem to confirm the existing literature on the apathy of members of the under investigation generational cohort to media information (cf. Click & Schwartz, 2018; Gentilviso & Aikat, 2019; Nicolaou & Matsiola, 2023; Veneti et al., 2022), which should be taken into account by educators of Higher Education and Adult Education, and in particular those of field of media studies.

## Conclusions

This paper explored audio content in relation to Gen-Zers, where its members were born in the era of digital technological communication amid intertemporal global events and phenomena (Maijanen et al., 2021; Nicolaou, 2021a; Podara, 2021). The inspiration for this paper came from previous findings and results from recent empirical studies and research papers which have shown that this generational cohort can also be characterized as a sound generation (cf. Döring et al., 2022; Nicolaou & Matsiola, 2023; Nicolaou et al., 2021a, 2021b).

In summary, the findings and results of the audience survey showed as a final conclusion that our initial hypothesis in this paper is confirmed, thus opening a new chapter in the literature regarding the genealogical characteristics, habits, and ethos of members of Gen-Zers. Additionally, these findings and results are also aligned with the findings and results of the sub-survey which has been mentioned in Research Methodological Approach Section (i.e., Nicolaou et al. 2024), thereby further contributing to the development of an overall delineation of the genealogical characteristics, habits, and ethos of Greek members of Gen-Zers regarding their music and radio programs preferences (i.e., sound preferences) (see Nicolaou 2024); however, further investigation is required. At the same time, they also verify our previous hypotheses and conclusions about this generational cohort that had emerged in our previous empirical studies and research papers

regarding audio-based teaching with members of Gen-Zers from Higher Education and Adult Education (cf. Matsiola et al., 2019; Nicolaou & Matsiola, 2023; Nicolaou et al., 2021a, 2021b).

In recapitulating, this paper presents findings and results that could be used for the essential quality, on the one hand, of the journalistic profession and, on the other hand, of the pedagogical knowledge provided from and through the use of audio content, because Gen-Zers is considered an important issue for both Media and Education (cf. Cilliers, 2017; Nicolaou & Matsiola, 2023; Podara, 2021). Likewise, they could be taken into account in future educational changes and the development of adult educational programs and curriculums in general (see also Nicolaou et al., 2022), which will concern the Gen-Zers in Higher Education and Adult Education.

In conclusion, the findings and results from this empirical study, unfortunately, cannot allow their generalization to the population, due to certain limitations imposed such as, for example, the sampling method followed (i.e., convenience sampling) and, by extension, the small number of the final sample; however, they lay the fundamental foundations for outlining the case of the Greece based on Gen-Zers, and by extension the ethos of Greek Gen-Zers in relation to the media environment and space from and through music and radio.

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