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**THE DEVELOPMENT OF A SCALE TO MEASURE YOUNG MILLENNIALS'  
MOTIVATIONS TO GET ENTERTAINMENT AND INFORMATION**

SÃO PAULO  
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Thesis presented to Escola de Administração  
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Getulio Vargas, as a requirement to obtain the  
title of Master in International Management  
(MPGI).

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Advisor: Prof. Dr. Felipe Zambaldi

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## **ABSTRACT**

According to an informal interview with the marketing manager of Nestlé in Europe, Fast Moving Consumer Goods companies are still struggling and spending a lot of time and money on researches to understand which are the real sources that millennials get entertainment and information from, in order to understand their habits and hence, place their managing decisions accordingly. The millennial generation is expected to become demographically and economically important to companies but at the same time, there is a lack of tools to help managers understand their motivations – such as a motivational scale. Because of that, and due to the lack of academic literature regarding the younger part of this generation (people born between 1990 and 1996), this research aims to explore the different motivational aspects that make young millennials search for entertainment and information in different sources. In order to achieve that goal, the author will go through the current academic literature regarding the topic and develop a motivational scale that, together with quantitative and qualitative analyzes, will bring a tool to help managers understand young millennials' motivations to achieve a desired goal. By understanding the expected rewards of this group of people, the managing decisions become more assertive and consequently more reliable to be made in a managerial level.

**KEY WORDS:** young millennials, entertainment, information, motivations, scale development.

## **RESUMO (in Portuguese)**

De acordo com uma entrevista informal com a gerente de marketing da Nestlé na Europa, empresas de bens de grande consumo ainda lutam e gastam muito tempo e dinheiro em pesquisas para entender quais são as reais fontes em que millennials buscam entretenimento e informação, para entender seus hábitos e consequentemente, tomar decisões gerenciais de acordo com isso. Espera-se que a geração dos millennials se torne demograficamente e economicamente importante para as empresas, porém, ao mesmo tempo, existe uma falta de ferramentas que ajudem os gerentes a entender suas motivações, como por exemplo uma escala motivacional. Por conta disso, e pela falta de literatura acadêmica sobre a parte mais jovem desta geração (pessoas que nasceram entre 1990 e 1996), esta pesquisa visa explorar os diferentes aspectos motivacionais que fazem com que millennials mais jovens busquem entretenimento e informações em diferentes fontes. A fim de alcançar esse objetivo, a autora irá adentrar a literatura acadêmica atual sobre o tópico e desenvolver uma escala que, junto com análises quantitativas e qualitativas, irá trazer uma ferramenta para ajudar os gerentes entenderem o que motiva os millennials mais jovens a alcançar determinado objetivo. Ao entender as recompensas esperadas por esse grupo de pessoas, as decisões gerenciais tornam-se mais assertivas e consequentemente, mais confiáveis a serem tomadas em níveis gerenciais.

**PALAVRAS CHAVE:** millennials jovens, entretenimento, informação, motivações, desenvolvimento de escala.

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## 1. INTRODUCTION

The main objective of this study was to understand and explore the young millennials' motivations of going after entertainment and information through the development of a motivational scale. According to an informal interview with the marketing manager of Nestlé in Europe (October, 2018), FMCG (Fast Moving Consumer Goods) companies (including Nestlé) are still struggling and spending a lot of time and money on researches to understand which are the real sources that millennials get entertainment and information from, in order to understand their habits and hence, place their managing decisions accordingly.

This generation has a high importance for companies due to its key characteristics: according to the Financial Times (2018), millennials have outnumbered baby boomers (people born from 1946 to 1964, as reported by the Pew Research Center) and generation X (people born from 1965 to 1980, also reported by the Pew Research Center) to become the largest generation with 1.8 billion of people and also, global millennial spending power is set to overtake generation X by 2020 and will continue to rise. Millennials have reached what the bank calls “the most important age range for economic activity” and by 2020, 1 in 3 purchases will be made by a millennial (Futurum Research, 2016). In addition, their consumer habits differ from other generations: according to Goldman Sachs (2018), a strong brand isn't enough to lock in sale when marketing to millennials.

Furthermore, the core of the study aimed to deeply analyze the habits in which young millennials go after entertainment and information in order to possibly build not only FMCG companies' better managing decisions targeting millennials, but also all companies that aim to target their business to this generation. The term “young millennials” refers to the younger part of the whole generation (people born between 1990 and 1996) and was the focus of this project due to the lack of content and data available nowadays. The term will be further explored during the research.

First, a deep assessment of the current literature about this topic was analyzed and reviewed in order to understand which are the main findings until nowadays. This literature review includes the definition of the millennials generation of people, the

recent researches and reports regarding millennials' entertainment and information habits following by the expectancy theory, the hedonic and utilitarian consumption concepts and the extended-self theory. The expectancy theory was assessed due to its relevance regarding the research question of this project. Because it says that the motivation of the behavior selection is determined by the desirability of the outcome (Vroom, 1964), it was useful when analyzing the results from the author's personal research. The hedonic and utilitarian consumption concepts were important in order to deeply understand that the motivations of young millennials can be considered emotional, rational, or both concepts to varying degrees (Batra and Ahtola, 1990). The extended-self theory says that a product or a thing becomes part of a personal well being and it gets attached to emotions, sentiments, later becoming part of one's personality (Belk, 1988). This theory was assessed in this research in order to picture it in the digital world, when talking about millennials.

Secondly, both qualitative and quantitative questionnaires were used in this research in order to develop a motivational scale. The qualitative questionnaire was the first being done and had an objective of understanding the relevant issues regarding young millennials motivations to use or go after certain devices or places. With that in mind, the quantitative questionnaire was structured and sent to the author's network in Brazil, first as a pilot test (with less respondents) and afterwards as the real data collection (with a larger sampling). This procedure happened in order to adapt the questionnaire, eliminate the errors and be more assertive when collecting the real data.

The sampling used in the quantitative questionnaire was the convenience sampling due to the facility of reaching the population. But, by using the convenience sampling, there's a risk of not representing the entire population. In addition, by using the convenience sampling, there is a limitation in generalizing the results obtained. Since the sample is not representative of the population, the results of the study do not speak for the entire population. With that being said, the convenience sampling consists of young millennials, students and/or in the beginning of their professional lives from Brazil. Even though there is a limitation of the author's networking that lives mostly in São Paulo state, further on the research there will be a demographic analysis which shows that the results obtained are little sensitive to demographics aspects of the research.

Although there are limitations to the convenience sampling, when using the analytical generalization instead of the statistical generalization, it does not draw inferences from data to population and consequently it is more acceptable to use the convenience sample. In fact, the analytical generalization compares the results of a case study to a previously developed theory (Yin, 2010), hence it does not focus on quantification of variables but on the understanding of variables' relationship in order to explain a motivational mechanism.

Finally, the results obtained through the quantitative questionnaire were analyzed through both the exploratory factor analysis and the confirmatory factor analysis, and further compared to the literature reviewed, to be able to acknowledge the information gathered and develop a motivational scale that answers the research question.

## **1.2 Research Question**

The focus of the research question is to answer, "What are the motivations that make young millennials search for entertainment and information in different sources?" Therefore, a literature review was first assessed to understand the current findings on the topic and to further be compared to the research findings. To specifically answer the research question, a motivational scale was developed throughout the research.

With both the literature review and the research findings from the survey conducted, together with the aspects of the literature review applied to the research's results, it was possible to come up with a robust answer for the research question stated above.

## **2. LITERATURE REVIEW**

In order to achieve the overall objective of this study and to answer the research question, it is important to identify and explore the concepts and the already existing literature regarding the topic. Hence, this literature review first explores the concept of millennials, then reviews the existing findings regarding millennials' habits both to get entertainment and to get information through secondary sources such as journal articles and reports published by recognized institutions, followed by the description of the expectancy theory which was used to justify the millennials' motivations to go after entertainment and information and a description of the hedonic and utilitarian consumption concepts related to this research. Lastly, a deep assessment of the extended-self theory is presented.

Finally, the literature review was always used throughout the research in order to deeply understand and relate the topics to help the scale development.

### **2.1 The concept of millennials**

Millennials are the most recent generation to reach adulthood and can be classified as people born between 1981 and 1996 (Pew Research Center, 2018). Although the term 'millennial' is used throughout the world, birth dates cause a lot of debate since there are a variety of differences in the period when this generation is statistically analyzed (Moreno, Lafuente, Carreón & Moreno, 2017). In addition to that, there are a lot of studies that argue how different millennials can be in terms of preferences and life-style when it comes to younger and older individuals from this generation. A study from Universum, INSEAD and the HEAD Foundation (n/d) consider young millennials those who were born after 1990 and old millennials those who were born before 1989. According to Singal (2017), these groups reflect two epochal events that occurred around the time when members of the older group were mostly young adults and when members of the younger group were mostly early adolescents: the financial crisis and smartphones' profound takeover of society. Older millennials tend to have a more realistic worldview, are more likely to be parents, have more purchase power because of their mature professional lives and were introduced to technology later on their lives. In the other hand, younger millennials were introduced to technology much earlier in

their lives and hence, were more influenced from it. Also, younger millennials are just starting their professional lives now and consequently have less purchase power.

The literature review of this project will focus on the whole group of millennials due to the lack of research available on the two separate groups (younger and older millennials), but in order to better target the survey findings, the personal research conducted will compass only the younger group of millennials, born between 1990 and 1996, considering that this is the most promising age group of millennials towards companies in terms of a constant rising buying power – which is currently \$600 billion and will be \$1 trillion by 2020 (Futurum Research, 2016) - and the current number of individuals – 50% of the world's population is under the age of 30 (World Economic Forum, 2018). In fact, by looking specifically into the young group of millennials, this project will contribute positively to the lack of researches on the topic.

Between the rising generation Z and the aging generation X, millennials present some positive characteristics according to Raines (2003), such as: confident, optimistic, sociable, talented, well-educated, collaborative, open-minded, influential, and achievement oriented. However, for more pessimistic researches, millennials are stressed, anxious, unproductive, lazy, narcissistic, and prone to jump from job to job. In order to achieve a balanced structure, this project will compass both the positive and the negative aspects of millennials, while taking into consideration the fast-pace evolution of this generation.

In terms of consumer behavior, millennials are more aware of their purchasing power and are likely to spend their cash as quickly as they acquire it, usually on consumer goods and personal services (Ordun, 2015). This generation demand an authentic relationship based on a deep knowledge of who they are and what makes them buy (Yarrow & O'Donnell, 2009), they select and consume products that helps define them, what is important to them and what they value in life, which somehow express some aspects of their own personality and image (Ordun, 2015). This theory is called extended-self theory and will be assessed later on this project.

Furthermore, it is a generation that thanks to its hedonism, extravagance, and high connectivity begins to be seen as an ideal target to business, sales and to advertise goods and services through networks (Moreno et al., 2017).

About to be surpassed by generation Z, millennials will account for 31,5% of the global population of 7.7 billion in 2019, according to Bloomberg (2018). This generation is considered more ethically diverse than older adults, they also exercise more, eat smarter and smoke less than previous generations (Goldman Sachs, 2015). Additionally, millennials are less religious, less likely to have served in the military, and they are history's first "always connected" generation (Pew Research Center, 2010).

Although the digital revolution began in the 1950s with the rise of digital computers, cellphones and Internet technologies did not really start being part of people's life until the 1980s. Hence, this makes millennials the first generation to grow up with technology. They were born in a time when information is instantly available (Evry, n/d) and in a time of rapidly change (Goldman Sachs, 2015), which has changed their outlook drastically compared to other generations. Furthermore, millennials have grown up with digital devices that combine communication, entertainment, shopping, and education all in one enabling them to multi-task. With digital devices always available, this generation became famous about its ability and desire to do more than one activity at the same time. A study from Deloitte (2016) found that millennials are typically, on average, doing four additional activities while watching TV. These include surfing on the web, using social media, reading emails, text messaging, browsing for products/services online and playing video games. This has affected their lifestyle, which makes it distinct from other generations. Understanding this is important as it determines how they engage with people, products and services, what they expect, what they need and how they behave (Evry, n/d).

## **2.2 Millennials habits to get entertainment and information**

There are many studies that indicate different main sources of millennials' entertainment. For instance, the television, the Internet, the newspapers, the movies and the outdoor activities include some behaviors that are often being studied and linked to this generation's habits of entertaining themselves. Additionally, with the digital

devices playing an important role on millennials' lifestyle (Evry, n.d.), some studies state that this is mostly used as a source of entertainment. Botterill et al. (2015) suggest that millennials' media use has an objective of entertainment, but also for socializing.

When it comes only to online entertainment activities, Evry (n.d.) identified that millennials seek entertainment by playing games, streaming TV, listening to music and watching movies on Netflix. Regarding the millennials' habits on social media, 75% have a profile on a social network site (Pew Research Center, 2010) and their usage of social media is more frequent than other consumers' usage. For instance, 81% of millennials use Facebook at least weekly compared to 66% of non-millennials (Verizon, 2014). A study from the eMarketer (2018) indicates that Facebook is still the most used social network among millennials although the figure is decreasing among generation X, or people born between 1997 and 2006. In the other hand, according to Verizon (2014), spending time on social media is only the forth-ranked interest of millennials during leisure time. Watch a TV program is the first, while listen to music is the second, watch a movie is the third and play video game is the fifth. When looking closely to the way millennials access TV programs, Verizon (2014) shows that they spend 41% of total TV time on Live TV, 34% on online TV, 15% on DVR viewing (Digital Video Recorder) and 10% on on demand platforms.

A most recent study from the Consumer Technology Association (2017) says that among people born between 1983 and 1999, 45% spend their TV time on live TV, 35% spend it on streaming services like Netflix or on-demand video from a pay TV, and 20% spend it on recorded shows off their DVR.

Although millennials are very influenced by digital devices, watch TV is still surprisingly important when it comes to this generation's source of getting entertainment. Millennials are at least likely to have watched an hour of television in the previous hour (Pew Research Center, 2010). In addition to that, Nielsen (2015) agrees that watch TV is the preferred spare-time activity among (31% of) millennials, while connect with friend/family is in second place (28%), listen to music is in the third (27%) and read is in the fourth (20%).



Considering millennials' TV habits, there is a tendency of sharing the TV time with other 'screen' activities. This generation has a multiscreen consumption model (Netgem, n.d.); they treat their multi-tasking hand-held gadgets almost like a body part (Pew Research Center, 2010), while 34% of millennials use a secondary screen while watching TV and spend one third of their total TV time on online sources, such as Facebook, shopping online, Twitter and e-books (Verizon, 2014).

Furthermore, the on-demand platforms experience is a very attractive option for the connected-generation, "since they allow users to be protagonists in their own audiovisual diet in a multi-screen context: they decide what, how, where and when to watch the contents" (E Guerrero Pérez, 2018, p. 1235). In regards to that, 54% of millennials tend to know what they want to watch and go right to it (Verizon, 2014).

In terms of devices in which through millennials access the types of entertainment stated above, a study from the Globalwebindex (2017) found that mobile is the go-to device for millennial entertainment when compared to desktops and laptops. Among the activities from the study, we can find: watched a video clip, used a music streaming service, watched a vlog, watched sports/highlights online, listened to an online radio station and listened or watched a podcast.

Although 67% of millennials pay for between one and three streaming services (Morning Consult, 2017), movie theaters still bring something that millennials crave: an immersive experience (Forbes, 2017). According to National CineMedia (n/d), members of this generation are 50% more likely to claim movies as a passion. They are also most likely to buy tickets ahead of time, and nearly 90% aim to arrive at the theater early.

One reason that movie theaters are still a hit to millennials, according to an article from HuffPost of 2014, is that there is a decided lack of recent blockbuster hits on streaming. In fact, millennials who want to see these movies head to the theater where they get the big screen experience in exchange for their money (Forbes, 2017). Another relevant reason that makes millennials still go to movie theaters, according to an article from Forbes (2017), is the cinema full experience provided to customers nowadays: food and alcohol services during the movie, the alternative cinema where you can interact with

the movie, independent theaters, virtual reality and much more other experiences that companies of movie theaters are now providing.

Another study from the Film School Rejects (2017) says that it is often assumed that with the convenience of streaming platforms and new innovations to home-viewing experiences, those of the millennial generation would prefer to simply stay home rather than going to see a film elsewhere. In reality, though, nothing can really compare to the movie theater experience, no matter how fancy TVs get or how expansive of a library on demand platforms attains.

When it comes to millennials habits to get information, different opinions can also be found on the existing literature. Some authors justify that millennials' source of getting information is social media by showing their digital devices usage frequency, while in the other hand, other authors defend that TV still remains the main source for millennials to get their news.

But to understand the real millennials' news sources, it is important to step back and first understand what are the millennials real motivations to get the news. The American Press Institute (2015) argues that this generation tends not to consume news in discrete sessions or by going directly to news providers. Instead, news and information are woven into an often continuous but mindful way that millennials connect to the world generally, which mixes news with social connection, problem solving, social action, and entertainment. In addition to their habits, this generation spend much less time on news consumption than past generations – 6.1 days in one year compared to 20.9 days in one year for the previous generation (Nielsen, 2018), while at the same time, 85% of millennials say keeping up with the news is at least somewhat important for them (The American Press Institute, 2015). Furthermore, “millennials are tech savvy and consult blogs, company websites, and professional review sites to help them make decisions. They use social media channels to stay informed about what their social circle is doing” (Evry, n/d, p.15).

The Pew Research Center (2010) cite that 65% of this generation indeed use the TV to get their national and international news, while 59% use the Internet, 24% use the newspaper and 18% use the radio. Others argue that the TV is millennials' first source

option only when it comes to specific topics, such as foreign and international news, traffic and weather (The American Press Institute, 2015).

On the contrary, there are several authors and reports that consider the millennials' usage time on technological devices as an explanation on where they will consequently get their news. Nielsen (2018), for instance, argues that digital news is the most common source among millennials, followed by TV news. Findings also suggest that more than 6 in 10 millennials regularly keep up with news and information when online and, on average, millennials get their news from more than three social platforms – including YouTube (83%), and Instagram (50%), and places of active involvement such as Reddit (The American Press Institute, 2015).

Another common assumption on this topic is about how millennials consume a mix of platforms to get their information (The American Press Institute, 2015). Although the number of millennials who get their news through social media is large, it would be a mistake to think that millennials get all their news this way.

Nielsen (2015) for instance, add that 56% of millennials use both TV and digital news as their source of information, while 36% use only digital news and 8% use only TV news. Also, virtually everyone of these digitally native young adults use a blend of paths to news, mixing social, search, aggregators, online-only news sites, and traditional reporting such as newspapers, television, and specialized media (The American Press Institute, 2015). This demonstrates how this generation is indeed well connected among several devices and screens at the same time (Netgem, n.d.).

Yet another consistent idea, The American Press Institute (2015) found that 40% of millennials pay for at least one news-specific service, which includes a digital news app (14%), a digital magazine (11%), a digital subscription to a newspaper (10%), or a paid email newsletter (9%). When subscriptions used but paid for by others are added, that number rises to 53% who have used some type of paid subscription for news in the last year. Surprisingly, millennials are more likely to have paid for non-digital versions of these products. 21% say they have paid in the last year for a subscription to a print magazine, and 16% for a print newspaper, rates that are higher than for digital versions of the same products.

### 2.3 Expectancy theory

Victor Vroom (1964) first proposed the expectancy theory, which says that an individual will behave or act in a certain way because they are motivated to select a specific behavior over others due to what they expect the result of that selected behavior will be. In other words, the motivation of the behavior selection is determined by the desirability of the outcome. This theory can explain why individuals choose one behavioral option over the other, which is relevant for answering the research question of this project. However, according to Lambright (2010), to use the expectancy theory to explain motivation, an individual must be able to assess the likelihood that the effort will result in the required level of performance, the correlation between meeting performance requirements and receiving rewards, and the value of these rewards.

Although the expectancy theory was first discussed by Victor Vroom in 1964 (and still regarded as one of the most promising motivation theories), early expectancy theories may be said that the economic individual had endless needs as opposed to the limited resources, thus they take optimal decisions under certain limitations. According to this view, individuals who have rational expectations always try to maximize their benefits (Soydal, 2010).

In this project, the expectancy theory discussed by Victor Vroom (1964) will be used in order to assess the research question and the main findings from the survey conducted. This theory has three components that the author introduced: expectancy, instrumentality and valence.

Expectancy ( $E \rightarrow P$ ) is the belief that one's effort ( $E$ ) will result in attainment of desired performance ( $P$ ) goals. This performance is from the individual that executes the given action and it is usually based on an individual's past experience, self-confidence (self efficacy), and the perceived difficulty of the performance standard or goal.

Instrumentality ( $P \rightarrow O$ ) is the belief that a person will receive a reward if the performance expectation is met. This reward may present itself in the form of a pay increase, promotion, recognition or sense of accomplishment. Instrumentality is low when the reward is the same for all performances given.

Valence ( $V(R)$  outcome  $\rightarrow$  reward) is the value an individual places on the rewards of an outcome, which is based on their needs, goals, values and sources of motivation. Influential factors include one's values, needs, goals, preferences and sources that strengthen their motivation for a particular outcome. Valence is characterized by the extent to which a person values a given outcome or reward. This is not an actual level of satisfaction rather the expected satisfaction of a particular outcome. The valence refers to the value the individual personally places on the rewards. In order for the valence to be positive, the person must prefer attaining the outcome to not attaining it.

$-1 \rightarrow 0 \rightarrow +1$

$-1$  = avoiding the outcome

$0$  = indifferent to the outcome

$+1$  = welcomes the outcome

In the end, according to the theory, when deciding among behavioral options individuals select the option with the greatest amount of motivational force ( $MF = Expectancy \times Instrumentality \times Valence$ ).

The survey conducted in this project in order to respond to the research question (“What are the motivations that make young millennials search for entertainment and information in different sources?”) will not only focus on the sources that millennials tend to prefer using but also on assessing what motivates them to use those sources and to achieve a certain outcome, that can be either emotional or rational, depending on the case.

## **2.4 Hedonic and utilitarian consumption**

If considering the motivations that make millennials search for entertainment and information can be either emotional, rational or even both at the same time, the concepts of hedonic and utilitarian consumption can be related to this study, giving that some authors classify the hedonic consumption as being emotional and the utilitarian consumption as being rational.

Although the consumption of many goods involves both concepts to varying degrees (Batra and Ahtola, 1990), there is a little doubt that consumers characterize some products as primarily hedonic and others as primarily utilitarian. Wertenbroch and Dhar (2000) define hedonic goods as the ones whose consumption is primarily characterized by an affective and sensory experience of aesthetic or sensual pleasure, fantasy, and fun. In the other hand, the authors define utilitarian goods as the ones whose consumption is more cognitively driven, instrumental, and goal oriented and accomplishes a functional or practical task.

Both types of consumptions can be related to the consumption of entertainment and information. We can say that the consumption of entertainment can be classified as primarily hedonic if considering that going after entertainment is linked to emotional features, such as searching for multisensory, fantasy, and emotive experiences (Alba and Williams, 2012). Following this path, we can also say that the consumption of information can be classified as primarily utilitarian if considering that going after information is linked to rational features, for instance the acquisition of products and/or information in a efficient manner can be viewed as reflecting a more task-oriented, cognitive, and non-emotional outcome (Jones, Reynolds and Arnold, 2006).

Although the consumption of entertainment tend to be more hedonic and the consumption of information tend to be more utilitarian, recently some authors argue that we can infer both types of consumption in the same act. For instance, Alba and Williams (2012) argue that many acts of consumption are driven by some combination of utilitarian and hedonic motives, and identifying the relative strength of each can be a daunting task.

To illustrate that, we can consider the information consumption through a social media platform. In one hand, when going after information through a social media platform, the individual is being predominantly rational and task-oriented, because he/she knows where to find the information desired. But in the other hand, the individual is also being entertained thus presenting emotional features, which could be feeling relaxed and happy.

The opposite example can be also illustrated: if considering the entertainment consumption through an on demand platform, an individual who is looking for entertainment through watching a movie is presenting emotional features because he/she wants to feel pleasure. At the same time, the entertainment consumption can have rational features because the movie can present a desired sort of information about a topic that the individual is interest about learning in an efficient way.

By defining the hedonic and utilitarian consumption and showing that the act of going after entertainment and information can present both types of consumption, even if presenting one more than another, we can consider further in this research that the motivations expressed by millennials can be a mix of emotional and rational features, even though having a tendency to be more emotional when looking for entertainment and more rational when looking for information.

## **2.5 Extended-self theory**

The extended self theory was first introduced by Russell W. Belk in 1988 and posits that the importance of possessions derives from their ability to shape and reconcile both inner and outer aspects of the self by creating a desirable self-presentation. The paper published in the twenties century highlighted the central role of possessions and other external elements in defining self-identity. These elements can be external objects, personal possessions, persons, places, group possessions, vital organs, body parts, etc.

Although back in the time Belk wrote this article personal computers already existed, today the possibilities of extended self is much more extensive due to the digital era. Non-digital objects that form a part of the extended self are often able to provide a sense of past through their association with events and people in our lives (Belk 1991). These objects include furniture, souvenirs, photographs, records, books, collections, clothing, and letters. However, in a digital world, there is a new set of devices and technologies for recording and archiving our memories (Belk, 2013).

As described before that millennials were the first generation to grow up with technology, it is hard to ignore how connected they are all the time and how much importance they give to technological devices. As described by Steinfield, Ellison and

Lampe (2008), social networking sites are now seen as important sites of psychological development, especially between adolescence and adulthood.

We already know that this generation demand an authentic relationship based on a deep knowledge of who they are and what makes them buy (Yarrow & O'Donnell, 2009), and that they select and consume products that helps define them, what is important to them and what they value in life, which somehow express some aspects of their own personality and image (Ordun, 2015). But when it comes to the digital era, there is still the question if millennials project aspects of their own personalities online.

Belk (2013) analyses five digital dimensions that somehow present major changes that are taking place due to each digital phenomenon. The first one, 'Dematerialization', talks about meaningful virtual things and interactions of nowadays. At the same time that interactions such as on demand music platforms can express our personalities and discover other people's personalities, digital virtual possessions "appear to lack some of the characteristics that invite attachment to material possessions. For example, they are intangible, held only within software parameters, are apparently easily reproduced, and may not gather the patina of well-loved material possessions" (Belk 2013 p.481). Contrary to the dematerialization phenomenon explained by Belk and in relation to the attachment to material possessions, there is a clear tendency nowadays of using the cell phone as a 'body extension'. According to an article from The Guardian (2016), our phones provide connection, communication and knowledge – and have become part of our identities. Indeed, individuals use their mobile devices more and more often to perform daily activities such as talking to other people and using it as an agenda, thus being connected all the time.

The second, 'Re-embodiment', is about creating avatars or personifications of ourselves virtually. Although it usually reflects the real-self in online games or virtual worlds, the fact of wearing a mask and not interacting in real life can grant people some anonymity and safety. In the end, there is no core self (Belk, 2013), but it is possible that the multiple online personas mirror these multiple self conceptions.

The third digital dimension is named 'Sharing' and it represents the social media platforms that people can sing in and share almost everything they want to. Facebook,



for instance, is now a key part of self presentation for one-sixty of humanity, according to Belk (2013). Additionally, both the act of sharing and the sense of joint possession enhance the sense of imagined community and aggregate extended self in digital age. Thus, the possibilities of digital sharing online foster feeling of community and aggregate sense of self, even with others we would not recognize in person.

The fourth digital dimension is 'Co-construction of Self' and it is about the influence of others when constructing and reaffirming each other's sense of self through their postings, tagging, and comments. This can be a positive thing but it can also be perceived as an invasion of our private world. According to Belk (2013), the online communities in which we participate can create either a desired or undesired aggregate extended self. This dimension can also be related to the concept of post-privacy, which started to be debated around 2009 because of the rising of social networks. Frequently debated nowadays, the common question is if and how each one's privacy has to continue existing, giving the rising number of private data being shared on the Internet.

Lastly, 'Distributed Memory' talks about where to access the part of our extended self that provides a sense of past through their association with events and people in our lives. Belk (1991) list the non digital objects such as furniture, photographs, books, clothing and etc. However, in the digital world, there is a new set of devices and technologies for recording and archiving our memories (Belk, 2013).

### **3. LITERATURE REVIEW APPLIED TO THE RESEARCH OBJECTIVE**

The literature review of this research aims to help the further understanding of young millennials' motivational aspects of searching for entertainment and information.

Vroom's expectancy theory says that for each person's performance, there is a belief that one's efforts will result in attainment of desired performance (expectancy), a belief that a person will receive a reward if the performance expectation is met (instrumentality) and finally, a value the individual personally places on the rewards (valence). These three variables were further applied to the scale that was developed in this research in order to understand what type of reward young millennials expect to have by achieving each goal and consequently understand how their motivations work towards certain goal.

This theory is relevant in this research because by understanding young millennials' motivations and expected rewards, companies can better target their objectives towards this group of people by deeply understanding where they can go or which platforms they can access to receive the given rewards.

Additionally, the concepts of hedonic and utilitarian consumption add positively to the expectancy theory by showing that the expected motivations can be found emotional, rational or a combination of both. These concepts can help the research because it will be possible to understand when young millennials are being motivated more towards emotional or more towards rational aspects.

Finally, because Belk's theory of the extended self is applied to the digital era through five dimensions, they were helpful when understanding the young millennials' motivations to search for entertainment and information. When analyzing the scale developed throughout this research, the five dimensions of the digital era can or cannot be related to the research's findings and if yes, it will help bring a deep understanding to the scale.

#### 4. RESEARCH METHOD

In order to understand the young millennials motivations to search for entertainment and information, a scale was tested and developed. However, steps and procedures to develop a scale vary from author to author depending on the research's goals and purposes. Netemeyer, Bearden and Sharma (2003) define four steps to scaling measures of latent social-psychological constructs, such as motivations. These steps were followed throughout this research and can be divided into 1) Construct Definition and Content Domain, 2) Generating and Judging Measurement Items Issues, 3) Designing and Conducting Studies to Develop and Refine the Scale Issues and 4) Finalizing the Scale Issues.

To overcome these four steps and successfully develop a scale, both primary and secondary data were considered in this research. According to Netemeyer, Bearden and Sharma (2003), step one refers to the development of the literature review and theory development processes, which can be found during chapter two of this research and can be defined as secondary data.

Step two involves generating and judging a pool of items from which the scale will be derived, which in this case will be assessed through a qualitative research. Additionally, step three refers to empirical testing of the items, such as pilot testing, initial item analyses via exploratory factor analyses (EFAs) and internal consistency estimates, initial estimates of validity, and retaining items for the next set of studies. According to Kline (2005), EFA is a standard statistical technique for evaluating a measurement model and refers to a class of procedures that include centroid, principal components, and principal axis factor analysis, among many others, that differ in the statistical criteria used to derive factors. Given that EFA does not require a priori hypotheses about how indicators are related to underlying factors or even the number of factors (Kline, 2005), this statistical technique is commonly used in psychological research (Fabrigar, Wegener, McCallum, and Strahan, 1999).

Lastly, Netemeyer, Bearden and Sharma (2003) explain that step four consists in refining the scale to deliver it in its final form. This includes designing the studies to test the types of validity, item analyses via EFA, item analyses and confirmatory factor

analyses (CFAs), and applying generalizability theory to the final form of the scale. The technique of CFA analyzes a priori measurement models in which both the number of factors and their correspondence to the indicators are explicitly specified (Kline, 2003), in this case, after the EFAs.

Steps two, three and four will be assessed in the next topics of this chapter and also through chapter four (results and analysis). They all consist in primary data, in both qualitative and quantitative forms.

The combination of secondary data and both qualitative and quantitative primary data provides a better comprehension of the topic to be further compared and thus validated in order to answer the research question accordantly.

After using the EFAs and CFA to derive the final form of the scale, both the expectancy theory and the extended self theory were assessed in order to apply the theory to the results obtained.

#### **4.1 Secondary data**

Secondary data was used extensively in the first part of this project in order to gather and analyze the existing literature about where millennials search for entertainment and information.

The content extracted was basically articles and research papers from recognized institutions, which somehow had already studied the millennials' motivations towards getting entertained and informed. The use of secondary data was chosen because according to Netemeyer, Bearden and Sharma (2003), developing a literature review is part of the step one of developing a scale. Also, Malhotra and Birks (2006) state that the examination of available secondary data is a prerequisite to the collection of primary data and secondary data has the advantages of being easy and quick to be accessed.

## **4.2 Primary data**

The primary data collection was initiated in step two of the scaling procedures from Netemeyer, Bearden and Sharma (2003) and consisted in an exploratory qualitative interview. This interview was structured based mostly on the secondary data collected and had the goal of gathering quality information from which the scale will be further derived.

When the results from the exploratory qualitative interviews were collected, the scale was structured and thus a pilot testing was run through a quantitative interview (step three of the scaling procedure).

The pilot testing allows the researcher to understand the possible errors of the questionnaire and it act as an item-trimming procedure. Also during step three of the scaling procedure and after one pilot test, another quantitative interview was done in order to collect the final data for the scale development.

### **4.2.1 Qualitative interview**

The qualitative interviews were performed in a semi-structured manner in order to allow the interviewees to elaborate on each answer freely. To structure the questions of the qualitative interview questionnaire, the secondary data collected played a very important role: it allowed the author of this project to elaborate on open questions that match the reality. In addition, the secondary data allowed the author to decide to focus on young millennials because, as explained before, there is a lack of content and data on this specific generation group available.

Taking into consideration the research question of this project (“What are the motivations that make young millennials search for entertainment and information in different sources?”), the qualitative interview questionnaire guide contained questions that explored what motivates the interviewees (young millennials) to access/to go to six specifics topics: social media, open TV, payed TV, movie theater, on demand video platforms and music platforms. These topics were carefully chosen based on the previous literature review about millennials and the sources that they consider to search

for entertainment and information at. Even though the objective of this research is to focus only on young millennials, the six topics to be explored are present in most current literature thus are relevant sources to be considered in this research. Additionally, Belk's theory brought some relevant insights throughout the understanding of the five dimensions of the extended self in the digital era. Consequently, the six topics used on the qualitative interview were also based on this theory and its digital era's aspects. The complete interview protocol can be seen in Appendix A.

The interviews were done via Skype with ten respondents, lasted an average of thirty minutes each and were used, together with the secondary data collected, as a base to structure the scale. Each interview notes can be found in the appendix.

#### **4.2.2 Quantitative interview**

Based on both the secondary data and the answers from the qualitative interviews, it was possible to come up with a scale of thirty-four indicators that somehow express motivations about accessing or going to the six topics previously studied (social media, open TV, payed TV, movie theater, on demand video platforms and on demand music platforms).

With that in mind, the author divided the indicators into six different types of motivations, which could be either emotional, rational or both, like Batra and Ahtola (1990) say that consumption can involve both concepts of hedonism and utilitarian to varying degrees. The different types of motivations were formed based on already existing scales from researches that somehow could connect with this research. The first one was "A Second-hand Shoppers' Motivations Scale: Antecedents, Consequences, and Implications for Retailers" from Guiot and Roux (2010). The second one was the "Application of Leisure Motivation Scale to Tourism" from Ryan and Glendon (1998). Both researches were considered because of the relevant motivation scales created by the authors and they helped developing the six types of motivations which act like the latent factors that will be further validated through the EFAs. According to Netemeyer, Bearden and Sharma (2003), a latent construct refers to measuring attributes of objects that tend to be abstract, such as motivation.

Additionally, the authors argue that a latent construct cannot be observed directly by a researcher and thus requires a scale to estimate its actual magnitude at a given point of time.

In order collect the answers for the pilot test, the interviewees had to go through an online survey that contained the thirty-five indicators (placed in a random order), and had to choose from a five-opinion scale (known as Likert scale): strongly disagree, disagree, neither agree or disagree, agree and strongly agree. As this first data collection was a pilot test, the author obtained ninety-one answers within the group of young millennials and analyzed them with an EFA, which will be further debated along the results' and analyses' chapter.

After the item-trimming procedure, the second quantitative questionnaire was built and had twenty-eight indicators, as well as seven latent factors. The factors were re-organized based on the EFA, which allowed the author to validate the research before the real data collection. The same Likert scale was used in this second online survey in order to get the answers. Three hundred and six answers within the young millennial group were gathered through the online survey that was available to the author's networking to respond. To get the final result, another EFA was done by the author and will also be debated during the results' and analyses' chapter.

The respondents from both quantitative questionnaires were reached mostly through social media (Facebook and WhatsApp) due to the aim of getting a large number of respondents. The surveys included four demographic questions prior to the actual questionnaire in order to understand and segment the public better afterwards. The survey asked for the respondent's gender (male, female and other), the Brazilian state that the respondent lives, the respondent's level of education (middle school diploma, high school ongoing, high school diploma, bachelor ongoing or bachelor diploma) and finally, the respondent's average family income (less then R\$4 thousand, from R\$4 thousand to R\$10 thousand, from R\$10 thousand to R\$20 thousand or more then R\$20 thousand). The first question in both quantitative questionnaires asked if the respondent was born between the age group of young millennials (from 1990 and 1996).

## 5. RESULTS AND ANALYSES FOR SCALE DEVELOPMENT

### 5.1 Qualitative Interview

The firsts results obtained were from the qualitative interviews, which were structured based on the literature review of this research and can be found as a protocol in Appendix A. The answers given from the ten respondents regarding their motivations to access or to go to six different devices/places were analyzed in order to come up with the first list of motivations divided by factors (see Table 1) and consequently move on to the pilot test. The number of six factors was defined by the author because of the number of indicators obtained from the respondents. The factors will further be validated with the EFAs.

Table 1.

*Pool Of Items For The Scale Development 1*

Latent Factor	No.	Indicator
Emotional	1	Social media allows me to keep in touch with friends and family
	2	I go to the movie theater because I love movies
	3	I go to the movie theater when I want to spend time with someone I like
	4	I feel relaxed when I watch programs at on demand platforms
	5	Listening to music through on demand platforms is part of my routine
	6	I feel more concentrated when I listen to music through on demand platforms
	7	I feel happier when I listen to music through on demand platforms
Feeling up-to-date	8	I feel I am up-to-date on the news when I'm using social media
	9	I like to search for celebrities and/or influencers through social media
	10	By watching payed TV I feel I can keep up-to-date with series and movies
	11	I go to the movie theater to keep up with franchises I like
	12	I like to watch new releases at the movie theater because of the experience of going
	13	I feel I am up-to-date with new releases when I listen to music through on demand platforms
Information	14	In general, I use social media to search for different informative content
	15	I usually get information about travelling through social media
	16	I usually get information about events through social media
	17	I usually get information about new places to go through social media
Speed, quality and variety	18	Social media allows fast communication and easy connectivity for me
	19	I go to the movie theater due to the high quality of image it provides
	20	I use on demand platforms because it's easy to find what I want to watch
	21	I use on demand platforms due to the high variety of series available
	22	I use on demand platforms due to the high variety of movies available
	23	I think listening to music through on demand platforms is easy
	24	I think listening to music through on demand platforms has high quality
Don't use/Only option	25	I only watch open TV when there is no other option available at the moment
	26	I don't watch open TV
	27	I only watch open TV for a specific reason
	28	I don't watch payed TV
Leisure	29	I use social media to get entertainment
	30	What interests me about payed TV is the entertainment it provides
	31	I listen to music through on demand platforms while I exercise
	32	I listen to music through on demand platforms while I drive
	33	If I want to feel relaxed, I often listen to music through on demand platforms
	34	I use music on on demand platforms to listen to specific playlists



Before jumping into the pilot test, it is important to highlight the importance of the latent factors and their indicators to study young millennials' motivations to get entertainment and information.

Besides the fact that the motivations structured in Table 1 came from the qualitative interview's answers together with the literature review of this research (see Appendix A), when developing the first pool of items for the scale development, the expectancy theory was also very useful in order to deeply understand the relationship of each latent factor and their indicators.

That is because by looking into Vroom's expectancy theory (1964), it says that for each person's performance, there is a belief that one's efforts will result in attainment of desired performance (expectancy), a belief that a person will receive a reward if the performance expectation is met (instrumentality) and finally, a value the individual personally places on the rewards (valence). These three variables can be applied to the scale developed in this research in order to explain the motivations behind each factor and its indicators, or in other words, it is possible to understand what type of reward young millennials expect to have by achieving each goal and consequently understand how their motivations work towards certain goal.

This theory is relevant in this research because by understanding their motivations and expected rewards, companies can target their managing decisions targeting young millennials by thinking where they can go or which platforms they can access to receive the rewards. The objective here is not to consider only the social media, on demand platforms, movie theaters or pay TV – but the motivations behind them and the rewards achieved through them.

By applying the theory into the scale development, the valence has to be considered always positive and equal or close to one, given that the person must prefer attaining the outcome (young millennials get motivated towards certain goal).

But if trying to apply the concepts of expectancy and instrumentality to the first pool of items for the scale development, it is still hard to come up with a consistent and reliable analysis. For instance, the latent factor 'Emotional' can include three different

goals targeted by young millennials: using social media, going to the movie theater and accessing on demand platforms, which awake an emotional pleasant feeling in the individual. From this point, analyzing the instrumentality, or in other words, the rewards expected by young millennials for achieving each goal, it requires more attention and yet does not bring reliability to the model.

In order to apply the concepts of the expectancy theory to the scale development and understand the motivations of young millennials to search for entertainment and information, it is important to go through the process of suiting the scale quantitatively and qualitatively first.

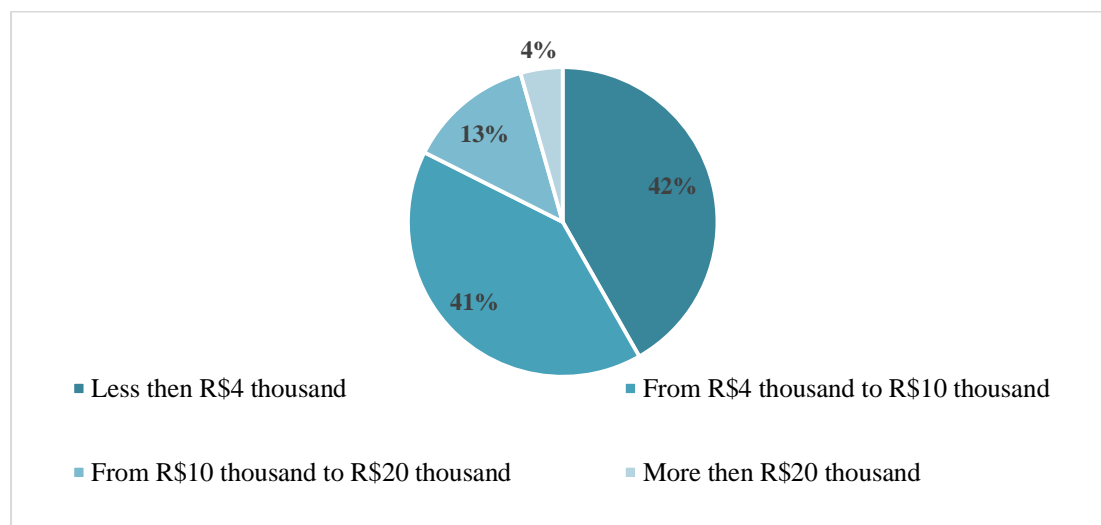
## **5.2 Pilot Test**

This list of indicators from Table 1 were randomly listed in a survey and sent to the author's network as the first quantitative questionnaire (pilot test). The respondents were asked to fill in a Likert scale about their own feelings regarding each indicator.

In total, 129 people responded to the pilot test questionnaire, while 91 were born between 1990 and 1996, which is the focus of this project. 76% of the young millennials defined themselves as feminine gender, 23% defined themselves as masculine gender and 1% as non-binary. Most of the group (96%) is from the state of São Paulo and almost everyone (98%) is studying at bachelor level or has a bachelor diploma. The average family income from the young millennials of the pilot test can be seen in figure 1.

Figure 1.

*Respondents' Average Family Income (Pilot Test)*



To analyze the first surveys' results, the author selected only the young millennials group and transformed their qualitative answers from the Likert scale to a quantitative scale, from one to five. The author ran an EFA through the software XLSTAT.

In this first EFA, the author chose an automatic number of factors (see Table 2 for the output) and consequently a table with Eigenvalues was created by the software (see Table 3).

Table 2.

*EFA Output 1*

Filtering / N first rows: Number of observations: 50 Correlation: Pearson (n) Extraction method: Principal factor analysis Number of factors: Automatic Initial communalities: Squared multiple correlations Stop conditions: Convergence = 0,0001 / Iterations = 50
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Note: the coma represents a decimal separator.

To determine the best number of factors to be used, there is a need to observe the Eigenvalues together with the percentage of variance accounted (cumulative %). Ideally, the Eigenvalue should not be lower than one, which means, by looking into Table 3, that the number of factors should be six. In the other hand, the percentage of

variance accounted with six factors is lower than 50, which means that the solution explains 46.827% of the data. In order to have a solution that explains at least 50% of the data, eight factors were selected, which in this case represents 52.018% and an Eigenvalue of 0.852.

Table 3.

*Eigenvalues Defined by the First EFA, Rotated Automatically*

	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10
Eigenvalue	8,398	1,931	1,766	1,466	1,296	1,064	0,913	0,852	0,793	0,519
Variability (%)	24,700	5,681	5,195	4,311	3,812	3,128	2,686	2,505	2,334	1,528
Cumulative %	24,700	30,380	35,576	39,886	43,699	46,827	49,513	52,018	54,351	55,879

Note: the coma represents a decimal separator.

After re-doing the EFA, but now selecting the number of factors desired, as well as using the Varimax method, Rotation and Kaiser normalization (see Table 4 for the output), the software showed the indicators re-arranged in eight factors, based on the respondents' answers. This new arrangement of the indicators was compared to the previous one and some adjustments had to be made: to avoid misunderstandings and to better express the motivations, some indicators were re-formulated or even deleted based not only on the statistical analysis of the EFA but also based on the literature review of this research. A table with the complete justifications of this first item-trimming procedure can be found in Appendix B. After this item-trimming procedure, a new set of indicators was designed for each latent factor (see Table 5).

Table 4.

*EFA Output 2*

Filtering / N first rows: Number of observations: 50
Correlation: Pearson (n)
Extraction method: Principal factor analysis
Number of factors: Automatic
Initial communalities: Squared multiple correlations
Stop conditions: Convergence = 0,0001 / Iterations = 50
Rotation: Varimax (Kaiser normalization) / Number of factors = 8

Note: the coma represents a decimal separator.

Table 5.

*Pool Of Items For The Scale Development 2*

Latent Factor	No.	Indicator
Information & Connectivity	1	I usually get information about travelling through social media
	2	I usually get information about events through social media
	3	I usually get information about new places to go through social media
	4	Social media allows fast communication and easy connectivity for me
Emotional/Routine	5	Listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) is part of my routine
	6	I feel happier when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	7	I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) while I exercise
	8	I think listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) has high quality
	9	If I want to feel relaxed, I often listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	10	I feel more concentrated to do other activities when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	11	I feel I am up-to-date with new releases when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
Experience	12	I go to the movie theater because I love movies
	13	I like to watch new releases at the movie theater because of the experience of going
	14	I go to the movie theater due to the high quality of image it provides
	15	I go to the movie theater because I do not like to wait for the movie to be released in other platforms (for instance, NOW, Apple TV, Youtube, etc)
Entertainment as TV motivation	16	I don't watch open TV
	17	I don't watch payed TV
	18	What interests me about payed TV is the entertainment it provides
Speed, quality and variety	19	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) because I can quickly and easily find what I want to watch
	20	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) due to the variety of content available
	21	I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained
	22	I feel relaxed when I watch programs at on demand platforms (for instance, Netflix, NOW, Apple TV, etc)
Specific Target	23	I go to the movie theater when I want to spend time with someone I like
	24	I only watch open TV when there is no other option available at the moment
	25	I only watch open TV for a specific reason
	26	By watching payed TV I feel I can keep up-to-date with series and movies
Search for other people	27	Social media (like Facebook, Instagram, Twitter, WhatsApp e etc) allows me to keep up-to-date with my friends' and family's lives
	28	I like to search for celebrities and/or influencers through social media

With this more reliable arrangement of factors and indicators, it is now possible to start applying the expectancy theory to the scale and start understanding the young millennials' motivations to get entertainment and information. Table 6 shows the expectancy theory applied to the scale development for the first time in this research, having still some adjustments to be made in order to be possible to apply the theory correctly later on.

Table 6.

*Expectancy Theory Applied To Scale Development 1*

Latent Factor	No.	Indicator	Expectancy	Instrumentality
Information & Connectivity	1	I usually get information about travelling through social media	It's fast and easy to achieve the goal of using social media.	The rewards of using social media are to get information about travelling, events and new places, and communicating to others.
	2	I usually get information about events through social media		
	3	I usually get information about new places to go through social media		
	4	Social media allows fast communication and easy connectivity for me		
Emotional/Routine	5	Listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) is part of my routine	It's easy to achieve the goal of accessing music through on demand platforms (is part of young Millennial's routine).	The rewards of listening to music through on demand platforms are emotional: feeling happier, relaxed and up-to-date.
	6	I feel happier when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	7	I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) while I exercise		
	8	I think listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) has high quality		
	9	If I want to feel relaxed, I often listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	10	I feel more concentrated to do other activities when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	11	I feel I am up-to-date with new releases when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
Experience	12	I go to the movie theater because I love movies	It requires some effort to achieve the goal of going to the movie theater.	The rewards of going to the movie theater are emotional, and a combination of factors that result in a pleasant experience.
	13	I like to watch new releases at the movie theater because of the experience of going		
	14	I go to the movie theater due to the high quality of image it provides		
	15	I go to the movie theater because I do not like to wait for the movie to be released in other platforms (for instance, NOW, Apple TV, Youtube, etc)		
Entertainment as TV motivation	16	I don't watch open TV	To achieve the goal of watching TV it requires an entertainment stimulation.	The reward of watching TV is getting entertained.
	17	I don't watch payed TV		
	18	What interests me about payed TV is the entertainment it provides		
Speed, quality and variety	19	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) because I can quickly and easily find what I want to watch	To achieve the goal of using on demand platforms and using social media it requires no effort because it's easy, quick and it has a high variety of content.	The rewards of using on demand platforms and social media are to get entertained and relaxed.
	20	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) due to the variety of content available		
	21	I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained		
	22	I feel relaxed when I watch programs at on demand platforms (for instance, Netflix, NOW, Apple TV, etc)		
Specific Target	23	I go to the movie theater when I want to spend time with someone I like	There are three different goals here: going to the movie theater, watching open TV and watching payed TV.	The rewards of the three goals are: spending time with someone, achieving a specific target and keep up-to-date with series and movies.
	24	I only watch open TV when there is no other option available at the moment		
	25	I only watch open TV for a specific reason		
	26	By watching payed TV I feel I can keep up-to-date with series and movies		
Search for other people	27	Social media (like Facebook, Instagram, Twitter, WhatsApp etc) allows me to keep up-to-date with my friends' and family's lives	It's easy to achieve the goal of using social media.	The reward of using social media is to keep up-to-date with friends', family's and celebrities' lives.
	28	I like to search for celebrities and/or influencers through social media		

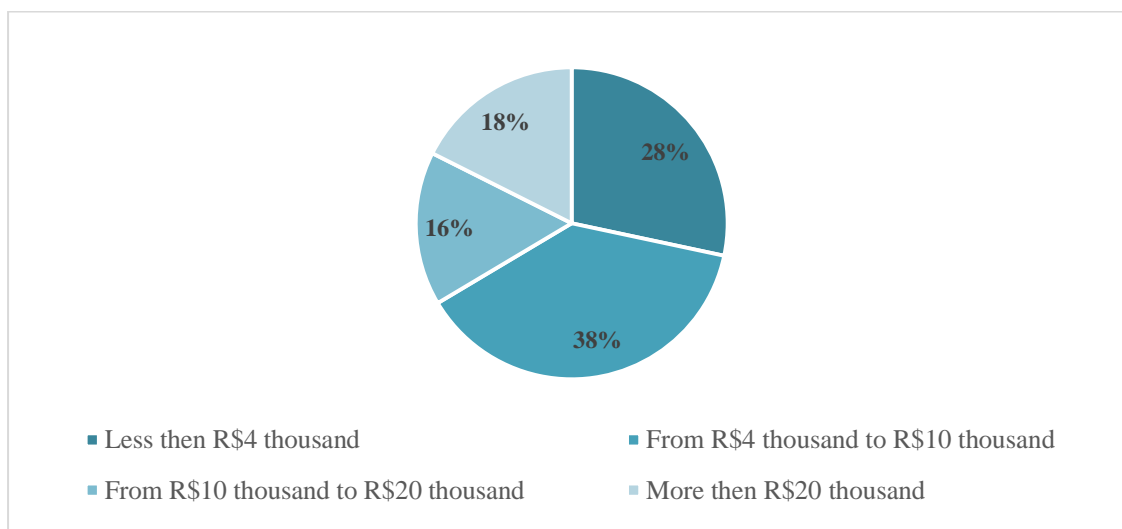
In order to keep the process, a second quantitative questionnaire was send to the author's network in order to have the final data collection for the scale development. The indicators on this second quantitative questionnaire were also randomly listed with a Likert scale to be filled in by the respondents.

### 5.3 Final Data Collection

A total of 562 people responded to the final survey, while 307 were in the young millennial group. The gender diversity is similar to the pre-test, 79% identify themselves with the feminine gender and 21% with the masculine gender. Also similarly to the pre-test, 96% lives in the state of São Paulo and almost everyone (99%) is studying at bachelor level or has a bachelor diploma. The average family income here (see Figure 2) was a bit more equally distributed through the different levels of income, which is positive for the diversity and reliability of this study.

Figure 2.

*Respondents' Average Family Income (Second Survey)*



The second survey's results were also analyzed through an EFA. The same procedure was taken into consideration: the author selected only the young millennials, and transformed the Likert scale into a number scale, from one to five. Same XLSTAT software was used to run the EFA. To be able to choose the best and final number of factors for this research, again a first analysis was run with an automatic number of factors (see Table 7 for the output) and a table with Eigenvalues was analyzed (see Table 8).

Table 7.

*EFA Output 3*

Filtering / N first rows: Number of observations: 50
Correlation: Pearson (n)
Extraction method: Principal factor analysis
Number of factors: Automatic
Initial communalities: Squared multiple correlations
Stop conditions: Convergence = 0,0001 / Iterations = 50

Note: the coma represents a decimal separator.

Table 8.

*Eigenvalues Defined by the Second EFA, Rotated Automatically*

	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10
Eigenvalue	4,906	2,170	1,496	1,439	0,943	0,905	0,501	0,348	0,307	0,251
Variability (%)	17,521	7,750	5,341	5,138	3,369	3,231	1,788	1,244	1,098	0,896
Cumulative %	17,521	25,272	30,613	35,751	39,120	42,351	44,139	45,383	46,481	47,377

Note: the coma represents a decimal separator.

The author decided to use seven factors, given that the percentage of variance accounted is 44.139 (close to 50) at the same time the Eigenvalue is higher than 0.5. If looking only into the Eigenvalue line, the ideal number of factors to be used would be four, given that it is higher than one. Four factors is a low number for this study, which used eight factors in the first analysis. Giving all these considerations, a new EFA was run, selecting seven factors, Varimax method, Rotation and Kaiser normalization (see Table 9 for the output).

Table 9.

*EFA Output 4*

Filtering / N first rows: Number of observations: 50
Correlation: Pearson (n)
Extraction method: Principal factor analysis
Number of factors: 7
Initial communalities: Squared multiple correlations
Stop conditions: Convergence = 0.0001 / Iterations = 50
Rotation: Varimax (Kaiser normalization) / Number of factors = 7

Note: the coma represents a decimal separator.

After running the final factor analysis, seven new factors were formed, with high similarities with the factors from the pilot test. Based both on the statistical analysis and the literature review, no item was modified or removed, only re-located to create a better fit to the model. It means that the pilot test and the item-trimming procedure were successful in determining possible errors or mistakes throughout the questionnaire. The new arrangement for the indicators can be seen in Table 10.



Table 10.

*Pool Of Items For The Scale Development 3*

Latent Factor	No.	Indicator
Easy Entertainment	1	Social media (like Facebook, Instagram, Twitter, WhatsApp e etc) allows me to keep up-to-date with my friends' and family's lives
	2	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) because I can quickly and easily find what I want to watch
	3	I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained
	4	Social media allows fast communication and easy connectivity for me
	5	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) due to the variety of content available
Open TV as Last Choice	6	I don't watch open TV
	7	I only watch open TV when there is no other option available at the moment
	8	I only watch open TV for a specific reason
Emotional/Routine	9	I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) while I exercise
	10	I feel happier when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	11	If I want to feel relaxed, I often listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	12	Listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) is part of my routine
	13	I feel I am up-to-date with new releases when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	14	I think listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) has high quality
	15	I feel more concentrated to do other activities when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	16	I feel relaxed when I watch programs at on demand platforms (for instance, Netflix, NOW, Apple TV, etc)
Experience	17	I go to the movie theater due to the high quality of image it provides
	18	I go to the movie theater because I love movies
	19	I go to the movie theater when I want to spend time with someone I like
	20	I like to watch new releases at the movie theater because of the experience of going
Information/Connectivity	21	I go to the movie theater because I do not like to wait for the movie to be released in other platforms (for instance, NOW, Apple TV, Youtube, etc)
	22	I like to search for celebrities and/or influencers through social media
	23	I usually get information about events through social media
	24	I usually get information about travelling through social media
	25	I usually get information about new places to go through social media
Pay TV as Entertainment Choice	26	What interests me about payed TV is the entertainment it provides
	27	By watching payed TV I feel I can keep up-to-date with series and movies
	28	I don't watch payed TV

With the third pool of items for the scale development ready, and before going into the next step for enhancing the model, it is possible to apply over again the expectancy theory to the scale and analyze it qualitatively to achieve a better understanding of young millennials' motivations to get entertainment and information.

Table 11.

*Expectancy Theory Applied To Scale Development 2*

Latent Factor	No.	Indicator	Expectancy	Instrumentality
Easy Entertainment	1	Social media (like Facebook, Instagram, Twitter, WhatsApp e etc) allows me to keep up-to-date with my friends' and family's lives	It's fast and easy to achieve the goals of using social media and on demand platforms.	The rewards of using social media and on demand platforms are: to get entertained easily, communicating fastly, keeping up-to-date with friends' and family's lives and having access to a variety of content.
	2	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) because I can quickly and easily find what I want to watch		
	3	I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained		
	4	Social media allows fast communication and easy connectivity for me		
	5	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) due to the variety of content available		
Open TV as Last Choice	6	I don't watch open TV	There's no effort in achieving the goal of watching open TV.	The reward of watching open TV is specific to the individual.
	7	I only watch open TV when there is no other option available at the moment		
	8	I only watch open TV for a specific reason		
Emotional/Routine	9	I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, Deezer, Claro Música, TIMmusic, etc)	It's easy to achieve the goal of accessing on demand platforms (is part of young Millennial's routine).	The rewards of accessing on demand platforms are emotional: feeling happier, relaxed and up-to-date.
	10	I feel happier when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	11	If I want to feel relaxed, I often listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	12	Listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) is part of my routine		
	13	I feel I am up-to-date with new releases when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	14	I think listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) has high quality		
	15	I feel more concentrated to do other activities when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	16	I feel relaxed when I watch programs at on demand platforms (for instance, Netflix, NOW, etc)		
	17	I go to the movie theater due to the high quality of image it provides	It requires some effort to achieve the goal of going to the movie theater.	The rewards of going to the movie theater are emotional, and a combination of factors that result in a pleasant experience.
Experience	18	I go to the movie theater because I love movies		
	19	I go to the movie theater when I want to spend time with someone I like		
	20	I like to watch new releases at the movie theater because of the experience of going		
	21	I go to the movie theater because I do not like to wait for the movie to be released in other platforms (for instance, NOW, Apple TV, Youtube, etc)		
Information/Connectivity	22	I like to search for celebrities and/or influencers through social media	It's fast and easy to achieve the goal of using social media.	The rewards of using social media are to get information about travelling, events and new places, and communicating to others.
	23	I usually get information about events through social media		
	24	I usually get information about travelling through social media		
	25	I usually get information about new places to go through social media		
Pay TV as Entertainment Choice	26	What interests me about payed TV is the entertainment it provides	It's easy to achieve the goal of watching or not payed TV.	The reward of watching payed TV is getting entertained and up-to-date with series and movies.
	27	By watching payed TV I feel I can keep up-to-date with series and movies		
	28	I don't watch payed TV		

At Table 11 it is possible to find an item in which the valence is not equal or close to 1. The 'Open TV as Last Choice' is a latent factor that the individual does not want to attain the goal, only if necessary. Which means that valence is possibly equal or close to -1.

Besides that, Table 10 looks very similar to Table 6, which is positive to the research until now and it means that the final motivations of the scale development are taking form and place.

## 5.4 Structure Equation Modeling

The confirmatory factor analysis (CFA) is a Structure Equation Modeling (SEM) technique for model fitting and is a priori, which means that the researcher must specify a model in order to conduct the analysis (Kline, 2005). Latent variables analyzed in SEM are generally assumed to be continuous, and the levels of a categorical latent variable (the number of indicators) represent a mixture of subpopulations where memberships is no known but is inferred from the data. In other words, a goal of the analysis is to identify the nature and number of latent indicators (Kline, 2005).

The CFA was the technique decided to be used as the final step for providing a more adequate result for this research. Although the results achieved with the exploratory factor analysis (EFA) together with the literature review applied to the model can be already satisfactory, the results after a confirmatory factor analysis (CFA) can bring more accuracy and reliability to the model. Surely the adjustments throughout the CFA include the conclusions regarding the literature review in order to better adequate the model to the reality.

By using the IBM SPSS AMOS 26 Graphics software, the author uploaded the last scale achieved through the EFAs - the factors and the correspondent indicators - and designed it in order to analyze its model fit (see Appendix C).

The process of correlating each factor with each other, which represents a hypothesized direct effect of one variable on another and means that they control for correlations among multiple presumed causes of the same variable, is a standard feature of using the software and is in fact needed to proceed with the analyzes.

After designing the complete scale in the software, the estimates were calculated in order to measure the indexes and make the necessary changes in the model for a more accurate scale.

After six rounds of quantitative adjustments of the indexes through the IBM SPSS AMOS 26 Graphics software (see Appendix E and F), together with the literature review applied to the model fit, it was possible to come up with the final version of the scale for this research (see Table 12).

Before assessing the CFA indexes for the final scale of this research, it is important to go through the qualitative reasons of the third item-trimming procedure, which go beyond the quantitative aspects of the factors.

### **5.4.1 Qualitative Aspects of the Third Item-Trimming Throughout The CFA**

At the same time that the model indexes were being analyzed through the Amos software and the six adjustments were made to better adequate the model fit, the literature review of this research was also considered and relevant to all changes that were made.

Below the qualitative analysis considered for each of the factors changed throughout the CFA regarding its relevance to the model. The scale analyzed here can be found in Table 10.

#### **5.4.1.1 Easy Entertainment**

Regarding the ‘Easy Entertainment’ factor, two items were not performing well regarding the indexes of the CFA: “I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc.) because I can quickly and easily find what I want to watch” and “I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc.) due to the variety of content available”.

Besides the CFA indexes regarding these items were poor in numbers, there are qualitative evidences that we can infer from the literature review which also contribute to the elimination of those.

The factor as a whole showed a problem of understanding which are the variables of the expectancy theory, proposed by Vroom (1964). By applying the theory into the factor ‘Easy Entertainment’ as it is, and considering that the valence is always positive and equal or close to one (given that the person must prefer attaining the outcome - young millennials get motivated towards certain goal), there is a problem when analyzing the expectancy and the instrumentality.

In this research, the expectancy should explain the goal of the young millennials in this factor and the instrumentality should explain the reward expected by the group. But, when looking closely to this factor, it is hard to understand the real goal of young millennials – it could be either using social media or using on demand platforms. The

same problem is found when trying to understand the reward expected by the group – it could be either keeping them up to date with friends' and family's lives, being entertained and allowing fast communication and easy connectivity for them or providing quick, easy to find and a variety of content to watch.

Combining the poor indexes from the CFA for both indicators regarding on demand platforms and the distress of applying the expectancy theory to the factor, the decision of eliminating both indicators from the scale and keeping the ones regarding social media makes sense to the quality of the model development.

#### **5.4.1.2 Open TV as Last Choice**

Apart from the fact that all the indicators from the factor 'Open TV as Last Choice' showed poor CFA indexes, the qualitative analysis also points out that the whole factor should be eliminated from the model.

Throughout the literature review, it is possible to find multiple arguments, from different sources, that show how millennials still watch TV very frequently. For instance, the Consumer Technology Association (2017) says that among people born between 1983 and 1999, 45% spend their TV time on live TV, 35% spend it on streaming services like Netflix or on-demand video from a pay TV, and 20% spend it on recorded shows off their DVR. Also, Nielsen (2015) agrees that watch TV is the preferred spare-time activity among (31% of) millennials. Also taken from the literature review, the Pew Research Center (2010) cite that 65% of this generation indeed use the TV to get their national and international news.

Considering that the factor's indicators are: "I don't watch open TV", "I only watch open TV when there is no other option available at the moment" and "I only watch open TV for a specific reason", we can infer that the factor considers that young millennials do not watch open TV or only watch it for a specific reason, when the reality shows that millennials still consider it as a source for entertainment and information.

By taking into consideration the poor CFA indexes regarding the whole factor and also the literature review regarding the habits of millennials' searching for entertainment and information, the author decided to eliminate the factor as a whole.

#### **5.4.1.3 Emotional/Routine**

Regarding the 'Emotional/Routine' factor, two items were not performing well regarding the indexes of the CFA: "I feel more concentrated to do other activities when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)" and "I feel relaxed when I watch programs at on demand platforms (for instance, Netflix, NOW, Apple TV, etc)".

Even though it is possible to infer from the literature review of this research that millennials frequently consider listening to music as a source of entertainment, for instance Nielsen (2015) agrees that 27% of millennials consider it as the third preferred spare-time activity, the sentence "I feel more concentrated to do other activities when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)" still brings a topic which was not taken into a deep consideration in this research. Feeling more concentrated to do other activities while listening to music through on demand platforms request a deeper analysis of consumer behavior in which the literature review of this research is not taking into account for now.

The second indicator with poor CFA indexes, "I feel relaxed when I watch programs at on demand platforms (for instance, Netflix, NOW, Apple TV, etc)", gets away from the factor focus of on demand music platforms. If keeping this indicator in the given factor, it could bring a difficulty of applying the expectancy theory of Vroom (1964) regarding, once again, the expectancy and the instrumentality aspects.

By considering the poor CFA indexes and the qualitative analysis of both indicators, the author decided to eliminate them in order to bring a more reliable latent factor for the final model.

### 5.4.2 CFA Indexes of The Final Model

After the third item-trimming procedure, this time throughout the CFA and the literature analysis, the final model for this research (see Table 12) shows quantitative indexes that can bring more reliability to it.

Table 12.

#### *Pool Of Items For The Scale Development 4 (Final)*

Latent Factor	No.	Indicator
Easy Entertainment	1	Social media (like Facebook, Instagram, Twitter, WhatsApp e etc) allows me to keep up-to-date with my friends' and family's lives
	2	I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained
	3	Social media allows fast communication and easy connectivity for me
Emotional/Routine	4	I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) while I exercise
	5	I feel happier when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	6	If I want to feel relaxed, I often listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	7	Listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) is part of my routine
	8	I feel I am up-to-date with new releases when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)
	9	I think listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) has high quality
Experience	10	I go to the movie theater due to the high quality of image it provides
	11	I go to the movie theater because I love movies
	12	I go to the movie theater when I want to spend time with someone I like
	13	I like to watch new releases at the movie theater because of the experience of going
	14	I go to the movie theater because I do not like to wait for the movie to be released in other platforms (for instance, NOW, Apple TV, Youtube, etc)
Information/Connectivity	15	I like to search for celebrities and/or influencers through social media
	16	I usually get information about events through social media
	17	I usually get information about travelling through social media
	18	I usually get information about new places to go through social media
Pay TV as Entertainment Choice	19	What interests me about payed TV is the entertainment it provides
	20	By watching payed TV I feel I can keep up-to-date with series and movies
	21	I don't watch payed TV

According to Brown (2015), there are several goodness-of-fit indexes that are recommended to be analyzed for adequation of the model through the CFA. In fact, there are many possibilities of combining and comparing the indexes in order to reflect a good model, and thus authors may differ of which indexes are the best to look at. In this case, the most commonly cited indexes of Model Fit were considered to adjust the model, which are: Normed Chi-Square, NFI (Normed Fix Index), RFI (Relative Fit Index), IFI (Incremental Fit Index), NNFT (Non-Normed Fit Index, also known as TLI), CFI (Comparative Fit Index), RMSEA (Root Mean Square Error of

Approximation) and the Parsimony-Adjustment Measures. Since many authors nowadays argue that the GFI (Goodness-Of-Fit) test can yield meaningless negative values and hence not any more preferred as a goodness-of-fit index, it will not be reported in this research.

Starting with Normed Chi-Square, or CMIN/DF, is the chi-square fit index divided by degrees of freedom. This norming is an attempt to make model chi-square less dependent on sample size and authors have different opinion about the number that reflects a good fit. While some authors say there is no clear-cut guideline about what value is minimally acceptable (Kline, 2005), others say a value below 2 is preferred but between 2 and 5 is considered acceptable (Paswan, 2009). The Normed Chi-Square for default model (measurement model) of this study is 1.581 (Table 13), which is acceptable. Because some authors discuss that the Normed Chi-Square might be misleading, other fit tests have to be also considered in order to determine if the model has a good overall fit.

Table 13.

*Likelihood Ration Chi-Square*

<b>Model</b>	<b>NPAR</b>	<b>CMIN</b>	<b>DF</b>	<b>P</b>	<b>CMIN/ DF</b>
Default model	70	253.025	160	0	1.581
Saturated model	230	0	0		
Independence model	40	1.739.681	0	0	9.156

Table 14 shows final values for NFI, RFI, IFI, TLI and CFI for this study. Normed Fit Index (NFI) varies from 0 to 1, with 1 = perfect fit, and it reflects the proportion by which the researcher's model improves fit compared to the null model (uncorrelated measured variables). NFI for this model is 0.855.



Table 14.

*Baseline Comparisons*

	<b>NFI</b>	<b>RFI</b>	<b>IFI</b>	<b>TLI</b>	<b>CFI</b>
<b>Model</b>	Delta1	rho1	Delta2	rho2	
Default model	0.855	0.827	0.941	0.929	0.940
Saturated model	1.000	0	1.000		1.000
Independence model	0.000	0.000	0.000	0.000	0.000

The Relative Fit Index (RFI) is not guaranteed to vary from 0 to 1; however, a RFI close to 1 indicates a good fit. Reported RFI for this model is 0.827.

The Incremental Fit Index (IFI) should be equal to or greater than 0.90 to accept the model. This index is relatively independent of sample size and is thus favored by some authors for that reason. IFI in this model is equal to 0.941.

Non-Normed Fit Index (NNFI) or Tucker-Lewis Index (TLI) is similar to NFI and if close to 1 reflects a good fit. Although in the past some authors have used the cutoff as low as 0.80, more recently, Hu and Bentler (1999) have suggested  $TLI \geq 0.95$  as the cutoff for a good model fit and is widely acceptable. TLI values below 0.90 indicate a need to respecify the model. TLI for this model is 0.929, thus there is no need to respecify the model, and even though the index is lower than 0.95, it reflects a good fit.

The Comparative Fit Index (CFI), also known as the Bentler Comparative Fit Index compares the existing model fit with a null model which assumes the indicator variables (and the latent variables) in the model are uncorrelated. CFI varies from 0 to 1 and it should be greater than 0.90, indicating that the given model can reproduce 90% of the covariation in the data. CFI for this model is equal to 0.940.

RMSEA, or Root Mean Square Error of Approximation, is one of the fit indexes less affected by sample size. According to Kline (2005), values of RMSEA less or equal to 0.05 indicate close approximate fit, values between 0.05 and 0.08 suggest reasonable error of approximation, and RMSEA higher or equal to 0.10 suggests poor fit. RMSEA in this model is equal to 0.044, which represents a good model fit.

Table 15.

*Root Mean Square Error Of Approximation (RMSEA)*

<b>Model</b>	<b>RMSEA</b>	<b>LO 90</b>	<b>HI 90</b>	<b>PCLOSE</b>
Default model	0.044	0.033	0.054	0.847
Independence model	0.164	0.157	0.171	0

Other relevant index to consider is the Parsimony Adjusted Measures (PNFI), which are shown in Table 16. There is no commonly agreed upon cutoff value for an acceptable model for this index, and although some authors consider  $PNFI > 0.50$  a good fit, this study is arbitrarily considering  $PNFI > 0.60$  a good parsimonious fit. In this study, PNFI equals to 0.720, which is acceptable.

Table 16.

*Parsimony-Adjusted Measures*

<b>Model</b>	<b>PRATIO</b>	<b>PNFI</b>	<b>PCFI</b>
Default model	0.842	0.720	0.792
Saturated model	0	0	0
Independence model	1.000	0	0

All the indexes for the final model represent a quantitative measure to show how reliable this model had become. And, together with the qualitative analysis applied to the model throughout its development, it is possible to say that this became a robust and applicable model to the ones who need it.

## 6. COMPLEMENTARY SCALE ANALYSES

### 6.1 Demographic Analysis

In order to deeply understand the demographic results applied to the final scale model acquired for this research, a hypothesis testing and a variance analysis were applied. Among all the demographic results obtained in the research, the most relevant and consequently considered to be analyzed here were gender and family average income due to the variability of answers.

To adequate the data base for the analyzes that follow, the SPSS software was used in order to transform the results in a normal distribution with mean zero, and to design the data base as the final result of factors and indicators from Table 12.

First, to analyze if any factor can be explained by gender, a hypothesis testing was run through Excel. Both Test-F and a Test-T were performed using the genders (feminine and masculine) and each factor's standard deviations, considering that the distribution for each factor is a normal distribution and that the mean equals to zero.

The Test-F tests if there are equivalent variances between the variables, which means if  $P(Z \leq f)$  one-tail is higher than 0.05. As all the Test-F resulted positive for equivalent variances ( $P$  one-tail higher than 5%), it was possible to continue with Test-T for two samples assuming equivalent variances for all the factors.

After performing a Test-T for both feminine and masculine genders for each factor, only the factor 'Information/Connectivity' had a p-Value of 0.01%, which is less than 0.01 and consequently shows an overwhelming evidence to infer that the alternative hypothesis is true, or that the test is highly significant (Keller, 2005). Although it means that gender can influence how young millennials search for celebrities, influencers, and information about events, travelling and new places through social media, the comprehension of this subject is something to be studied in future researches and should not be taken as a confirmatory fact of this present research. The p-Value of the other factors combined with gender exceeded 0.10, which means that there is no evidence to infer that the alternative hypothesis is true (Keller, 2005).

Second, to analyze if any factor can be explained by the family average income, a variance analysis was also run through Excel. According to Keller (2005), the analysis of variance is a procedure that tests to determine whether differences exist between two or more population means. As the family average income has four different categories (less than R\$4 thousand, from R\$4 thousand to R\$10 thousand, from R\$10 thousand to R\$20 thousand or more than R\$20 thousand), this method was chosen to be used in this research.

An Anova single-factor analysis was used for each factor's standard deviations, considering again a normal distribution and that the mean equals to zero. After obtaining an Anova table regarding the family average income for each factor (see Appendix G-K), the only one that showed a difference for family average income was the 'Emotional/Routine' factor, with a p-Value of 0.76%. Again, this means that there is an overwhelming evidence to infer that the alternative hypothesis is true, or that the test is highly significant (Keller, 2005).

This result means that family average income can influence how young millennials interact with on demand platforms. Depending on the level of young millennials' family average income, they can feel more or less happier and more or less relaxed when listening to music or watching programs on on demand platforms. Additionally, these platforms can be part of their routine or not depending on their level of family average income. But again, the comprehension of this subject is something to be studied in the future and should not be taken as a confirmatory fact of this research. The p-Value of the other factors combined with family average income exceed 0.10, which means that there is no evidence to infer that the alternative hypothesis is true (Keller, 2005).

## **6.2 Expectancy Theory Applied to the Model**

By understanding that the factors in the final scale model represent the different motivations that can explain what makes young millennials search for entertainment and information in different sources, it is possible to apply Vroom's expectancy theory definitively into the final scale.

By applying the theory into the research's final result, the author came up with a table (see Table 17) that includes two of the three variables of the theory: expectancy and instrumentality. As said before, the valence has to be considered always positive and equal or close to one, given that the person must prefer attaining the outcome (young millennials get motivated towards certain goal).

Table 17.

*Expectancy Theory Applied To The Final Scale*

Latent Factor	No.	Indicator	Expectancy	Instrumentality
Easy Entertainment	1	Social media (like Facebook, Instagram, Twitter, WhatsApp etc) allows me to keep up-to-date with my friends' and family's lives	It's fast and easy to achieve the goal of using social media.	The rewards of using social media are: to get entertained easily, communicating fastly and keeping up-to-date with friends' and family's lives.
	2	I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained		
	3	Social media allows fast communication and easy connectivity for me		
Emotional/Routine	4	I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) while I exercise	It's easy to achieve the goal of accessing music through on demand platforms (is part of young Millennial's routine).	The rewards of listening to music through on demand platforms are emotional: feeling happier, relaxed and up-to-date.
	5	I feel happier when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	6	If I want to feel relaxed, I often listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	7	Listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) is part of my routine		
	8	I feel I am up-to-date with new releases when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)		
	9	I think listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) has high quality		
Experience	10	I go to the movie theater due to the high quality of image it provides	It requires some effort to achieve the goal of going to the movie theater.	The rewards of going to the movie theater are emotional, and a combination of factors that result in a pleasant experience.
	11	I go to the movie theater because I love movies		
	12	I go to the movie theater when I want to spend time with someone I like		
	13	I like to watch new releases at the movie theater because of the experience of going		
Information/Connectivity	14	I go to the movie theater because I do not like to wait for the movie to be released in other platforms (for instance, NOW, Apple TV, Youtube, etc)	It's easy to achieve the goal of using social media.	The reward of using social media is to get access to information about different topics, and feeling connected to information.
	15	I like to search for celebrities and/or influencers through social media		
	16	I usually get information about events through social media		
	17	I usually get information about travelling through social media		
Pay TV as Entertainment Choice	18	I usually get information about new places to go through social media	To achieve the goal of watching pay TV it requires a specific stimulation.	The reward of watching Pay TV is getting entertained, and feeling up-to-date with series and movies.
	19	What interests me about payed TV is the entertainment it provides		
	20	By watching payed TV I feel I can keep up-to-date with series and movies		
	21	I don't watch payed TV		

This final table of the expectancy theory applied to the model it is important because it represents the true contribution of this research to the managing decisions targeting young millennials. For instance, if considering that young millennials expect to be rewarded with an emotional and pleasant experience by going to the movie theater, companies can consider targeting their managing decisions not only at movie theaters but also where young millennials can get the same rewards, such as partnering with platforms that sell memorable experiences (for example, Airbnb).

Another relevant example to be highlighted is the reward expected for watching pay TV. Young millennials expect not only to get entertained but also to feel up-to-date with series and movies. By taking this into consideration, on demand platforms such as Netflix and Amazon Prime can be considered platforms that offer the same type rewards, and thus relevant for companies that want to better target their decisions within young millennials.

This research also found out that the rewards of using social media by young millennials can be multiple: to get entertained easily, communicating fastly, keeping up-to-date with friends' and family's lives, getting information about different topics and feeling connected to information. With that in mind, we can think of not only social media platforms such as Instagram, WhatsApp and Facebook but also platforms such as Google.

Lastly, this research shows that on demand music platforms offer emotional rewards to the group studied: they feel happier, relaxed and up-to-date. If thinking out of the box, places where young millennials can possibly find the same pleasant and emotional rewards are at restaurants, bars and clubs.

The examples of other platforms and places to be targeted by the companies' managing decisions towards young millennials are only a form of showing how this theory is relevant to this research. In fact, there are multiple other possibilities for companies targeting their decisions towards young millennials, and understanding their goals and expected rewards can bring positive insights to a company that is struggling on this matter.

It is clear that this study targets a small number of places and types of online platforms, and they should be considered when facing a managing issue towards young millennials. But if we consider Vroom's theory and the rewards expected to achieve such motivations by the group, it also makes sense to keep in mind only the rewards and adequate them to the company's purpose.

### **6.3 Extended-Self Theory Applied to the Model**

As well as the expectancy theory, the extended-self theory can explain part of the scale developed in this research and help understanding its consequences towards young millennials.

Differently to the expectancy theory, the extended-self theory is not applied during the scale development but actually when it is in its final form. This happens because Belk's theory proposes different dimensions of the digital era and it makes more sense to apply

them directly to the final form of the scale in order to fully understand the motivations studied from the young millennials.

Since Belk's theory of the extended-self in this research is mainly about the digital era, there are three from the five factors of the final scale model that can be applied to the theory: 'Easy Entertainment', 'Emotional/Routine' and 'Information/Connectivity'.

### **6.3.1 Easy Entertainment**

The first one, 'Easy Entertainment', has clear insights to some of Belk's dimensions, such as Dematerialization, Re-embodiment, Sharing and Distributed Memory. The virtual interactions aspects of Dematerialization can be justified with the indicators '*Social media (like Facebook, Instagram, Twitter, WhatsApp e etc.) allows me to keep up-to-date with my friends and family's lives*' and '*Social media allows fast communication and easy connectivity for me*'. These virtual interactions can express young millennials' personalities and discover other people's personalities virtually.

The Re-embodiment dimension is about the avatars and profiles created by the user to access social media, that can either reflect the reality or not, in a way that the user feels safe and anonymous. These avatars and profiles give form to a virtual profile, which is also a way of extended self.

Sharing is clearly one aspect of social media and consequently can be related to the 'Easy Entertainment' factor; since one of its indicators is '*I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained*'. A big part of using social media is about sharing pictures, posts and comments with other people, which can extend to creating your own personality online.

Distributed Memory can be related to the 'Easy Entertainment' factor in a way that users of these platforms can access past interactions and revive past events. Some platforms, such as Facebook, reminds the user everyday about past posts, photos, friend's connections and etc. in a way to encourage users to continue with the interactions nowadays. This ability of having access to your old memories digitally is another way of extend young millennials' personality online.

### 6.3.2 Emotional/Routine

Although the ‘Emotional/Routine’ factor is related to on demand music platforms in its indicators, there are only few Belk’s digital dimensions to be related to: Dematerialization, Re-embodiment and Co-construction of Self.

The Dematerialization and Re-embodiment are about the creation of a profile and expressing your personality through music, as well as discovering what other people is listening to. Throughout the indicators of this factor, it is possible to understand that the interactions among on demand music platforms can be very emotional, because young millennials can feel happy and/or relaxed when interacting at such platforms. Some indicators to that are: *‘I feel happier when I listen to music through On demand plataforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)’* and *‘If I want to feel relaxed, I often listen to music through On demand plataforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc)’*. These emotional expressions show that there is a high level of attachment from young millennials to these digital platforms and thus can represent a way of incorporating them as part of their own personalities. Some indicators that can explain that are: *‘I listen to music through On demand plataforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) while I exercise’, , ‘Listening to music through On demand plataforms (for instance, Spotify, Deezer, Claro Música, TIMmusic, etc) is part of my routine’*.

Co-construction of Self, in this case, is about feeling up-to-date when using on demand music platforms. The communities inside the platform, such as albums, singer’s profile and playlists can create either a desired or undesired aggregate extended self.

### 6.3.3 Information/Connectivity

The last factor that can be applied to the extended-self theory is ‘Information/Connectivity’. Dematerialization, Re-embodiment and Sharing are the digital dimensions proposed by Belk (2013) that can be related to the factor.



Dematerialization and Re-embodiment have the same meaning as the 'Easy Entertainment' factor given that they both are about social media and there is a need of creating an avatar/profile to interact with others through the platform.

The main difference in this factor is the fact that it is about young millennials going after information about celebrities/influencers, events, travelling and new places to go through social media. The Sharing dimension plays an important role because it is due to people sharing information of their personal lives that these indicators can happen. Thus, the possibilities of digital sharing online foster the feeling of community and aggregate the sense of self.

## 7. CONCLUSION

The main objective of this research was to answer the question “What are the motivations that make young millennials search for entertainment and information in different sources?” in order to contribute to the current literature regarding the millennial generation. Additionally, this research aims to help companies that need to make managing level decisions towards young millennials.

Briefly, it is possible to say that this research answered the research question above by developing a reliable motivational scale that assesses five different motivational aspects of young millennials regarding the search for entertainment and information: ‘Easy Entertainment’, ‘Emotional/Routine’, ‘Experience’, ‘Information/Connectivity’ and ‘Pay TV as Entertainment Choice’.

Table 18 shows the five motivational aspects and their respective rewards expected by young millennials, which were extensively validated throughout this research by quantitative analysis (Exploratory Factor Analysis and Confirmatory Factor Analysis) and qualitative analysis (expectancy theory, extended self theory, and hedonic and utilitarian consumption concepts). Hence, if knowing what are the expectations coming from young millennials to search for entertainment and information, companies can place their managing decisions targeting this group of people more precisely and assertively.

Table 18.

### *Rewards Expected by Motivational Aspect of Young Millennials*

Motivational Aspect	Rewards Expected by Young Millennials
Easy Entertainment	Get entertained easily, communicating fastly and keeping up-to-date with friends' and family's lives.
Emotional/Routine	Emotional rewards: feeling happier, relaxed and up-to-date.
Experience	Emotional rewards together with a combination of factors that result in a pleasant experience.
Information/Connectivity	To get access to information about different topics, and feeling connected to information.
Pay TV as Entertainment Choice	Get entertained, and feeling up-to-date with series and movies.

In short, this research can affirm that young millennials search for entertainment and information in different sources because they look for different rewards depending on what they are looking for. To illustrate that, by looking into Table 18 we can say that when a source of entertainment and/or information offers what young millennials are expecting as rewards, taking into consideration each motivational aspect as the source offer goal, there is a higher chance of being assertive when targeting young millennials.

## **7.1 Limitations**

Even though this research focused extensively in enhancing the scale through quantitative and qualitative analyzes, always taking into consideration the already existing literature review of the topic, there are some caveats to consider about the limitations of this research.

First of all, since the focus of this research was young millennials (people born between 1990 and 1996), one relevant limitation is the lack of academic literature devoted to this range of people. Since most researchers prefer to consider the whole generation of millennials, there is still a need of exploring the younger and most relevant part of the generation economically. Therefore, this research adopted an exploratory view on this subjective.

Also, as stated before in this research, although there are some limitations of using the convenience sampling (for instance, there is a risk of not representing the entire population and generalizing the results obtained), when using the analytical generalization instead of the statistical generalization, it does not draw inferences from data to population and consequently it is more acceptable to use the convenience sample. In fact, the analytical generalization compares the results of a case study to a previously developed theory (Yin, 2010); hence it does not focus on quantification of variables but on the understanding of variables' relationship in order to explain a motivational mechanism.

Lastly, after doing a demographic analysis of the respondent's characteristics, it was found that there are some aspects to be considered in future researches. For instance, it

was found that gender could influence how young millennials search for celebrities, influencers, and information about events, travelling and new places through social media. Also, it was analyzed that family average income can influence how young millennials interact with on demand platforms. But, it is important to highlight that the comprehension of these subjects is something to be studied in future researches and should not be taken as a confirmatory fact of this present research.

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## APPENDIX

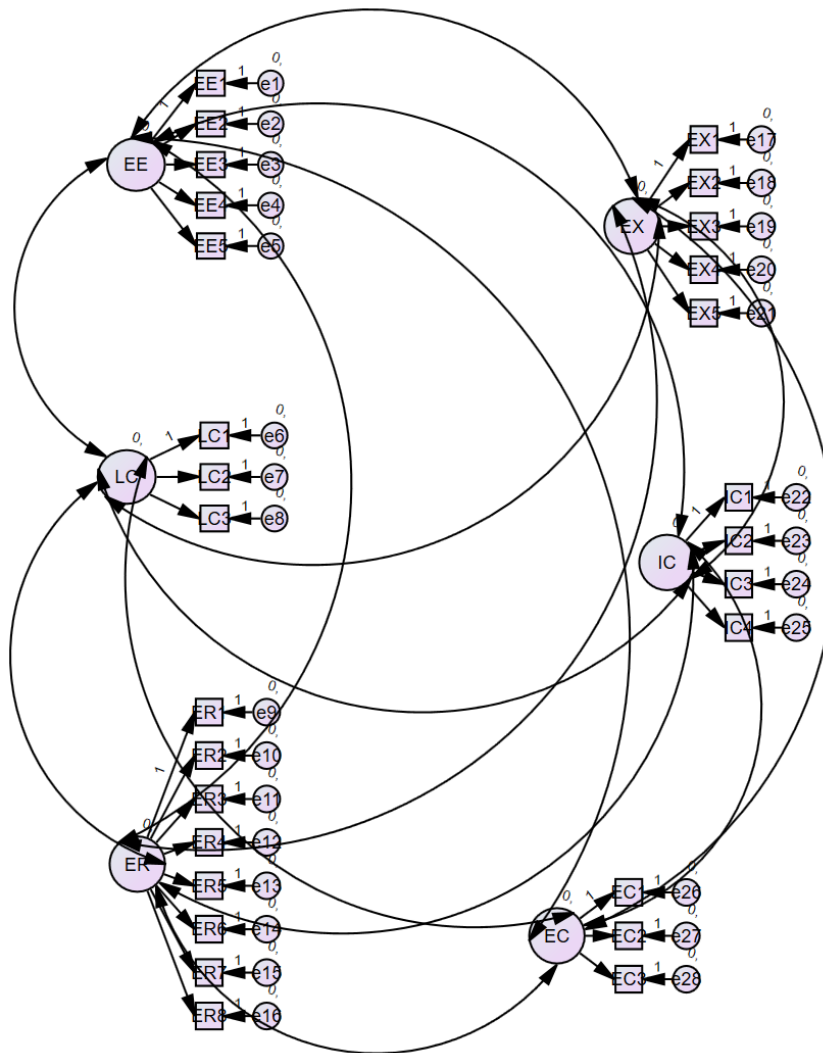
### Appendix A – Qualitative Interview Protocol

Questions	Justification based on the Literature Review
Are you considered young Millennial (was born between 1990 and 1996)?	The objective of this research is to focus on young Millennials due to the lack of literature on this particular group of people.
1. What are the motivations that make you access Social Media (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat and Instagram)?	<p>According to the Pew Research Center (2010), 75% of Millennials have a profile on a social network site.</p> <p>Millennials' usage of social media is more frequent than other consumers' usage (Pew Research Center, 2010).</p> <p>81% of Millennials use Facebook at least weekly compared to 66% of non-Millennials (Verizon, 2014).</p> <p>According to the American Press Institute (2015), in 2010 Millennials regularly keep up with news and information online and, on average, Millennials get their news from more than three social platforms, including YouTube (83%) and Instagram (50%).</p> <p>36% of Millennials use only digital news and 6% use both TV and digital news as their source of information (Nielsen, 2015).</p> <p>"Millennials are tech savvy and consult blogs, company websites, and professional review sites to help them make decisions. They use social media channels to stay informed about what their social circle is doing" (Evry, n/d, p. 15).</p>
2. What are the motivations that make you access Open TV? 3. What are the motivations that make you access Pay TV?	<p>Watch TV is the first ranked interest of Millennials during leisure time, according to Verizon (2014).</p> <p>Millennials are least likely to have watched an hour of television in the previous hour (Pew Research Center, 2010).</p> <p>Nielsen (2015) agrees that watch TV is the preferred spare-time activity among 31% of Millennials.</p> <p>According to the Pew Research Center (2010), 65% of Millennials use TV to get their national and international news.</p> <p>A study from the Consumer Technology Association (2017) says that among people born between 1983 and 1999, 35% spend their TV time on streaming services like Netflix or on-demand video from pay TV.</p>
4. What are the motivations that make you go to the Movie Theater?	<p>Nielsen (2015) agrees that connecting with friends and family is the fourth preferred spare-time activity among 20% of Millennials.</p> <p>Although 67% of Millennials pay for between one and three streaming services (Morning Consult, 2017), movie theaters still bring something that Millennials crave: an immersive experience (Forbes, 2017).</p> <p>According to National Cine Media (n/d), members of this generation are 10% more likely to claim movies as a passion.</p>
5. What are the motivations that make you access On demand video platforms (Netflix, Amazon Video e Hulu)?	<p>A study from the Consumer Technology Association (2017) says that among people born between 1983 and 1999, 35% spend their TV time on streaming services like Netflix or on-demand video from pay TV.</p> <p>According to Verizon (2014), 54% of Millennials tend to know what they want to watch and go right to it.</p>
6. What are the motivations that make you access On demand music platforms (YouTube, NetEase, SoundCloud e Spotify)?	<p>Verizon (2014) says that listening to music is the second-ranked Millennials' interest during leisure time.</p> <p>The Global Web Index (2017) found that mobile is the go-to device for Millennials' entertainment when compared to desktops and laptops. Among the activities from the study, we can highlight: watched video clip, used music streaming service, listened to online radio station and listened or watched a podcast.</p>

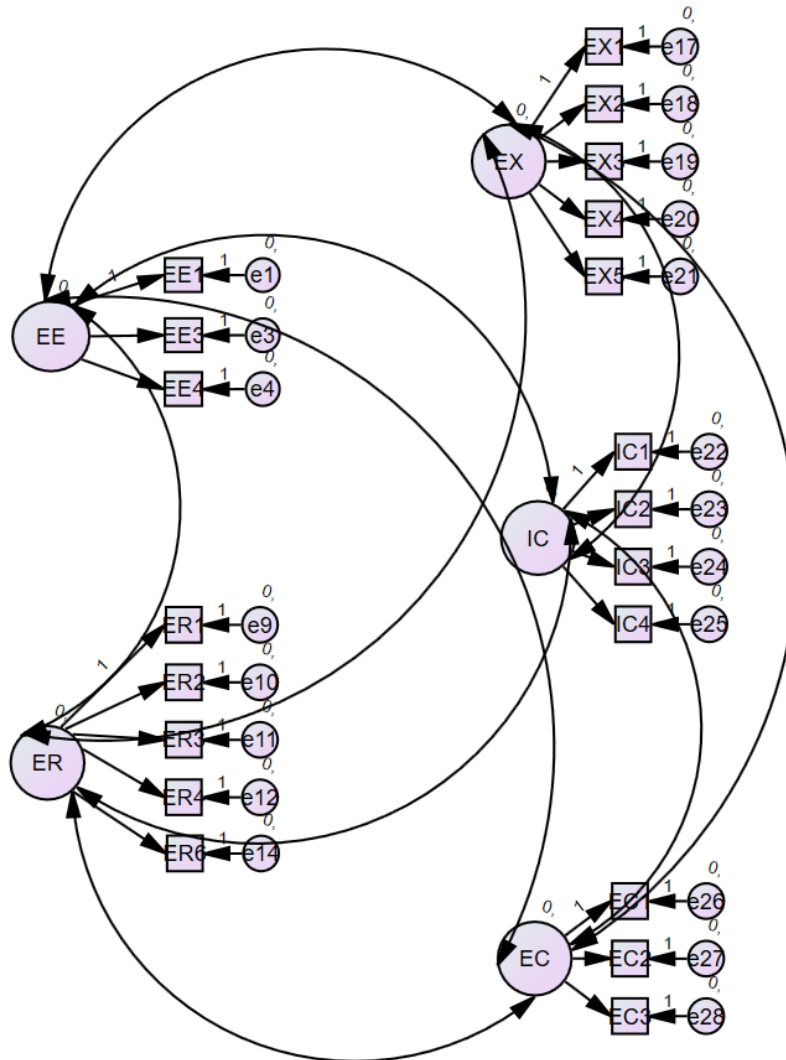
## Appendix B – First Item-Trimming Procedure For The Scale Development

Latent Factor	No.	Indicator	Classification	Justification	New Indicator
Emotional	1	Social media allows me to keep in touch with friends and family	Modified	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to include examples of social media platforms and modify the phrase "keep in touch with friends and family" to "keep up-to-date with friends' and family's lives", which is more omnibus to the young Millennial understanding of connecting with people through social media.	Social media (like Facebook, Instagram, Twitter, WhatsApp etc) allows me to keep up-to-date with my friends' and family's lives
	2	I go to the movie theater because I love movies	Kept the same	N/A	N/A
	3	I go to the movie theater when I want to spend time with someone I like	Kept the same	N/A	N/A
	4	I feel relaxed when I watch programs at on demand platforms	Modified	There is not a statistical problem with this item, but due to the modification of other items and the perceived need (through the literature review of this research) of giving examples of on demand platforms to help young Millennials understand the indicators, this item was slightly modified.	I feel relaxed when I watch programs at on demand platforms (for instance, Netflix, NOW, Apple TV, etc)
	5	Listening to music through on demand platforms is part of my routine	Modified	Same as item 4.	Listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TlMmusic, etc)
Feeling up-to-date	6	I feel more concentrated when I listen to music through on demand platforms	Modified	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to include examples of on demand music platforms and better explain the given sentence to help its understanding.	I feel more concentrated to do other activities when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TlMmusic, etc)
	7	I feel happier when I listen to music through on demand platforms	Kept the same	N/A	N/A
	8	I feel I am up-to-date on the news when I'm using social media	Removed	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to remove this item because there is already an indicator that express the same desired content from this one (items number 15, 16 and 17).	N/A
	9	I like to search for celebrities and/or influencers through social media	Kept the same	N/A	N/A
	10	By watching played TV I feel I can keep up-to-date with series and movies	Kept the same	N/A	N/A
Feeling up-to-date	11	I go to the movie theater to keep up with franchises I like	Modified	Based on the statistical analysis, this is an item that needs to be modified to better fit the model. Based on the literature review and the composition of the indicators, the author decided to modify it in order to fit its findings regarding the motivation of Millennials of going to the movie theater nowadays. Additionally, examples of on demand platforms were also added to this item.	I go to the movie theater because I do not like to wait for the movie to be released in other platforms (for instance, NOW, Apple TV, Youtube, etc)
	12	I like to watch new releases at the movie theater because of the experience of going	Kept the same	N/A	N/A
	13	I feel I am up-to-date with new releases when I listen to music through on demand platforms	Modified	Same as item 4.	I feel I am up-to-date with new releases when I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TlMmusic, etc)
	14	In general, I use social media to search for different informative content	Removed	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to remove this item because there were already other indicators (items number 15, 16 and 17) that express the same desired content for this one.	N/A
	15	I usually get information about travelling through social media	Kept the same	N/A	N/A
Information	16	I usually get information about events through social media	Kept the same	N/A	N/A
	17	I usually get information about new places to go through social media	Kept the same	N/A	N/A
	18	Social media allow fast communication and easy connectivity for me	Kept the same	N/A	N/A
	19	I go to the movie theater due to the high quality of image it provides	Kept the same	N/A	N/A
	20	I use on demand platforms because it's easy to find what I want to watch	Modified	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to implement the sentence to enhance the respondent understanding of the topic, also adding examples of on demand platforms.	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) because I can quickly and easily find what I want to watch
Speed, quality and variety	21	I use on demand platforms due to the high variety of series available	Modified	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to transform items 21 and 22 into one, that uses the word "content" instead of the word "series", also adding examples of on demand platforms.	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) due to the variety of content available
	22	I use on demand platforms due to the high variety of movies available	Modified	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to transform items 21 and 22 into one, that uses the word "content" instead of the word "series", also adding examples of on demand platforms.	I use on demand platforms (for instance, Netflix, NOW, Apple TV, etc) due to the variety of content available
	23	I think listening to music through on demand platforms is easy	Removed	Based on the statistical analysis, this is an item that needs to be modified to better fit the model. Based on the literature review and the composition of the indicators, the author decided to remove it because it did not bring relevant contribution based mostly on the literature findings of the research. The aspect of the platform being "easy" is not relevant in the already existing literature about the topic.	N/A
	24	I think listening to music through on demand platforms has high quality	Modified	Same as item 4.	I think listening to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TlMmusic, etc) has high quality
	25	I only watch open TV when there is no other option available at the moment	Kept the same	N/A	N/A
Don't use/Only option	26	I don't watch open TV	Kept the same	N/A	N/A
	27	I don't watch open TV for a specific reason	Kept the same	N/A	N/A
	28	I don't watch open TV	Kept the same	N/A	N/A
	29	I use social media to get entertainment	Modified	Based on the statistical analysis, this is a problematic item that needs a modification. Based on the literature review and the composition of the indicators, the author decided to slightly modify the sentence and include examples of on social media platforms and better explain the given sentence to help its understanding.	I use social media (like Facebook, Instagram, Twitter, Snapchat, WhatsApp, etc) when I want to be entertained
	30	What interests me about played TV is the entertainment it provides	Kept the same	N/A	N/A
Leisure	31	I listen to music through on demand platforms while I exercise	Modified	Same as item 4.	I listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TlMmusic, etc) while I exercise
	32	I listen to music through on demand platforms while I drive	Removed	Based on the statistical analysis, this is an item that needs to be modified to better fit the model. Based on the literature review and the composition of the indicators, the author decided to remove it because it did not bring relevant contribution based mostly on the literature findings of this research.	N/A
	33	If I want to feel relaxed, I often listen to music through on demand platforms	Modified	Same as item 4.	If I want to feel relaxed, I often listen to music through on demand platforms (for instance, Spotify, Deezer, Claro Música, TlMmusic, etc)
	34	I use music on on demand platforms to listen to specific playlists	Removed	Based on the statistical analysis, this is an item that needs to be modified to better fit the model. Based on the literature review and the composition of the indicators, the author decided to remove it because it did not bring relevant contribution based mostly on the literature findings of the research. The aspect of listening to specific playlists on on demand music platforms it is not relevant throughout the literature findings of this research.	N/A

# **Appendix C - First Design for the Confirmatory Factor Analysis**



# **Appendix D - Final Design for the Confirmatory Factor Analysis**



## Appendix E - Adjustments For Adequation of The Model

Adjustment	Description	Justification
1	Correlation between the factor "Pay TV as Entertainment Choice" and factor "Emotional/Routine" was removed. Item ER8 (indicator of factor "Emotional/Routine") was removed.	Low correlation between the factors "Pay TV as Entertainment Choice" and "Emotional/Routine". High number of errors for ER8 and the standardized regression weight was too low (.340). This item was previously predicted as a problem for the scale because it was the only item for the 8th factor in the EFA.
2	Factor "Pay TV as Entertainment Choice" was completely removed.	Standardized regression weight for the whole factor was lower than 0.5.
3	Item ER7 (indicator for the factor "Emotional/Routine") was removed.	Standardized regression weight was too low (0.469).
4	Item EE2 (indicator for the factor "Easy Entertainment") was removed.	Standardized regression weight was too low (0.494).
5	Item ER5 (indicator for the factor "Emotional/Routine") was removed.	Standardized regression weight was too low (0.496), and there was a high number of error for this indicator.
6	Item EE5 (indicator for the factor "Easy Entertainment") was removed.	Standardized regression weight was too low (0.391).

**Appendix F – Model Fit After Adjustments of The Model**

<b>Adjustment</b>	<b>Model Fit After Adjustments</b>			
	<b>RFI</b>	<b>IFI</b>	<b>TLI</b>	<b>CFI</b>
<b>1</b>	0.703	0.845	0.821	0.842
<b>2</b>	0.745	0.872	0.852	0.870
<b>3</b>	0.751	0.875	0.854	0.873
<b>4</b>	0.777	0.898	0.880	0.897
<b>5</b>	0.805	0.824	0.909	0.923
<b>6</b>	0.827	0.929	0.929	0.940



## Appendix G – Anova Table For Factor ‘Easy Entertainment’ Applied to Family Average Income

Anova: Fator Único

### RESUMO

<i>Grupo</i>	<i>Contagem</i>	<i>Soma</i>	<i>Média</i>	<i>Variância</i>
20 ou mais R\$	54	1,43743423	0,026619152	0,936097622
10 a 20 R\$	49	-9,599405968	-0,195906244	0,668358932
4 a 10 R\$	117	1,499476685	0,01281604	1,031857902
Até 4 R\$	87	6,662495053	0,076580403	1,187927906

### ANOVA

<i>Fonte da Variação</i>	<i>SQ</i>	<i>gl</i>	<i>MQ</i>	<i>F</i>	<i>valor-P</i>	<i>F<sub>crítico</sub></i>
Entre grupos	2,44828076	3	0,816093587	0,814610299	0,486593395	2,6344038
Dentro dos grupos	303,5517192	303	1,001820856			
Total	306	306				

## Appendix H – Anova Table For Factor ‘Emotional/Routine’ Applied to Family Average Income

Anova: Fator Único

### RESUMO

<i>Grupo</i>	<i>Contagem</i>	<i>Soma</i>	<i>Média</i>	<i>Variância</i>
20 ou mais R	54	-14,89484971	-0,27583055	0,562118858
10 a 20 R	49	-10,99240218	-0,224334738	0,501705155
4 a 10 R	117	4,991038269	0,042658447	1,070614824
Até 4 R	87	20,89621363	0,240186364	1,350327973

### ANOVA

<i>Fonte da Variação</i>	<i>SQ</i>	<i>gl</i>	<i>MQ</i>	<i>F</i>	<i>valor-P</i>	<i>F-crítico</i>
Entre grupos	11,80632776	3	3,935442588	4,053245249	0,76%	2,6344038
Dentro dos grupos	294,1936722	303	0,970936212			
Total	306	306				

## Appendix I – Anova Table For Factor ‘Experience’ Applied to Family Average Income

Anova: Fator Único

### RESUMO

Grupo	Contagem	Soma	Média	Variância
20 ou mais EX	54	3,478551187	0,064417615	0,960213031
10 a 20 EX	49	-8,361495521	-0,170642766	0,797341902
4 a 10 EX	117	9,577228526	0,081856654	1,124945047
Até 4 EX	87	-4,694284192	-0,05395729	0,972726898

### ANOVA

Fonte da Variação	SQ	gl	MQ	F	valor-P	F crítico
Entre Grupos	2,688159425	3	0,896053142	0,895131893	0,443984373	2,6344038
Dentro dos Grupos	303,3118406	303	1,001029177			
Total	306	306				

## Appendix J – Anova Table For Factor ‘Information/Connectivity’ Applied to Family Average Income

Anova: Fator Único

### RESUMO

<i>Grupo</i>	<i>Contagem</i>	<i>Soma</i>	<i>Média</i>	<i>Variância</i>
20 ou mais IC	54	1,361606195	0,02521493	1,090134122
10 a 20 IC	49	2,442356744	0,049844015	0,830490024
4 a 10 IC	117	-14,4658702	-0,123639916	0,754622621
Até 4 IC	87	10,66190726	0,122550658	1,367115046

### ANOVA

<i>Fonte da Variação</i>	<i>SQ</i>	<i>gl</i>	<i>MQ</i>	<i>F</i>	<i>valor-P</i>	<i>F<sub>crítico</sub></i>
Entre grupos	3,251252402	3	1,083750801	1,08465021	0,355806843	2,6344038
Dentro dos grupos	302,7487476	303	0,999170784			
Total	306	306				

## Appendix K – Anova Table For Factor ‘Pay TV as Entertainment Choice’ Applied to Family Average Income

Anova: Fator Único

### RESUMO

<i>Grupo</i>	<i>Contagem</i>	<i>Soma</i>	<i>Média</i>	<i>Variância</i>
20 ou mais PTV	54	-4,760044386	-0,08814897	0,907538951
10 a 20 PTV	49	0,079320561	0,001618787	1,020207722
4 a 10 PTV	117	-6,221832675	-0,053178057	1,046839081
Até 4 PTV	87	10,9025565	0,125316741	0,992793865

### ANOVA

<i>Fonte da Variação</i>	<i>SQ</i>	<i>gl</i>	<i>MQ</i>	<i>F</i>	<i>valor-P</i>	<i>F<sub>crítico</sub></i>
Entre grupos	2,11685924	3	0,705619747	0,703569085	0,550527446	2,6344038
Dentro dos grupos	303,8831408	303	1,002914656			
Total	306	306				

## **Appendix L – Qualitative Interviews Transcriptions in Brazilian Portuguese**

### **Entrevistado 1**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Acho que o principal motivo é o contato com outras pessoas. Eu uso WhatsApp todos os dias, o dia todo. Uso Facebook quando quero falar com alguém pelo feed, ou comentar em uma foto, dar like e tal. Mas também uso esses aplicativos para buscar conteúdo para ler, notícias, quando não tenho o que fazer (...) E também se quero ver algo legal, para dar risada ou só para ver o que está acontecendo com as pessoas da minha rede.

**Entrevistador:** Entendi. E quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Nossa, eu quase nunca assisto TV no geral. Acho que só assisto TV aberta para ver notícias tipo no Jornal Nacional, mas também é bem raro isso acontecer.

**Entrevistador:** E quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Então, como eu não assisto muito TV, acabo não acessando TV paga também. Mas quando assisto TV paga é para buscar entretenimento, tipo um programa na GNT, multishow, um filme no telecine.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Eu vou bastante no cinema, gosto de ir para assistir filmes novos e lançamentos... Blockbusters, sabe? Acho que só por isso. (...) Ah e também eu gosto da experiência, comprar pipoca, refrigerante, ir com amigos e família.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Acho que assistir seriados e filmes no geral. Tipo no fim de semana, ou a noite antes de dormir.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Youtube eu assisto videos ou clipes de músicas quando estou fazendo exercicios fisicos, e spotify para passar o tempo no caminho de um lugar para o outro, ou na academia também.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 2**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Para me atualizar sobre pessoas que eu conheço pessoalmente, me atualizar sobre celebridade que admiro, sobre notícias. Também sigo algumas influenciadoras e gosto de ver o que elas estão fazendo, viagens delas e produtos que estão usando.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Eu não assisto TV aberta normalmente, só quando não tenho outra opção mesmo.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Eu só acesso TV paga para dar uma olhada para ver o que está passando, se tem algo interessante... Caso não tenha eu vou para o Netflix.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Vou no cinema por conta da experiência, porque tem melhor qualidade de imagem.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Primeiro pela facilidade de navegação. E depois porque tenho certeza que o conteúdo que eu gosto está lá sempre, ao contrário dos canais de TV. E claro, a gama de filmes e séries é super diversa e atende os meus interesses.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Facilidade de acessar o conteúdo. Não é preciso fazer download de músicas, o que é muito trabalhoso. E nunca senti falta de nenhum artista que ouço nessas plataformas, sempre é muito completo, a qualidade da transmissão é boa e a navegação nos APPs também.

**Entrevistador:** Obrigada por responder as perguntas.



**Entrevistado 3**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Hoje em dia eu só uso para combinar eventos e para manter o contato com parentes e amigos.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** TV aberta? Acho que só para me informar, através de jornais.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** TV paga eu assito para acompanhar séries de TV e assistir filmes de graça.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Eu vou no cinema para acompanhar franquias que eu admiro e para passar tempo com alguém que eu gosto.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Para assistir filmes e series no meu tempo livre, e sem me esforçar muito.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Se eu quero conhecer musicas novas, e também a facilidade para encontrar playlists para uma festa ou churrasco, porque eu só deixo tocando e não me preocupo em ficar mudando de musica, ou se esta ruim.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 4**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Ler notícias, ver fotos de amigos, de celebridades, ver vídeos sobre assuntos que me interessam.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Não acesso TV aberta.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Também não acesso TV paga.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Assistir lançamentos ou filmes que eu acho melhor assistir tendo a experiência do cinema, com qualidade de imagem, tela grande, etc.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Eu assisto netflix para ver séries, filmes, conteúdo próprio deles.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Ouvir músicas com facilidade principalmente. Também para baixar novas músicas e ver as playlists dos meus amigos.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 5**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** A comunicação com a minha família e meus amigos é feita principalmente por esses aplicativos. Também gosto de me atualizar sobre o que está acontecendo no mundo e na vida deles, buscar informação sobre lugares, viagens, para depois conhecer.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Eu não assisto TV.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Também não assisto.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Eu amo a experiência de assistir filme no cinema. Amo som alto, tela enorme, sala escura, pipoca.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Só assisto filme no netflix quando meu namorado me chama para ver alguma coisa no nosso tempo livre. Fora isso, não sou a maior entusiasta de netflix.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Música faz parte da minha rotina. Eu adoro escutar música para estudar, ler, passar o dia trabalhando, tomar banho... Literalmente em todas as horas do meu dia. Isso me faz sentir mais feliz, motivada, sabe? Parece que consegue alinhar como me sinto no momento que estou fazendo alguma coisa.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 6**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Principalmente para ver os eventos acontecendo no final de semana e consequentemente para saber o que meus amigos estão fazendo.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Só assisto TV aberta para ver algum jogo, tipo de futebol ou basquete.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** TV paga só assisto algum filme, tipo no telecine.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Por conta da qualidade do som e imagem. Mas não amo cinema, só vou quando é algum lançamento que quero muito assistir.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Facilidade de assistir filmes e séries, e a gama de opções disponíveis.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Para ter acesso às músicas e assistir videos interessantes.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 7**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** A comunicação rápida, ágil e o divertimento, me entreter.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Não acesso TV aberta.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Não acesso TV paga.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Meu amor por filmes. Sempre gostei de filmes e agora mais velha continuo amando e sempre vou ao cinema.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Quando quero relaxar, coloco uma série ou um filme e assisto.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Fico mais concentrada no trabalho ouvindo musica, e em casa quando quero relaxar.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 8**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Lazer. E manter contato com amigos que já não convivo muito. Além de assistir coisas junto com outras pessoas.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Não vejo TV aberta.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Passar o tempo na hora do jantar, ver programas ou canais específicos. Por exemplo master chef ou canal chef tv que vou para dar umas risadas.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Assistir filmes com qualidade superior, experiencia pipoca com bebida, e sair de casa no geral. Estar com outras pessoas e amigos.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Curiosidade por programas ou filmes. Não sou muito assíduo.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Por conveniência. Ando muito então preciso de um passa-tempo, ou quando vou na academia.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 9**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Conversas de trabalho, vídeos com conteúdo de trabalho ou curiosidades, relacionamento com amigos e familiares, dicas de lojas e restaurantes, notícias de jornais e eventos.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Só assisto jornal na TV aberta.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Jornais tipo globo news, filmes e séries.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Uma boa companhia e um filme muito interessante.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Pela facilidade de assistir os conteúdos sem precisar sair de casa.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Essas plataformas estão sempre atualizadas com os lançamentos das músicas, o que eu gosto e também posso ver os clipes.

**Entrevistador:** Obrigada por responder as perguntas.

**Entrevistado 10**

**Entrevistador:** Boa tarde, hoje eu vou fazer 6 perguntas relacionadas ao meu trabalho e gostaria que você respondesse o mais detalhado possível para que eu possa entender sua opinião sobre os temas a seguir. Vamos a pergunta 1. Quais os principais motivos que te fazem acessar Mídias Sociais (Facebook, YouTube, WhatsApp, Facebook Messenger, WeChat e Instagram)?

**Entrevistado:** Praticidade e fácil conectividade, todo mundo está nessas redes e é possível acompanhar notícias de conhecidos dentro delas.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Aberta?

**Entrevistado:** Se meus pais estão assistindo na sala eu ouço ou assisto junto, se for um programa interessante.

**Entrevistador:** Quais os principais motivos que te fazem acessar a TV Paga?

**Entrevistado:** Mesma coisa de TV aberta, não fico diferenciando se é programa de TV paga ou aberta, só vou assistir se me interesse.

**Entrevistador:** Quais os principais motivos que te fazem ir ao Cinema?

**Entrevistado:** Se for um filme muito bom, ou um convite de amigos ou família.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Vídeo On Demand (Netflix, Amazon Video e Hulu)?

**Entrevistado:** Praticidade e vontade de acompanhar a série ou assistir um filme para lazer, passar o tempo livre.

**Entrevistador:** Quais os principais motivos que te fazem acessar Plataformas de Música On Demand (YouTube, NetEase, SoundCloud e Spotify)?

**Entrevistado:** Praticidade, portabilidade e facilidade de acesso e uso no geral.

**Entrevistador:** Obrigada por responder as perguntas.