



# ***PROGRAMMING HANDBOOK***



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## Additional Resources

Welcome to the Programming Handbook - a comprehensive collection of programming related information to help a program director do his/her job. This handbook is intended to be a collection of Arbitron information specifically geared towards radio programming professionals. Much of the information contained here is available in other Arbitron publications. This handbook is an attempt to organize programming specific information into a single, indexed document.

Additionally, Arbitron produces other publications and has other resources to help Program Directors.

- **Online**, frequent updates and information is published at:

[www.ArbitronRadio.com](http://www.ArbitronRadio.com)

In addition, Arbitron provides online training including the online courses Arbitron 101 and Programming 101 by visiting the Arbitron Training and Support Center at:

[www.ArbitronTraining.com](http://www.ArbitronTraining.com)

- **By Phone:**

Customer Service Consultants are available to assist you with software and answer any questions 24/7 by phoning the Customer Service Hotline : **1-800-543-7300**

- **PD Seminars**

PD seminars are held several times a year in various locations providing PD oriented training. To locate the next seminar, go to [www.ArbitronRadio.com](http://www.ArbitronRadio.com) and click *Just For PDs* on the left side of the screen for more information and registration.

- **In Person Trainings**

An Arbitron Training Specialist can visit your facility for specialized, one-on-one training. To arrange a session, contact your Arbitron Training Specialist. To find a Specialist Directory, visit [www.ArbitronRadio.com](http://www.ArbitronRadio.com) and click and On-site Training.

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## **Web Links for easy access to Arbitron Information!**

### **Check your SIP**

Since diarykeepers reference stations in many different ways, Arbitron relies on the information in your Station Information Profile (SIP) to identify diary entries. To see what Arbitron has on file for you and your competitors, [http://www.arbitron.com/radio\\_stations/station\\_information.htm](http://www.arbitron.com/radio_stations/station_information.htm)

### **See your market's new population numbers**

With the recent census updates, there's a good chance your market's population numbers have changed significantly. To see how your Spring 2002 Population Estimates compare with Fall 2001, [http://www.arbitron.com/radio\\_stations/census.htm](http://www.arbitron.com/radio_stations/census.htm)

### **Make sure your Arbitron software is up-to-date**

Confirming that you've got the latest version of Arbitron software like PD Advantage and Maximi\$er installed on your computer is crucial. To see a list of the latest version numbers for all Arbitron software, <http://www.arbitron.com/home/software.htm>

### **Learn how to program more effectively**

Increasing your understanding of your ratings--and what you can do to impact them--is the most effective thing you can do to boost your career. Get the information you need to program more effectively at a PD Seminar. To see the PD Seminar schedule, [http://www.arbitron.com/radio\\_stations/just4pds.htm](http://www.arbitron.com/radio_stations/just4pds.htm)

### **Get in touch with your Arbitron representatives**

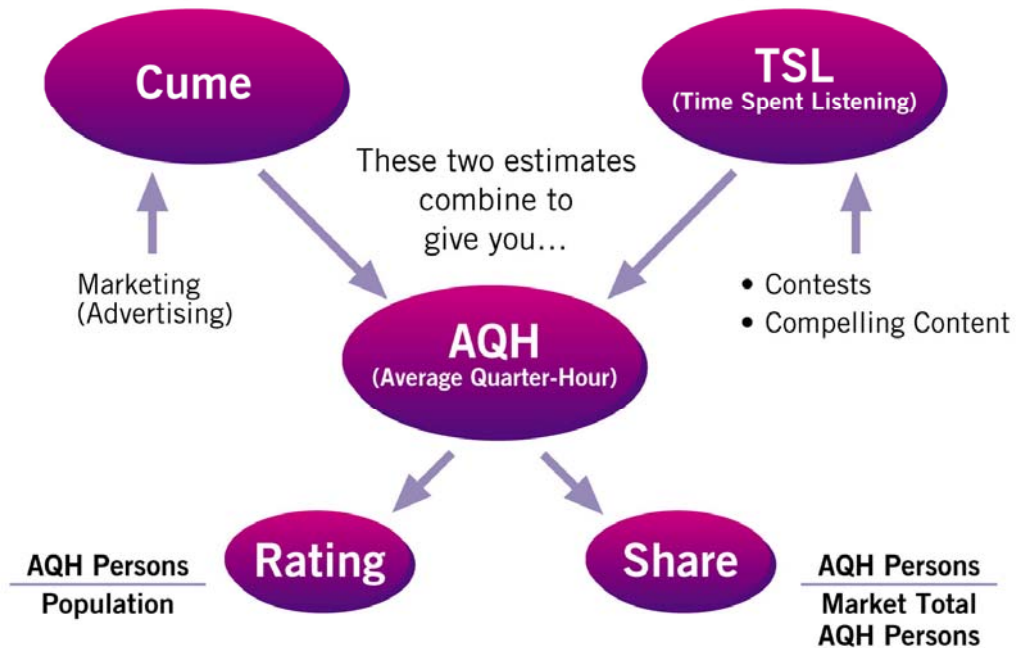
Have a question? To find the name and phone number for your market's Arbitron Account Manager and software trainer, [http://www.arbitron.com/who2call/who2call\\_radio.asp](http://www.arbitron.com/who2call/who2call_radio.asp)

The **Just for PDs** section of the Arbitron Web site. It's always loaded with news and information to help you understand ratings and program more effectively, so make a point to check it out regularly. [http://www.arbitron.com/radio\\_stations/just4pds.htm](http://www.arbitron.com/radio_stations/just4pds.htm)

## Components of Arbitron Estimates

Whom did you listen to?

How long did you listen?



### Ratings Made Simple - Understand the Process and Minimize Your Ratings Anxiety

Ratings are often a cause of anxiety for program directors. Many PDs see ratings as difficult to understand and impossible to control.

As with most things, however, the key to getting past this fear is knowledge.

The cornerstone of this knowledge is developing an understanding of how ratings are estimated. Once you understand the mechanics of the ratings process, you know what issues your station needs to address in order to maintain and improve your ratings.

#### ***What You Need To Know About the Ratings***

The ratings system is simpler to understand than you may believe. How your station does in the survey is based on two things Arbitron asks the diarykeepers to record:

1. What Station(s) they listened to during their survey week-this is the only way to get cume credit.
2. How long they listened-this is the only way you get time spent listening (TSL) credit.

The combination of cume and TSL gives you average quarter-hour (AQH) persons. It's that easy!

#### ***Using This Knowledge to Boost Your Ratings***

Once you have these basics down, you need to learn how to integrate them into the programming and marketing decisions you make every day.

Cume: This is the total number of different listeners to your station. Cume is the core

building block of your audience - before you can get people to listen longer to your station (that's TSL and it's next), you first have to get them to tune in to your station.

To understand the current state of your cume, look at your last three to five books. Is it down? Flat? Growing? If it's consistently growing, you can skip ahead and focus on your TSL.

If your cume is flat or down, you need more listeners. Marketing (advertising) is the easiest solution in this case. If you don't have or can't get the budget to advertise the way you need to, you should consider swapping promos with your co-owned sister stations in your market. Many group clusters are doing this today, since we all know the best and least expensive way to advertise is radio!

A great way to determine which sister stations to swap with is the Cume Duplication Report in MaximiSer. The report will show you what percentage of your listeners (or your non-co-owned format competitors) are already listening to your sister station. If they balk, you might want to remind them that it's better to sway those listeners to your station instead of your non-co-owned competitors'.

TSL: This number quantifies how long people tuned to your station. You should focus on TSL if you have the highest cume of any station in your format/market or can't get money to market your station.

In the past, it was believed that the best way to boost TSL was getting people to tune in at a particular time and then keeping them hooked as long as possible. With the ever-increasing pace of modern life, that approach is merely a pleasant memory for most PDs. TSL is also calculated by multiplying Tune-Ins by the Time Spent Per Tune-In – Tune-In information is found only in PD Advantage.

To boost TSL today, stations use "appointment listening." The goal here is to grab people by using benchmarks such as features, special show or contest tune-in times (e.g., 9AM, 11AM, 1PM, 3PM). These benchmarks "remind" people to come back to the station at different points during the day.

The more often a listener comes back to your station and records your station in their Arbitron diary (referred to as "tune-ins"), the better chance you will have of getting more TSL out of them (referred to as "time spent per tune-in").

Think of it this way: If you can get a listener to wake up with you on their clock radio (tune-in #1), drive to work with you on their car radio (#2), listen to you while there at work (#3), drive home from work with you on the car radio again (#4) and then tune in again before they go to sleep at night (#5), you have created five opportunities to keep them listening longer each time they tune in! And that gives you five opportunities every day to get longer TSL from that diarykeeper.

Your job now is to see which benchmarks are appropriate for your station. While each format, market and station is different, every station has a dozen ways to boost TSL.

### ***Tools for Examining Your TSL***

You can check your TSL performance by running the Programmers Package in MaximiSer. You can also view your "Tune-Ins" and "Time Spent Per Tune-In" information in PD Advantage. If your "tune-ins" are trending down (make sure it is not just a yearly "seasonal" fluctuation!), you might want to concentrate on spending your energy (and money) on an appointment marketing push. If your "time spent per tune-in" is at issue, look at your product offering and try to determine why people aren't staying with you.

## Survey Process

Radio stations, advertisers and agencies across the U.S. have relied on Arbitron's market research to evaluate America's radio listening patterns for nearly 50 years. This research, gathered through the Arbitron radio listening diary, forms the basis of the audience estimates published in Arbitron Radio Market Reports (RMR).

Although amendments have been made to the Arbitron paper diary over the years, it continues to be the most reliable means of collecting information for *both* radio stations,

THURSDAY									
	Time		Station <small>Call letters or station name Don't know? Use program name or dial setting</small>	Check (✓) one		Check (✓) one			
	Start	Stop		AM	FM	At Home	In a Car	At Work	
Early Morning <small>(from 5 AM)</small>									
Midday									
Late Afternoon									
Night									
If you didn't hear a radio today, please check here. <input type="checkbox"/>									

who need to make programming decisions, *and* advertisers and agencies, who need to figure out where to "buy".

The diarykeeper is an essential part of the Arbitron process in supporting radio advertising. Diarykeepers account for all radio listening estimates. Arbitron's centralized Interviewing Center places over five million calls every year to potential diarykeepers for participation in the Arbitron survey. On the average, nearly 75 percent of those asked consent to filling out a radio diary. This is known as the Arbitron Consent Rate.

Potential diarykeepers are first contacted by telephone and then sent the survey via mail. The Arbitron Company mails 2.6 million diaries to survey participants each year. The "Radio Diary Package" consists of the following key items:

- Seven-day radio listening diary, designed to be personally maintained by each member of the household (up to a maximum of nine persons per household) over the age of 12
- Easy-to-follow diary instructions
- Thank-you letter for participation
- Cash premium for each participant

Each diary is stamped and preaddressed for quick, effortless return to Arbitron.

The diary's seven-day format allows diarykeepers to record the essential details of each radio listening occasion. In the diary, they are asked to record:

- start and stop times
- station identifiers
- AM/FM indicators
- listening locations (home, work, car, etc.)
- whether or not they listened at all to radio that particular day

In the back of the diary, respondents are asked to provide their age, sex, employment status, city, county and zip code. In Arbitron's Qualitative Diary markets — markets where Arbitron gathers information that describes consumers' demographic, socioeconomic and lifestyle characteristics, as well as purchase intentions — 21 qualitative questions are also included at the back of the diary in order to determine the above-mentioned descriptors.

At the back of the diary, space is also provided for diarykeepers to write in comments about specific stations, announcers or programs. Completion and timely return of each diary are necessary for reliable measurement in each market.

## Working with Arbitron's Copyrighted Estimates

*As a licensed subscriber to Arbitron's radio local market reports, you have access to one of the most effective sales, marketing and programming tools available to a radio station. You also have an obligation to keep these data out of the hands of nonsubscribing stations. After all, why should a competing station get for free what you pay Arbitron for?*

*Here are some guidelines that will help get the most out of your investment in your Arbitron license agreement while you fulfill your obligation to keep Arbitron estimates from the prying eyes of nonsubscribers.*

*To understand the rationale behind these do's and don'ts, think about who will have access to the information you are distributing. The broader the audience for your communication, the fewer specific estimates you can publish. And always remember to include the copyright notice and the proper sourcing of the estimates on every piece you produce.*

### **Inside Your Station**

You may use the estimates in the ordinary course of business. Knock yourself out. You can print, swap, share and post any estimate that you're licensed to within your station. Just make sure an overzealous colleague doesn't take that sheet off the bulletin board and fax it to a buddy at another radio station across town. Just in case one of your internal sheets sneaks out the back door, be sure to include the appropriate copyright notice on whatever you route around the station.

### **In a One-on-One Pitch to an Advertiser**

You have a broad right to quote any estimate in the book. After all, this is why you've invested in your Arbitron license agreement. You can share any and all estimates for your station and any other station in your market when you are trying to pitch that 52-week morning-drive package. Just don't leave books or copies of the books at the agency or with the advertiser. And remember, the Federal Trade Working with Arbitron's Copyrighted Estimates Commission requires that every estimate you cite is properly sourced. You have to list the survey period, the survey area, the demographic, the daypart, and the estimate cited, along with our copyright notice, for example: "© 2002 Arbitron Inc."

### **Direct Mail to a Targeted List of Advertisers**

Like a one-on-one pitch, a targeted, direct-mail campaign to advertisers is the reason you want your Arbitron license agreement.

Use the same guidelines as the one-on-one pitch, except that you should strengthen the copyright notice. This is a sample phrase to use as your copyright notice on mailers and pitch sheets: "© 2002 Arbitron Inc. May not be quoted or reproduced without the prior written permission of Arbitron."

### **Newspaper and Magazine Ads**

Who wouldn't want to take credit for your accomplishments by crowing "We're number one!" when you've earned top honors in your target demographic? Just remember, there are nonsubscribers out there who just might be able to take advantage of their strong #2 or #3 position if you chose to print a top 10 ranker in the body of your ad. Forgo that top 10 ranker—it gives 90 percent of your ad space to your competition. Talk about your station, your audience, your position in the marketplace. And don't forget the copyright notice and the proper citation.

### **On Your Own Airwaves**

Keep your claims simple and honest. Document your claim, but don't bore your listeners with more data than are necessary. And don't give your competition a free ride by talking about their ratings on your station's air.

### **Local Newspapers**

Arbitron provides licensed trade press and local newspapers with access to Persons 12+ M-S 6AM-Midnight AQH Shares. We maintain that any specific estimate beyond 12+ exceeds the bounds of "fair use," the clause in the Copyright Act that permits

bona fide news organizations to publish limited portions of copyrighted works for purposes of criticism, comment, news reporting, teaching, scholarship or research.

Arbitron constantly receives complaints from subscribing stations about newspaper reporters who print too much data. Beyond 12+, you can give a reporter anything you'd like about your own station, but limit your analysis of specific estimates for other stations to characterizations.

For example:

*WXXX dropped from #2 to #4, slipping from a 7.3 12+ share to a 6.4 share. The "Rock of Hometown" took its biggest hit among men 18-34, plummeting from #1 to #5 in the key morning-drive time period. Still, the Alternative Rocker has a strong appeal among Home-town men who account for 70 percent of its audience.*

To be sure, it takes more effort to distill the numbers from your ranker into observations that give the reader an insight into the dynamics of the radio audience. However, when you take the time to put the numbers in perspective for a reporter, the resulting article will be better for your efforts, particularly if your local radio reporter is overworked (always!) or underexperienced (all too often!).

If you *absolutely* feel that you must include in your press package to a local reporter a market ranker for a discrete demo or daypart, be sure to affix one of the "For Background Only" stickers to the ranker. This puts the reporter on notice that he or she can't take the "easy way out" and just print the ranker. They must analyze and characterize the data in the same manner we've prescribed above.

### **Your Station's Web Page**

If your Web site is open to anyone with an Internet access account and a Web browser, then you are limited to citing only the Persons 12+ estimates for your station. You should not publish estimates of other stations in the market on your Web pages. If access to any of your Web pages is password controlled, and you've designed

the password-controlled portion of your Web site for advertisers, then you have more leeway, within the guidelines for targeted mailings to advertisers.

### **Usenet Groups**

These are the electronic equivalent of a public bulletin board where anyone can post a message and anyone can read those messages. Talk all you want about your station, but don't post any rankers except 12+, with estimates. Rankers without estimates are okay. Remind the employees of your station that Internet usenet groups are not the same as a conversation among friends at the local watering hole.

### **Protect Your Investment in Arbitron**

We realize that we may not have covered every situation in these pages. If you are planning to use Arbitron estimates in a medium or a manner not covered by these guidelines, here are two questions you should ask yourself and principles you should keep in mind:

- "How easily can a nonsubscribing station get access to what I am publishing?" The easier it is for a nonsubscriber to read about its estimates and the estimates of other stations in the market, the less you should publish. After all, nonsubscribing stations are not entitled to our estimates.
- "How clear is it to a reader that the estimates are the copyrighted property of Arbitron and can only be used by licensed subscribers?" If a nonsubscribing station were to somehow gain access to a ranking report you provided to an advertiser, the copyright notice warns the non-subscriber that these estimates aren't there for the taking.

If you have any questions, please contact your Arbitron representative. If you need more guidance on how best to work with the local press, feel free to call Thom Mocarsky, vice president, Communications, at (212) 887-1314.

## "Dual-Metro Simulcasting" Rules Simplified

Beginning with the Summer 2002 survey, the Arbitron rules covering simulcast partners that are home to different Arbitron Metros will be simplified.

The older version of this rule required "Dual-Metro Simulcast" combos to choose between having either one dual-simulcast partner being listed "below-the-line" as a non-Metro station in its home Metro or both partners being treated as non-simulcast stations.

Combos that are 100% simulcast receive a total line, in addition to individual station estimates, in TAPSCAN® summary-level data and in the Client CD used by third-party processors.

With the revision, stations that meet Arbitron's simulcasting criteria and are home

to different Arbitron radio Metros can choose to be listed "above-the-line" as home in both partners' Metros beginning with the Summer 2002 survey.

### **What's the Definition of a Simulcast Combo?**

A simulcast combo consists of two simulcast partners that simultaneously broadcast the same program content (including or excluding commercials) throughout the entire survey period in each applicable daypart. Non-simulcast stations remain eligible for Metro home status in only one non-embedded Arbitron radio Metro.

If you have any questions, please contact Arbitron's Dave Willinski at (410) 312-8396.

## Get All The Diary Credit You Deserve (SIPs)

The Arbitron Radio Station Information Profiles (SIPs) contain information about all radio stations in the United States: current addresses, Station Names (including call letters), broadcast times, frequencies, formats. Arbitron uses this information to credit diary entries and process the data for the local market reports.

**To ensure that your station gets proper credit, you must complete and return the Station Information Form mailed to your station each survey!** If any of the information about your station changes

during the survey, please fax or mail an update letter to:

Arbitron Radio Station Relations  
9705 Patuxent Woods Drive  
Columbia, MD 21046-1572  
Phone: (410) 312-8062  
Fax: (410) 312-8619

To view your online Station Information, go to the Internet address below:  
[http://www.arbitron.com/radio\\_stations/station\\_information.htm](http://www.arbitron.com/radio_stations/station_information.htm)

## **Arbitron Survey Dates**

Dates of the Arbitron Radio survey can be found at:

[http://www.arbitron.com/radio\\_stations/surveysched.asp](http://www.arbitron.com/radio_stations/surveysched.asp)

## **Diary Reviews**

Scheduling an appointment to view the Arbitron Diaries in Columbia, MD is fast, easy, and online! Visit the Internet address below to fill out an application for a diary review. If you subscribe to Arbitron's services, it is free. The only costs would be those needed for travel.

[www.arbitron.com/diaryreview](http://www.arbitron.com/diaryreview)

## **Data Schedule**

The schedule for the release of Arbitron data is online and available anytime. Visit the Internet address below to learn about the release dates and times of Arbitron Data.

[http://www.arbitron.com/radio\\_stations/delivsched.asp](http://www.arbitron.com/radio_stations/delivsched.asp)

## Selected Arbitron Terms

**Average Quarter-Hour Persons (AQH Persons)** - The average number of persons listening to a particular station for at least five minutes during a 15-minute period.

**Average Quarter-Hour Rating (AQH Rating)** - The AQH Persons estimate expressed as a percentage of the population being measured. This estimate is printed for the MSA and DMA. It can also be computed for the TSA.

$$[\text{AQH Persons} / \text{Population}] \times 100 = \text{AQH Rating (\%)}$$

**Cume Persons** - The total number of *different* persons who tune to a radio station during the course of a daypart for at least five minutes.

**Cume Rating** - The Cume Persons audience expressed as a percentage of all persons estimated to be in the specified demographic group.

$$[\text{Cume Persons} / \text{Population}] \times 100 = \text{Cume Rating (\%)}$$

**Rating (AQH or Cume)** - The audience expressed as a percentage of the total population.

$$[\text{Listeners} / \text{Population}] \times 100 = \text{Rating (\%)}$$

**Share** - The percentage of those listening to radio in the Metro who are listening to a particular radio station.

$$[\text{AQH Persons to a Station} / \text{AQH Persons to All Stations}] \times 100 = \text{Share (\%)}$$

**Gross Impressions (GIs)** - The sum of the Average Quarter-Hour Persons audience for all commercials in a given schedule.

$$[\text{AQH Persons}] \times [\text{the number of commercials in an advertising schedule}] = \text{GIs}$$

**Gross Rating Points (GRPs)** - The sum of all rating points achieved for a particular commercial schedule.

$$[\text{AQH Rating}] \times [\text{the number of commercials in an advertising schedule}] = \text{GRPs}$$

**Cost Per Rating Point** - The cost of reaching an Average Quarter-Hour Persons audience that's equivalent to one percent of the population in a given demographic group.

$$[\text{Cost of Schedule}] / [\text{GRP}] = \text{Cost Per Rating Point}$$

...or...

$$[\text{Spot Cost}] / [\text{AQH Rating}] = \text{Cost Per Rating Point}$$

**Cost Per Thousand (CPM)** - The cost of delivering 1,000 gross impressions.

$$[\text{Cost of Schedule}] / [\text{GI}] \times 1,000 = \text{CPM}$$

...or...

$$[\text{Spot Cost}] / [\text{AQH Persons}] \times 1,000 = \text{CPM}$$

**Exclusive Cume** - The number of different persons who listen to only one station during the daypart reported.

**Net Reach** - The number of different persons reached in a given schedule. Real net reach is available through MaximiSer<sup>®</sup>, for single-station and multiple-station schedules.

**Frequency** - The average number of times a person is exposed to a radio commercial schedule.

$$[GI] / \text{Net Reach} = \text{Frequency}$$

**Time Spent Listening (TSL)** - An estimate of the number of quarter-hours the average person spends listening during a specified time period.

$$[(\text{Quarter-Hours in a time period}) \times (\text{AQH Persons})] / \text{Cume Audience} = \text{TSL}$$

**Metro** - Includes a city (or cities) whose population is specified as that of the central city together with the county (or counties) in which it is located. The Metro also includes contiguous or additional counties when the economic and social relationships between the central and additional counties meet specific criteria. Arbitron Metros generally correspond to the Metropolitan Statistical Areas (MSAs) defined by the U.S. Government's Office of Management and Budget. They are subject to exceptions dictated by historical industry usage and other marketing considerations.

**Total Survey Area (TSA)** - A geographic area that encompasses the Metro Survey Area and may include additional counties located outside the Metro which meet certain listening criteria to Metro-licensed stations.

**Designated Market Area (DMA<sup>®</sup>)** - The DMA is composed of sampling units (counties or geographically split counties) and is defined and updated annually by Nielsen Media Research, Inc., based on historical television viewing patterns. A county or split county is assigned exclusively to one DMA.

Arbitron reports radio listening estimates for the Top 50 DMAs (ranked on TV households) in the Radio Market Reports of all Standard radio markets whose Metros are located within the DMA *and* whose names are contained in the DMA name.

## High Density Areas (HDAs)

A High-Density Area is a zip code-defined sampling unit which may be established in a county or split county within the Metro of an ethnic-controlled market. HDAs allow for sample planning at a more discrete level than the whole or split county, because sample performance data, such as telephone number usability, consent rate, persons-per-household and return rate can be tracked for the individual portions of the county. All counties and split counties in ethnic-controlled Metros are reviewed annually for possible HDA qualification, with updates effective for the Fall Survey.

Following are the HDA qualification criteria for individual counties and split counties:

### ***High-Density Black Area (HDBA)***

- The county must have one or more zip codes which are at least 35 percent Black.
- The proposed HDBA (i.e., the 35 percent or higher zips, taken together) and the proposed Balance portions of the county must have sufficient populations as a proportion of the total Metro, to be allocated an in-tab target of at least 21 diaries. An HDBA will be retained as long as the target for each portion of the county is at least 18 diaries.

### ***High-Density Hispanic Area (HDHA)***

- The county must have one or more zip codes which are at least 25 percent Hispanic.
- The proposed HDHA (i.e., the 25 percent or higher zips, taken together) and the proposed Balance portions of the county must have sufficient populations, as a proportion of the total Metro, to be allocated an in-tab target of at least 21 diaries. An HDHA will be retained as long as the target for each portion of the county is at least 18 diaries.

A zip code may technically qualify for both the HDBA and the HDHA by being at least 35 percent Black and at least 25 percent Hispanic. In such cases, the zip is assigned to the HDA which corresponds to the absolute higher of the two (Black or Hispanic) population percentages.

Additionally, there may be instances where more discrete sampling unit definitions are used to expand or subdivide HDA definitions. Typically, these sampling units are identified as HDA2(s). Criteria for establishing an HDA(2) vary based on individual Metro considerations.

## TSA

The Total Survey Area (TSA) of an Arbitron radio market is designed to provide a comprehensive measure of listening to Metro-licensed stations. Audience estimates for the TSA are reported for the Spring and Fall surveys only.

The TSA is a geographic area composed of the Metro and any additional counties or split counties which meet certain criteria for inclusion. Counties are not split for the purpose of defining the TSA; however, any split counties which were created for the purpose of defining a Metro will be analyzed separately in the TSA qualification process. TSAs may cross state lines.

TSA definitions are based on historical radio listening patterns and are updated biennially from an analysis of diary data used for the most recent County Coverage study (excluding any additional sample ordered for Arbitron Custom Survey Area Reports [CSARs]). Updates are effective with the Fall survey of odd-numbered years (e.g., 2001, 2003, 2005) based on diaries returned for all four surveys of the previous calendar year (e.g., 2000, 2002, 2004, respectively).

### ***TSA Qualification Criteria***

A county or split county will be added to the TSA of a market if:

- At least 10 diaries were in-tab from the county; *and*
- The Metro-licensed stations cumulatively receive a minimum of 10 diary mentions; *and*

- The Mentions to Metro-licensed stations account for at least 15 percent of the total mentions to all stations from that county (14.5 percent rounds to 15 percent).

The "10-10-15" rule outlined above is the basis for TSA qualification. However, strict application of the rule may not always produce a logical TSA or provide for the qualification of a county in which very few diaries are historically placed.

Therefore, a county which does not meet the "10-10-15" criteria outlined above may still be added to the TSA of a market if:

- At least 20 percent of its total mentions are to Metro-licensed stations, regardless of the number of in-tab diaries and/or number of mentions to Metro-licensed stations (14.5 percent rounds up to 15 percent); *or*
- Approximately 75 percent or more of the county's border is contiguous with other counties in the same TSA.

Notwithstanding the above criteria, a county will not be added to the TSA of a market if it is not contiguous with the rest of that market's TSA.

TSAs for new markets are established in accordance with the above criteria, except that more recent diary data may be used, if available.

## Minimum Reporting Standards (MRS)

### **Radio Market Report RMR - "The Book"**

To qualify to be listed in a Radio Market Report (RMR), Client CD (which is sent to third-party processors), or Arbitrends, a non-simulcast station must meet all three of the following criteria (Persons 12+, Monday-Sunday, 6AM-Midnight):

1. Listening in 10 Metro Diaries, and
2. .495 Metro Cume Rating, and
3. .05 Metro Average Quarter Hour (AQH) Rating

#### Note:

- 1) Non-commercial stations are not eligible to be listed in the RMR, Client CD, or Arbitrends. They are listed in Maximi\$er.
- 2) The only stations that are listed on the Station Information pages of the RMR are those that meet MRS for the report.

### **Simulcast**

Stations that simulcast at least 91% (Monday-Sunday, 6AM-Midnight) for 100% of the survey, will qualify for the RMR, if both stations together meet the above MRS (provided that each station received listening in at least one metro diary).

#### Note:

- 1) Stations that simulcast at least 10% (Monday-Sunday, 6AM-Midnight) will receive a total line -- in addition to individual station estimates -- in the Client CD (but not in the RMR, Arbitrends, or Maximi\$er) for each daypart that is entirely simulcast for 100% of the survey.\*

\* At present, simultaneous breaks for separate commercials are not treated as breaks from simulcasting under these guidelines.

- 2) Three-way (four-way, etc) simulcasts cannot be reflected (at

present). Only two-station simulcast partnerships can presently be reflected in the book. They are available in Maximi\$er.

- 3) Simulcast percentages are based on the percentage of 6AM-Midnight Quarter Hours that are completely simulcast each week of the survey.

### **Maximi\$er MRS**

Listening in 10 Diaries in the Metro or (where applicable) in the TSA or DMA.

#### Note:

- 1) Stations that simulcast at least 91% (Monday-Sunday, 6AM-Midnight), for 100% of the survey, will both qualify for Maximi\$er, if the two stations together received listening in at least ten diaries (provided that each station received listening in at least one diary).
- 2) Non-commercial stations are eligible to be listed in Maximi\$er.

### **NEW MINIMUM REPORTING STANDARDS FOR MAXIMI\$ER®/MEDIA PROFESSIONAL<sup>SM</sup> IN SMALL MARKETS** Effective Spring 2005 Survey

Effective with the Spring 2005 survey, in Condensed, nonembedded markets, a station will qualify for reporting in the Maximi\$er/Media Professional data provided there is one diary mention to the station in the total reporting area. Previously, the qualification threshold in these markets was the same as in the larger Continuously Measured markets and Standard markets, where 10 diary mentions are required in the total reporting area for Maximi\$er/Media Professional reporting.

This change is being made to ensure consistency of estimates between the Summary Data Set (data provided to third-party software providers), "the book" and Maximi\$er/Media Professional services, when the two-survey rolling-average interim

service is introduced in Condensed markets  
with the Fall 2005 survey.

## Limitations of using less than the full 12-week survey in Maximi\$er.

MAXIMI\$ER is a software tool that lets us look at surveys in whole, trended across time, and in part. However, there are some limitations the user should be aware of when drawing conclusions from reports that represent less than the full 12-week survey.

First, some basic Arbitron 101 points to keep in mind:

- In order to project audience estimates to a population, Persons-Per-Diary Values (PPDVs) are assigned to each in-tab diary based on sex, age, geography (e.g., county or split county), and race/ethnicity (where applicable), relative to the total 12-week quarterly Radio Market Report in-tab sample.
- The respondent level database in MAXIMI\$ER carries the PPDV assigned to each diary for the full Radio Market Report.
- MAXIMI\$ER allows subscribers to pull out estimated audience information for specific target audiences, as well as Persons 12+ for pre-selected and custom-designed dayparts.

Now, this is where the software limitation comes in:

- Because the 12-week PPDV is carried in the MAXIMI\$ER database, some additional calculation (factoring) is required to allow us to project an average estimate over a less-than 12-week period -- for example, a monthly (or a 4-week) estimate.

- A. An Average Quarter Hour Rating expresses the AQH Persons estimate (for any demo group) as a percentage of the population in a geographic area. AQH

Persons is the sum of the PPDVs for in-tab diaries which mentioned radio by quarter-hour, averaged across the number of quarter-hours in a daypart, and rounded to the nearest hundred. The grand sum of the PPDVs for the entire 12-week survey is going to represent the population estimate for the Metro.

- B. If we pulled the diaries from weeks 1-4 of a survey, and simply summed up the PPDVs for those diaries, the result would only represent about one-third of the Metro population. The MAX software takes a sub-sample, such as those four weeks, and calculates a factor for each demo group (taking into account sex, age, race/ethnicity, and geography). The factored PPDVs are then summed, resulting in an estimate that will be as close as possible to the sum of the PPDVs for the entire 12 weeks, and is representative of the total Metro population.
- C. The 12-week average provides the most stability by averaging out fluctuating demo group in-tab samples across those 12 weeks. Demo group sample fluctuations are more noticeable in a 4-week sample (and even more for a 2- or 1- week sample).

Bottom line: Any conclusion drawn from a single week or month MAX run is subject to the "factoring" calculation employed by the software. Therefore, an "average" of individual (weekly or monthly) estimates may not necessarily match the quarterly estimate.

# What's in PD Advantage That You Can't Get Anywhere Else

## Diary Comments

Diary Comments are one of the most popular features in PD Advantage. Many program directors use this as a mini-focus group of diarykeepers. The comments show you exactly what diarykeepers wrote about all the stations and air personalities in your market. These unaided comments are sent via CD two days after each survey is mailed.

Diary Comments are a great way for you and your air staff to check the pulse of listener attitudes in your market each quarter. While stations have always been able to review diary comments at Arbitron's Columbia, MD, facility, PD Advantage puts them on your PC.

In addition to eliminating time consuming and expensive trips, PD Advantage allows you to go right to the diaries you care about most - comments can be examined by month or week, as well as by age, gender, race, geography, and P1-P4+ preference.

## When I'm P1, Who's P2? (and When I'm, P2, Who's P1?)

These reports - not available through any other service - help you identify your biggest competitors. They provide a clue as to which station is most likely to come after your audience. If you're trying to boost P1 TSL, "When I'm P1, who's P2?" will tell you what stations offer you the best opportunity to gain quarter-hours. If you are trying to increase your P1 estimates, "When I'm P2, who's P1?" provides insight into where you are likely to find future P1s.

## Hour-by-Hour Trending

While Hour-by-Hour reports are available in MaximiSer respondent-level radio data and TAPSCAN, PD Advantage is the only service that presents the information trended over five books on a single page - the way that is most useful to programmers. PD Advantage also provides a bar chart view of the latest book for those who prefer to see a "picture" of their station's performance. This

report includes AQH Persons, AQH Share, Cume Persons, and Total Market AQH Persons estimates.

## How Are My Vital Signs Trending?

This report is a comprehensive overview of your station's health tracked over multiple surveys. Many consider this the single most useful report in PD Advantage because it tracks almost every component of a station's audience and performance, enabling PDs to identify important fluctuations early.

The report also allows you to compare multiple stations from the same market against each other. Group PDs can use the report to examine multiple stations in different markets across the country on one page.

## Specific Age

The Specific Age report shows how many diaries or quarter-hours a station receives by specific age from 12 through 70+. This allows you to go beyond the traditional demographic breaks like "Persons 25-54" and see the demographic strength (or weakness) of any station in a market.

The report displays two age ranges: The first image, color-coded light yellow, shows the range of ages for which the station indexes at 100+. The second range, color-coded dark yellow, shows the range of ages for which the station indexes at 160+.

The report is similar to the Age Range report (described below) except that it is not based on a range set by the user - the report automatically determines the width of the range based on how a station indexes for each particular age.

## Age Range

The Age range report pinpoints the age range that accounts for most of a station's diaries (or quarter-hours) based on a range chosen by the user. The size of the age range can be set from five years up to 15

years in width, and can be run based on total diaries or P1-P4+ quarter-hours or diaries for any station in the market. This report helps you find the demographic "sweet spot" for your audience, and can be used to better define your perceptual study, focus group, or music test target group.

### **How Often Listeners Tune In and How Long They Stay**

This report shows how time spent listening is built. As *Arbitron's America's Top Stations: A Format Profile* study uncovered, how often diarykeepers tune in is more important than how long diarykeepers stay each time they tune in (time spent listening per tune-in). Run this report for various dayparts to see differences in your audience listening habits.

### **How are my 100+ Quarter-Hour Diaries Trending?**

Diarykeepers who spend 100+ quarter-hours (25+ hours) a week with your station (known as "Ultra-Core" listeners) are vitally important to your station's performance in the ratings. Ultra-Core listeners are very dedicated listeners, contributing on average about six to nine percent of a station's diaries (depending on market size) and about 40 percent of its quarter-hours for Persons 12+.

### **Residential and Workplace Zip Code Reports**

While there are zip code reports in Programmers Package and MapMAKER Direct, PD Advantage is the only place where you can examine P1-P4+ listening by zip code. These reports will help you fine-tune your direct-marketing and promotional efforts by pinpointing where your heaviest concentration of preference listening can be found for any station in your market.

While zip code targeting is an important part of marketing success, it has always been difficult to determine which zips to target. The new "Tally" feature in PD Advantage provides a running total of the number of diaries and zip codes needed to reach a certain percentage of listeners. This feature

makes it easy to get a big impact by hitting just a few zip codes.

PD Advantage allows you to look at daypart and listening location information based on workplace data, an especially important feature for stations trying to boost their "at-work" listening. Both of the zip code reports include diary counts and quarter-hours of listening for any station in your market and are available for "all" or P1-P4+ diarykeepers.

### **When Listeners Leave a Station, What Stations Do They Go To?**

For years programmers have tried to understand where their morning audience goes in the midday in the workplace. PD Advantage provides the answer in an easy-to-understand and compelling manner. The report tells you what stations you're sharing listeners with and how much time they spend there, tracked over multiple surveys. The report also allows you to look at the location of listening as well.

### **What Does My Station's In-Tab Distribution Look Like?**

Programmers have immediate access to information that shows in which weeks or months their stations received its diaries or quarter-hours. This report can help you track listening changes that occur during a survey.

### **What Did My P1s Listen To Most Six Months Ago?**

This report uses the answers to the "Prior P1" question in the diary to give you an indication of where your station is gaining listening from - and whose listeners you can go after. If you have seen a change in listening, this report may help you identify its cause. Note: This report is only supported for Spring 2001 through Summer 2008 data. Fall 2008 and later data is not supported in this report.

### **How Do Listeners Identify My Station?**

This report lists all of the specific ways that diarykeepers identify a station. The report shows whether the way you identify your station on the air is the same way listeners

identify your station in their diaries. You can examine the identification lists for all stations in your market and see the entries where they received credit.

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# HOW TO EXTRAPOLATE ARBITRON “Arbitrends” DATA

Step 1: BREAK OUT MONTH-BY MONTH RANKER ON MAXIMISER

**Month 1:** \_\_\_\_\_ = \_\_\_\_\_ **AQH** ( \_\_\_\_\_ **CUME**)

**Month 2:** \_\_\_\_\_ = \_\_\_\_\_ **AQH** ( \_\_\_\_\_ **CUME**)

**Month 3:** \_\_\_\_\_ = \_\_\_\_\_ **AQH** ( \_\_\_\_\_ **CUME**)

Step 2: FIRST ARBITRENDS AFTER QUARTERLY REPORT

LATEST ARBITRENDS \_\_\_\_\_ AQH ( \_\_\_\_\_ CUME)

MULTIPLY AQH BY 3 = \_\_\_\_\_ AQH (MULTIPLY CUME BY 3 = \_\_\_\_\_ CUME)

THEN, SUBTRACT MONTH 2 FROM ABOVE (IN STEP 1)...

AND THEN, SUBTRACT MONTH 3 FROM ABOVE (IN STEP 2)...

- -EQUALS-

INFERRED MONTH \_\_\_\_\_ = \_\_\_\_\_ AQH ( \_\_\_\_\_ CUME)

**YOU HAVE NOW INFERRED THE FIRST MONTH OF THE UPCOMING BOOK!**

Step 3: (30 DAYS LATER) SECOND ARBITRENDS AFTER QUARTERLY REPORT

LATEST ARBITRENDS \_\_\_\_\_ AQH ( \_\_\_\_\_ CUME)

MULTIPLY AQH BY 3 \_\_\_\_\_ AQH (MULTIPLY CUME BY 3 = \_\_\_\_\_ CUME)

*THEN, SUBTRACT MONTH 3 FROM ABOVE (IN STEP 1)...*

AND THEN, SUBTRACT INFERRED MONTH FROM ABOVE (IN STEP 2).

- 
- -EQUALS-

INFERRED MONTH \_\_\_\_\_ = \_\_\_\_\_ AQH ( \_\_\_\_\_ CUME)

**YOU HAVE NOW INFERRED THE SECOND MONTH OF THE UPCOMING BOOK!**

DEMO: \_\_\_\_\_ DAYPART: \_\_\_\_\_

## Why Do My Monthly Numbers Jump Around So Much?

There are a couple of issues here. First, we have to define the word “jump,” and then there is the issue of “monthly” numbers.

When discussing the issue of jumping numbers, it’s always a good idea to stop for a moment and examine what might have happened in the market. Did a format change? Did some station do a major television campaign? Was there a new hyped morning team somewhere? In most of those cases, it’s not bounce—it’s real!

But let’s assume that there were no drastic changes in the market. What then? Well, the concept of “jumping numbers” has changed over the last few years. In most markets, the idea of a double-digit 12+ share has gone the way of the turntable. With more stations and far more competitive stations in every market, we now have another great term, “share compression.” In other words, give listeners more choices and believe it or not, many of them will use more choices. We’ve also seen more emphasis on rank when it comes to both buys and bonuses. Now, a movement of a small amount of audience results in what is perceived to be a major jump, far different from what might have been perceived a few years ago.

Next, we have the “slice and dice” issue. Programmers are looking at smaller demographic groups all the time, and Arbitron has given you the tools with which to do it. It is not at all unusual for a station to have a core audience that spans less than 10 years. Logically, the finer you cut the sample, the fewer respondents you have. As the base drops, the amount of variance will increase. In addition, most Arbitron users spend the vast majority of their time reviewing average quarter-hour estimates as compared to cume. As a rule, cumes will be more stable over time.

So, bounce has become a way of life especially when you cut the sample so narrowly. I can suggest that you use broader demos, but that will likely be ignored for programming analysis. For the selling

demos, you should find that the estimates will be fairly steady unless some major upheaval has taken place in the market. Otherwise, I’ve always advised users to look at the cumes along with the AQH. Quite often, the bounce in the AQH estimates doesn’t happen in the cumes, and this “second view” of the market is helpful.

Now, on to the question of monthly numbers. In the continuous markets, a trend report is issued every month that consists of a three-month rolling average (although there is a slightly different weighting scheme that is used for the trend reports compared to the quarterly). We have always suggested that users not try to pull out the individual monthly data. In other words, we (and the Arbitron Radio Advisory Council) are against extrapolations, otherwise known as “extraps.” However, getting radio people to avoid extraps is like telling a child that he really doesn’t want that candy bar. It doesn’t seem to work very well.

If you look at extraps for any market, you are likely to see more bounce. The sample is one-third of the target for the market, and while this may be a substantial number of diaries, there is a reason that Arbitron sets specific market sample size targets. That sample target is designed to accurately reflect the market’s listening. A one-third sample will have more error around the estimates and will always be subject to more fluctuation. Plus, there are still a number of markets that have not increased their sample size despite recommendations to do so. In these markets particularly, stretching an already thin sample can make the numbers jump even more dramatically.

The moral of the story is simple: The more you stretch the sample, whether through share compression, smaller samples (extraps) or a combination of the two, the more the numbers will jump around.

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Dr. Ed Cohen is director of Domestic Radio Research for Arbitron. A media industry veteran, he most recently worked as VP of Research for Clear Channel Communications prior to joining Arbitron.

## To Win the Crowd...

### You Need to Learn the Relationship

This article is about one of the most important relationships between your station's Cume, Time Spent Listening and Average Quarter-Hour numbers.

One of the most critical yet misunderstood issues for programmers is how Cume, TSL and AQH are developed, related to one another and can be moved. Yes, I'm here to say that you DO have the ability to control how you perform in the Arbitron ratings! We include techniques for managing this relationship in the Arbitron PD Seminars, and attendees have told us over the past year that it is working.

In the Arbitron diary (and in the future using our Portable People Meter), we uncover who listened to a station (Cume) and how long they listened (Time Spent Listening). We don't, however, ask for the number of quarter-hours a person listens to a station - just whom they listened to and how long. It is from these two pieces of information that we create the number called Average Quarter Hour Persons, which is calculated into Share for the Programming folks, and Average Quarter-Hour Ratings for salespeople.

Stations are often heavier on one side than another. A station that reached a lot of different listeners who don't spend a lot of time listening (because of many other choices with the same or similar formats) could be considered "Cume" heavy. The Cume drives the AQH estimates on that station. Conversely, a station that reaches a smaller group of people who listen for a long time (usually more of a niche format) could be considered "TSL" heavy. In this case, the amount of time these listeners spend with the stations drives that station's AQH numbers.

The important thing to keep in mind is that one is not better than the other - they are simply different. That being said, an increase in TSL will result in an increase in AQH Share faster. It is very important, however, to know which factors drive your

station. Of course, it is possible that your format has a lot of Cume listeners and they spend a lot of time listening to your station. This is a 'hot station.'

So how do you drive your station's Cume or TSL? Well, if Cume is defined as the total number of different people who listen to a station, then you need to get more people to listen to your station! If we were in the restaurant business, in order to get more people to our restaurant, we would market or advertise our restaurant. You need to do that through television, newspaper, bumper stickers, billboards, Internet, or whatever medium will work best for the audience you are targeting (and the budget that you have). Drive the Cume up, and your AQH (and then your Share) will go up as well.

If you need to work on your TSL, there are two main ways to do it. What you are doing here is getting people to spend more time with your station. If this was a restaurant, you would want comfortable chairs, a good desert menu, maybe a bar for drinks afterwards...whatever would make people want to spend more time and money in your restaurant. Things to consider at your station include increasing the number of minutes of continuous music you are running, running "listen to win" contests or adding more compelling content (after all, you never hear Rush or Howard doing contests!).

I'm sure you've noticed that all the things here cost money. Advertising to drive the Cume, or contests or the hottest talent to drive TSL all cost big bucks. The question you have to ask yourself (and your GM or owner) is whether it is worth the payoff.

The question for you and your management is how much you are willing to invest to entice more listeners to come to your station (working the Cume side) or to keep them staying longer (the TSL side). As the PD, it's your job to know WHAT side you need to work and how much you intend to work it. You can't just go to the GM or owner of your station and ask for money to spend. You

need to support your request by making a case for what side of the Cume/TSL model you need to work on, and then develop a plan to improve it.

Use Maximi\$er, the Programmer's Package, MapMAKER Direct, or PD Advantage to show where, how and why you want to spend the money to hold or increase AQH Share of the audience. You'd be surprised how many sales and senior managers don't

"get" how Cume and TSL drive your AQH audience.

By identifying the problem and coming up with a solution using these basic radio definitions, you will be able to "win the crowd."

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## Monthly Weighting

### What is Monthly Weighting?

“Just what is Monthly Weighting?” is an often-heard question with a relatively simple answer. Monthly Weighting is a process used by Arbitron to minimize the effect of changes in population estimates or sample targets across Arbitrends’ Phase I and II reporting periods.

### How Does Monthly Weighting Work?

As in our syndicated Radio Market Report service, in-tab diaries for the total 12 week (3 month) period are weighted (assigned a

### Why Use Monthly Weighting?

As we stated at the beginning, the goal of Monthly Weighting is to ensure that each month represents approximately one-third of the three-month totals reported in Arbitrends. It is particularly useful in markets with Embedded Metros with different survey frequencies, and when Metro population estimates and/or sample targets have changed between survey periods.

### Where is Monthly Weighting Used?

Monthly weighting is applied at total Persons 12+ level in Arbitrends Phase 1 & 2. That means that every diary in a given month is

Persons-Per-Diary Value) based on sex, age, county (or split county), and race/ethnicity (where applicable). Monthly Weighting is performed by adjusting the Persons- Per-Diary Value of the diaries in each month, so that each of the three months will contribute equally to the rolling average reported in Arbitrends.

In the example below, the in-tab diaries for Month 1 are weighted up and the in-tab diaries for Months 2 and 3 are weighted down so that each month will represent one-third of the three-month total.

weighted (up or down) by the same factor. Monthly Weighting is not used in the Radio Market Report, or the final quarterly Arbitrends Report.

### Does Monthly Weighting Affect Ratings?

Monthly Weighting provides a clearer indication of directional trends from one month to the next. Trends data helps you in identifying a downward (or upward) movement in your reported audience estimate as soon as possible. This additional weighting step reduces the statistical reliability of the resulting Arbitrend in comparison to the final quarterly estimate.

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	Month 1 Fall Phase 2	Month 2 Fall Phase 3	Month 3 Winter Phase 1	Arbitrends 3-Month Total
In-tab Diaries	923	1039	1060	3022
Monthly Distribution % Total	30.5%	34.4%	35.1%	100%
Approximate Optimum Distribution	33.3%	33.3%	33.3%	
Approximate Monthly Weight (33.3% / % Total)	1.09	0.97	0.95	

## Are You Losing Cume By Identifying With A Rounded Frequency?

Day in and day out, you mercilessly pound your station name on the air. You've invested countless thousands of marketing dollars in making your station logo ubiquitous in the market. By now, you've cemented your station name in the minds of listeners. Right?

Then you do an Arbitron diary review, or pull up PD Advantage report #14, only to discover that more listeners use something other than your ever-present station name to identify you in their Arbitron diaries.

The above scenario is reality for a sizable group of stations using rounded frequencies as part of their on-air handles: the 96, 97, and 98 Rocks, the B101s, Q102s, and Power 106s. Born before digital frequency displays became the norm on car radios, when it made more sense to brand as 97 Rock than as 96.9 Rock, these outlets now face an identity conundrum: The name many of their listeners call them by doesn't square with how the station identifies itself.

Consider the case of WGRF/Buffalo. It's been known as 97 Rock since 1980 but the No. 1 diary entry for the Citadel Classic Rocker (capturing 55 percent of total diary counts) is its precise frequency -- 96.9.

Compare that to "97 Rock," which captured 28 percent of total diary counts. It's the same deal at many other stations that round-up, like Clear Channel's WXTB/Tampa: 53 percent of its diary-keeping listeners wrote down "97.9," while 38 percent entered "98 Rock"—the name you hear incessantly when you tune in.

WFBQ broadcasts at 94.7 in Indianapolis and that exact frequency was the leading diary entry for the station in the fall —despite it's branding as Q95. And Emmis' KPWR/Los Angeles never even utters the phrase "105.9" on the air — it's known as Power 106. Yet the Urban outlet's precise digital address is how 49 percent of diary keepers wrote it down, compared to 41 percent for the station name.

Of course all of these stations receive listening credit for exact frequency diary entries — no matter what the station calls itself. So why should they care?

One of the main ways people find a radio station is through dial scanning. Suppose the scan stops on 105.9 and the listener likes what he hears. The dial says "105.9," the jock says "Power 106." "Are they going to believe what they see or what they hear?" asks Arbitron VP Product Development Gary Marince. "And the next time they want that same listener experience, will they go to 106... or 105.9? Well, if they try to find '106,' because that's what was pounded on the air, the scan is guaranteed *not* to stop on your station and is guaranteed to stop on one of your competitors. So here's the real question: which of your competitors are you helping each time you give out the wrong directions to your station?"

For WGRF, the answer may be CHTZ. Located just across the Canadian border in St. Catherines, Ontario, the Rock station at 97.7 pulls anywhere from a 0.9 to a 1.4 in the Buffalo Arbitron. Are listeners, looking for 97 Rock, ending up there?

WGRF OM John Hager first uncovered listener confusion between the two stations back in '88 while reviewing diaries at Arbitron. That's when he added the identifier "96.9, Buffalo's 97 Rock" three times an hour. Last year, the additional phrase "97 Rock — at 96.9" began airing once an hour.

Still, Hager sees the omnipresent 97 Rock brand name as a double-edged sword. "We have equity in this market that dates back twenty years, and with tells *fmqb*. Yet he worries about the non-P1 listener who hears a song he likes on the station and hears the station's name. At some later point, trying to find the station again, the listener starts at 97.1 and begins working his way up the dial. "It's a concern that we might lose opportunities," Hager continues. "But other than trying to incorporate [our exact

frequency] more often in some of our on-air language, it's one of the things you have to live with when you have a heritage name."

It's doubtful anyone cooking up a new station today would choose "FM 99" as a primary identifier. It's nondescript, imprecise, and conveys about as much attitude as Ward Cleaver. Hardly the handle you'd choose for a station that slams Godsmack, Drowning Pool, and Metallica. But it's served as the nom d'air on WNOR for 30+ years. And those "FM 99" bumper stickers are inescapable in the Hampton Roads region.

Only problem is "FM 99" actually broadcasts at 98.7.

"It is rather sobering when you consider how many times a station will use the slogan on-air and in marketing with a rounded-up handle — just pound it into listeners' psyches. Then when it comes time to write it down, the frequency wins," says Steve Goldstein, Executive VP/Group PD for Saga Communications, owner of WNOR. Saga also has a "Sunny 95" at 94.7 (AC WSNY in Columbus). Both stations do at least five exact frequency mentions an hour and incorporate the frequency into all printed materials and external marketing. But those efforts haven't prevented the thorny issue from raising its head every time either outlet conducts research.

"These are brand names," Goldstein says. "Changing the name of the brand alters perceptions and that could be damaging. The evidence suggests that we are not losing credit, and that we are doing all of the right things to sustain two very dominant brands. It would be very difficult changing the brand names of these stations."

Marty Bender, Director of Programming for WFBQ-WRZX-WNDE and *The Bob & Tom Show*, says there's "multiple ways people remember you," so he rotates slogan, frequency and call letters in produced IDs and promos on 'FBQ. "The best way to handle this is to throw as much as you can at listeners, because Arbitron gives credit to the station that has the most mentions in a

particular genre." However, 'FBQ's personalities use "Q95" almost exclusively so that's the ID heard the most.

Bender doesn't worry about listeners writing down 94.7 instead of Q95, or not being able to find his station. After all, he points out, the only other station at 95 in the market is Susquehanna's Country WFMS (at 95.5), and the two generally lead in ratings. He's more concerned about incomplete diary entries resulting in 'MFS getting credit for listening that should have gone to 'FBQ. He also thinks filtered production techniques often obscure station IDs. "It's shocking to me how great production is doing everything but communicating who you are," Bender says.

WNOR uses a variety of production pieces and liners to address the issue. "98.7 is FM 99 is Rock," says one. Another simply repeats "FM 99... 98.7" over and over. And sometimes the station urges listeners to "keep your radio locked on 98.7." Says PD Harvey Kojan: "Theoretically we know it's better to reinforce your frequency. But do we really want to abandon all that's been done to pound that slogan in over the past 30 years?"

"I don't think anybody at Arbitron would ever recommend that people abandon their slogan," Marince answers. "But I do think inclusion of frequency is a great idea. Take baby steps in walking over to digital. We're seeing a lot of compelling information suggesting that that's the way listeners identify radio stations. It's discourteous to give a listener misinformation. No one has ever made a good argument for giving out a bad address." Plus you're missing a reinforcement opportunity. "How powerful would it be if someone heard 105.9 at the same time they saw it," Marince continues. "The synergy between those two things overwhelms most arguments against it." His advice: Make it one clear message — "This is *what* we are, this is *where* we are."

-Paul Heine

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## **New Ways to Learn New Things About Your Listeners**

Radio stations call themselves many things: "Kiss," "Peach," "Hot," "Mix," "Alice," "Jamz," "Wild," and on and on. Beyond helping craft a station image, the thought is that diarykeepers will have an easier time remembering which station(s) they listened to when they fill out their diaries. But do these Station Names really make a difference?

Today, many stations use the exact dial position, right down to the decimal point, along with the Station Name. For example, what may have once been called "Wild 96" is now "Wild 96.7." It makes a lot of sense, with the proliferation of digital radio receivers. But does that decimal point make it harder for diarykeepers to recall your station I.D.?

One way to see how listeners are crediting your station in diaries is to visit Arbitron's Columbia, MD, Research & Technology Center. A new and easier method is through PD Advantage®.

This information may lead to a huge revolution for programmers. If a PD sees listeners are identifying the station differently from the way that the station is promoted, changes should be considered.

After spending so much of your time and money to brand your station, be sure that your station's listening is not mistakenly credited to another radio station sitting on a nearby dial position, especially to stations with a similar format.

### **Where Did They Go?**

One of the great mysteries for program directors is where those P1 listeners go when P1 estimates drop. Just as puzzling is the question of where those new P1 listeners come from when you see those estimates increase. PD Advantage can help answer these questions.

Keeping in mind that the best way to predict the future is to look at the past, starting with the Fall 1998 survey, Arbitron began asking diarykeepers to think back six months and write down which station they listened to most at that time. The latest version of PD Advantage carries the results in its report called "What Did My P1s Listen to Most Six Months Ago?" This report in PD Advantage offers programmers access to the answers to that question in an unedited form. This format allows you to choose an answer for respondents who gave more than one answer. A station with an increase in P1 listening from six months earlier can see which station lost that listening. This report can act like an early-warning system to a competitor's attack, warning a PD which station is likely to come back to reclaim its former P1 audience.

Remember that despite the growing number of viable radio station choices for listeners, the shares still add up to only 100 percent. The only way in which a station can increase its share is to take the audience from another station, ideally for many surveys. You and the competing program directors in your market are in a continuing battle to win the most listeners, survey after survey.

Your job as a program director is to use the best tools available to sway audience to your station so you stay ahead of the others and reap the financial rewards that await the winner.

Originally appeared in, fmqb, August 10, 2001

## Calculating the Value of an Arbitron Share Point in Your Market

Every PD and GM knows that low ratings make for poor revenues. But do you know an easy way to calculate the value of a share point in your market? If you understand this aspect of the radio business, you are in a much better position to state your case to your GM for the dollars you need for programming or marketing. The quick and easy worksheet below enables you to calculate the worth of a share point in your market.

One simple phone call will enable you to make your calculation. Call your Arbitron account manager to get two numbers: 1) the total of radio advertising revenues in your market (available for most markets), and 2) the percentage of that revenue figure that was produced by commercial radio stations (so that you can eliminate college and public radio station estimates from your calculation).

When you have made the call to Arbitron, you are ready to fill in the numbers and do some very simple math.

Now you are ready to battle for your budget. Whether you should spend your money to bolster your cume audience or time spent listening should be based, among other things, on your current performance in these two areas and your current market competitive situation.

Knowledge truly is power. And your audience size drives your station's revenue. So go after the investment in programming that your station needs to maintain share points or grab additional ones.

Keep in mind that this calculation does not take into account "power ratios" and their effect on the dollar value of a station's or format's Arbitron share points.

For example, if your Arbitron account manager tells you that total radio ad revenues in your market were \$120 million and that 85% of that revenue was produced by commercial radio stations, your calculation would go as follows:

$$\$120,000,000 \div 100 = \$1,200,000$$

$$\text{Then: } \$1,200,000 \div 0.85 = \$1,411,765$$

So, each share point would be worth about \$1.4 million in this market.

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## Americans More Mobile Than Ever

Did you know that one person out of every six moved last year? Or that one in five African-Americans and Hispanics changes residence each year? Or that a whopping one in three people in the important 20-29 demo does the same? These and many other helpful statistics are part of a recent Census Bureau report tracking the demographic movements of people from March 1998 through March 1999.

This report underscores an important fact that programmers sometime overlook when trying to "win the crowd"; the crowd is moving! Just because a male, 23-year old Country listener moved out of his apartment doesn't mean that he will be replaced by a Country music lover with the same demographic background.

### The Chicken or the Egg?

Is it the Arbitron sampling that changes each survey, or is it your audience? It's both actually. That's why you have to keep a constant eye on your crowd to see where the shifts are, including where it is now and where it might be next time. This is where

PD Advantage can help. With it, you can monitor the diary counts and listening quarter-hours and analyze them both by zip code. Plus, you can monitor trends from book to book, including which zips account for most of your P1 quarter-hours using PD Advantage's zip code report. You can also see where your P1, P2, P3 and P4 listeners live and work by zip code and whether or not they've moved since the last survey. Of course, many smart programmers who track our data over time know their audience does have trendability in most cases. But it's also that trendability that makes your audience a target for your main competitor and their marketing campaigns to win your crowd over to their station.

### Blink and You'll Miss Them

Keeping an eye on the crowd requires constant vigilance and a steady supply of up-to-date information. For more information in Census Bureau reports that can help you find out more about America's increasingly mobile society, check out [www.census.org](http://www.census.org).

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## Technical Difficulty Form

To: Radio Broadcasters

From: Shirley Paige  
Arbitron Syndicated Reporting/Information Processing

Re: **Technical Difficulty (TD) Form**

Stations which experience Technical Difficulties (for at least five consecutive minutes during a survey period) may request that these difficulties be noted in Arbitron Radio Market Reports for which the stations qualify.

Arbitron has designed a new form to help broadcasters report these Technical Difficulties as easily and efficiently as possible. It will no longer be necessary for stations to draft letters to Arbitron to report Technical Difficulties. Please keep copies of the form handy for future use. The form includes examples which you should find helpful.

If you wish to report Technical Difficulties for more than one station (or for simulcast partners), please send a separate form for each station. Please note that reports of Technical Difficulties must be received no later than the day after the last day of the survey. Please feel free to fax the form to us directly at (410) 312-8609.

If you have any questions, comments, or need further clarification, please call 410-312-8342.

# RADIO STATION TECHNICAL DIFFICULTY FORM

(ENTER) **CALL LETTERS:** \_\_\_\_\_ (CHECK) **AM** \_\_\_\_\_ **FM** \_\_\_\_\_

Office use

ONLY	DAY	DATE	TIME FROM AM/PM	TIME TO AM/PM	REASON

**EXAMPLE:** Your station must experience at least 5 consecutive minutes of technical difficulties. If you have additional entries please use a copy of this form. Use a separate form for each station. (Please see Page 2 for additional examples.)

OFFICE USE

ONLY	DAY	DATE	TIME FROM AM/PM	TIME TO AM/PM	REASON
	TH	02/08/02	12:00 AM	01:00AM	OFF THE AIR

LEGEND DAYS:

MO	Monday
TU	Tuesday
WE	Wednesday
TH	Thursday
FR	Friday
SA	Saturday
SU	Sunday

<b>REASON</b>
Reduced Power
Intermittent Power
Signal Interference
Off the Air
Other

**Please mail completed form to:** Authorized by (Please Print) \_\_\_\_\_

The Arbitron Company  
 Station Relations, Attn: Shirley Paige  
 9705 Patuxent Woods Drive  
 Columbia, MD 21046  
 For additional info call: 410-312-8342  
 Fax: 410-312-8609

Signature: \_\_\_\_\_  
 Title: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Telephone#: \_\_\_\_\_  
 Fax#: \_\_\_\_\_

(Confirmation Card will be sent upon receipt of mailed forms)



## Total Line Reporting

Effective Winter 2006 Survey

Arbitron is making an important change in the reporting of audience estimates for 100 percent simulcast radio stations effective with the Winter 2006 survey. This page provides background on the change and details of the planned implementation.

### Overview

Arbitron has recognized that simulcasting has become a significant operational and marketing strategy for many radio broadcasting companies. Effective with the Winter 2006 survey, Arbitron will report 100 percent simulcast stations through a single estimate line in all applications and reports.

Arbitron's new simulcast policy will:

- Be available to stations that simulcast all content, including all commercials, 100 percent of the time stations are on the air.
- Be able to accommodate partnerships of two or more radio stations in a simulcast.
- Report the estimates for simulcast partnerships through a single estimate line in all Arbitron local market reporting services for simulcast partnerships that request single estimate line reporting.
- Allow the partnership to select the station from among the simulcast partners under whose call letters the partnership's combined listening will be reported.

The individual estimates for radio stations that are a part of a simulcast partnership that elects Total Line Reporting will no longer be accessible through any of Arbitron's applications and reports.

This new simulcast reporting policy will completely replace the current simulcast station policies. The revised policy provides consistency in the reporting of audience estimates for simulcast radio stations across all Arbitron local reporting services; it also

eliminates the two-station limit on simulcast partnerships.

Simulcast partnerships will be identified on the "Station Information" page of the book, the "Special Notices" page of the book, and on a special resource page on the [www.arbitron.com](http://www.arbitron.com) Web site that will have information on all simulcast radio stations.

The following details the planned implementation.

### Station Information Collection

1. The current Station Information Form will be redesigned to remove the seven-day simulcast grid.
2. A new section will be added where the station can indicate that it **simulcasts 100 percent all content, including commercials**, with one or more stations for all 12 weeks of the survey period. There will be space to list the call letters of the other stations in the partnership. The station will designate one of the partner stations as the "primary" station (the station that will be reported in Arbitron's local reporting services).
3. Upon completion of processing station information each survey, Arbitron will send a letter to an appropriate corporate contact for each combo that has indicated 100 percent simulcast status. This letter will ask for reconfirmation of the submitted simulcasting information and will provide a reminder that only the primary station will be reported in Arbitron's local radio reporting services.

### Processing Listening Data for Simulcast Stations

Diary entries will continue to be credited to individual radio stations during diary processing as we currently do. Credit for

simulcast partner stations will be “flipped” or recredited to the primary station of the simulcast partnership prior to the processing of audience estimates.

### **Reporting Estimates for Simulcast Partnerships**

1. Audience estimates for simulcast partnerships that meet Minimum Reporting Standards (MRS) will be reported under the call letters of the primary station of the partnership. The MRS will apply to the combined estimates. Stations must simulcast for all 12 weeks of a quarterly survey period to be reported through a single estimate line.
2. The secondary stations that are a part of a simulcast partnership will not be included in the lineup in any of Arbitron’s reporting services, and audience estimates for these individual radio stations will not be available in any application or report.
3. Simulcast stations will be flagged on the "Station Information" page of the Radio Market Report. Subscribers will be referred to the "Special Notices" page of the Radio Market Report for a listing of the stations that are included in each simulcast partnership that qualifies for the Radio Market Report. There will not be any special footnotes or flagging of simulcast partnerships on audience estimates pages or reports.
4. The simulcast resource page on the Arbitron Web site will list all simulcast stations, identify the primary station in a simulcast partnership, the primary station’s home Metro, and (if applicable) the primary station’s home DMA<sup>®</sup>.
5. Changes to simulcast status reported to Arbitron during the first month of a survey period will be reflected in Arbitrends<sup>SM</sup> markets with the release of Phase 2 Arbitrends, effective with the Spring 2006 survey.

### **Reporting Previous Survey Estimates for Simulcast Partnerships**

The historical information used for trend reports and multibook average estimates will always reflect the audience estimates originally published for the primary station of the partnership. This will occur regardless of whether the simulcast was in effect during the prior survey(s). Consequently, during transition periods, trends and multibook averages for simulcast stations may include surveys that were simulcast and surveys where the station was a stand-alone. When a simulcast partnership stops simulcasting and the stations return to independent broadcasting, the individual stations will not have any historical data associated with them for the surveys during which they were simulcast.

### **Verification of Simulcast Partnerships**

1. Radio stations will need to sign a statement that they will be 100 percent simulcast, including commercials, throughout the report period and anticipate being 100 percent simulcast for the foreseeable future.
2. Radio stations will be able to notify Arbitron if a reported simulcast partnership, to the station’s knowledge, breaks simulcast during the survey period. In response, we would then request appropriate additional assurances from the purported simulcast partnership.

This enhancement to Arbitron’s reporting process to better reflect listening to simulcast radio stations was reviewed with the Arbitron Radio Advisory Council at our recent (August) meeting and received the Council’s endorsement.

Arbitron recognizes that this new approach for reporting estimates for simulcast radio partnerships may not be suitable for all simulcast operations. Radio stations will have the option to continue to be reported independently. Stations that choose to be reported as stand-alone operations will not receive total line estimates in any Arbitron reporting application.

Please contact your Arbitron representative if you have questions or would like additional detail about simulcast reporting.

## Language Usage Weighting

Radio usage among Hispanic listeners differs depending on the language they primarily use. Fluctuations in the proportions of English-primary and Spanish-primary Hispanic listeners in our sample can have a noticeable impact on the ratings of both English- and Spanish-language stations. A larger proportion of English-speaking Hispanics in the sample can favor English-language stations. Conversely, a larger proportion of Spanish-speaking diarykeepers will likely benefit Spanish-language stations.

To address these fluctuations, beginning with the Winter 2006 survey, Arbitron is weighting Hispanic diaries in 21 markets according to language usage. Like other forms of weighting (such as with sex/age, race/ethnicity or geography), weighting for language usage adjusts the sample to reflect the population. Weighting helps to correct for fluctuations in diary distribution, including distribution among English- and Spanish-language speakers. It is expected that bounce in estimates caused by a fluctuation in diary return from Spanish-versus English-primary Hispanics will be reduced as a result of Language Usage Weighting.

Language usage for diarykeepers will be collected through a question in the bilingual diary. This question asks "Thinking about the languages you use in the home, would you say you speak..."

- Only Spanish in the home
- Mostly Spanish but some English
- Mostly English but some Spanish
- Only English in the home?"

"Both equally" will not be included as an option in the response list, but it will be an acceptable response if the respondent writes it in.

Nielsen Media Research is providing the Hispanic population language usage universe estimates that are being used for weighting. These estimates are based on

the company's two-year rolling Hispanic language enumeration survey. The survey provides five-way language estimates: "All Spanish," "Mostly Spanish," "Both Equally," "Mostly English," or "All English." For weighting purposes, these five language categories will be collapsed into two: Spanish-Primary and English-Primary.

At the outset, customers using MaximiSer<sup>®</sup>/Media Professional<sup>SM</sup> data will have the ability to perform language breakouts using the current two-way split (Spanish-Primary and English-Primary). These options will be expanded in MaximiSer/Media Professional releases planned for early 2007.

Arbitron conducted a demonstration study in Summer 2005 to determine the potential impact of Language Usage Weighting and Personal Race/Ethnicity on the ratings.

### ***List of Affected Markets***

Albuquerque  
Austin  
Chicago  
Corpus Christi  
Dallas-Ft. Worth  
Denver-Boulder  
El Paso  
Fresno  
Houston-Galveston  
Los Angeles  
Mc Allen-Brownsville  
Miami-Ft. Lauderdale-Hollywood  
New York\*  
Phoenix  
Riverside-San Bernadino  
Sacramento  
San Antonio  
San Diego  
San Francisco\*  
San Jose  
Tucson

## Personal Race/Ethnicity

Effective with the Winter 2006 survey, Arbitron began classifying the race and ethnicity of diarykeepers based on the individual diarykeeper's answer to a new question added to the diary.

Race and ethnicity are used as weighting criteria in the [179 Arbitron radio Metros that have Black and/or Hispanic controls](#) and are also the basis for ethnic composition audience estimates. This new procedure will enable Arbitron to better classify both ethnic and nonethnic diarykeepers, particularly with those who live in mixed-race households.

Historically, Arbitron collected information about race and ethnicity during the initial diary placement call, and the race/ethnicity of diarykeepers was determined at a household level. That means that all members of a household, even in mixed-race households, were assigned the same race/ethnicity. For example, if a white person lived with a black person, he or she was classified as a black person, his/her diary was weighted as a black diary, and his/her listening was included in black listening estimates.

Diarykeepers are now asked to provide their own individual race/ethnicity in the diary itself. As a result, Arbitron can better determine the ethnic composition of its survey samples, weighting more appropriately in ethnically controlled markets.

Keep in mind that the following existing ethnic procedures will not be affected by Personal Race/Ethnicity or Language Usage Weighting:

1. Differential Survey Treatments (such as higher premiums and additional follow-up calls)
2. The asking of race/ethnicity during the diary placement call (which determines if the home will be sent bilingual diaries that ask about race/ethnicity and language usage)
3. The use of bilingual interviewers

4. The weighting of sex/age, geography and race/ethnicity using Claritas population estimates

### SUMMER 2005 DEMONSTRATION DATA

Over the Summer of 2005, Arbitron fielded a demonstration survey in both Los Angeles and Miami to show how Personal Race/Ethnicity and Language Usage Weighting might affect audience estimates. These demonstration surveys were separate studies from the regular published Summer 2005 survey.

In 2004 and 2005, prior to the demonstration surveys, Arbitron conducted rigorous tests to ensure that the implementation of the new initiatives would not have a negative effect on the survey process (such as reduced response rates or shifts in sample proportionality).

The Summer 2005 demonstration surveys in Los Angeles and Miami were conducted at the same time as the actual syndicated Summer survey. They used the same sample size targets, sampling methodology and survey treatments as the syndicated survey. Key metrics between the regular survey and the demonstration surveys, such as response rates and proportionality, were comparable.

The regular Summer 2005 survey and the demonstration surveys differed in two key areas:

- The individuals surveyed
- The use of Personal Race/Ethnicity and Language Usage Weighting

The demonstration surveys were completely separate samples of diarykeepers and were conducted independently of the Summer 2005 syndicated (currency) surveys for Los Angeles and Miami. Personal Race/Ethnicity and Language Usage Weighting were applied to the demonstration surveys; while the regular Summer 2005 survey classified race/ethnicity on a household level, and Hispanic diaries were not weighted for language usage.

Although the demonstration surveys employed Personal Race/Ethnicity, data from the demonstration surveys could be calculated so that Arbitron could study the data in three ways:

- Weighted with race/ethnicity at the household level to reflect Arbitron's past procedures
- Race/ethnicity weighted at the personal level
- Weighted for race/ethnicity and language usage at the personal level

Personal Race/Ethnicity resulted in a reclassification of race/ethnicity when going from the household level to personal level. This reclassification of race/ethnicity had an impact on the ethnic composition of the markets. In Los Angeles, the percent of Hispanic persons went from 45% to 41% of the market; Black persons moved from 10% to 9%; and "Other" rose from 45% to 50%. In Miami, Hispanic persons went from 49% to 47%; Black persons fell slightly from 20% to 19%; and "Other" rose from 31% to 34%.

When Personal Race/Ethnicity was applied in the Los Angeles demonstration, there were, in most cases, only slight differences in Average Quarter-Hour and Cume results. The largest change was a gain of 1.2 share points for Spanish Music-formatted stations. English-language formats showed generally slight declines of one-tenth or two-tenths of a share point at the aggregated level; the largest exception was News/Talk/Sports, which went from an 18.0 to a 17.5 share while maintaining its position as the second-most-listened-to format in the market. Radio formats in Miami reflected patterns similar to those seen in Los Angeles. The changes were as expected given the more precise classification of diarykeeper race/ethnicity.

When Nielsen language usage population estimates were applied to the Los Angeles demonstration survey, it was determined that Arbitron had oversampled English-primary listeners and undersampled Spanish-primary listeners. English-primary diarykeepers were, as a result, weighted down while Spanish-primary diarykeepers

were weighted up. In Miami, the opposite occurred, so Spanish-primary diarykeepers were weighted down slightly while English-primary diarykeepers were weighted up.

The changes that resulted from combining Personal Race/Ethnicity and Language Usage Weighting were again as expected, given the weighting applied to the sample. In Los Angeles, the AQH share level for the Spanish Music format resulting from Personal Race/Ethnicity comparison was amplified with Language Usage Weighting. In Miami, Language Usage Weighting slightly offset the impact of Personal Race/Ethnicity in a very small number of cases; for the most part, it made no sizeable impact on the estimates.

## How Do Diarykeepers Record Their Christmas Listening?

What You Need to Know About Holiday Diarykeeping and Diary Crediting

While diarykeepers typically record their radio listening by writing down frequencies (e.g., “98.7” or “1500”), call letters (e.g., WAAA-AM or WBBB-FM), and/or Station Names (e.g., “Mix 107.3” or “Newstalk 680”), what happens between Thanksgiving and Christmas when stations shift over to 24/7 Christmas music?

Do diarykeepers continue to record their listening by writing down the station’s primary name? Or do they write down references to “Christmas music”? To provide some insight, below are answers to some of the most frequently asked questions about holiday diarykeeping and diary crediting.

### Do Diarykeepers Write Down Listening to “Christmas Music”?

Even with more than 375 stations last year reporting to M Street and/or Arbitron that they were broadcasting 24/7 Christmas programming, only 681 diaries (out of more than 457,000 in-tab diaries) included entries with the word “Christmas,” “Xmas,” “Seasonal” or “Holiday.”

In other words, diarykeepers listening to seasonal programming continue to identify their listening by exact frequency, call letters and/or primary Station Name. During the Fall 2003 survey, less than half a percent (actually 0.1 percent) of the diary-keepers recorded seasonal references for their Christmas music listening.

### So, How Are Seasonal Entries Recorded?

Of the seasonal entries recorded, the vast majority were combined with a frequency, call letters or Station Name, making it very easy to credit the listening. Eighty-seven percent (87%) of the 2,017 Fall 2003 entries containing the word “Christmas,” “Xmas,” “Seasonal” or “Holiday” in the 681 diaries also contained an additional descriptor to clearly identify to which station the diarykeeper was listening.

Very few of the 2,017 entries could not be credited to a station. You can see a breakout of the entries and their crediting in the chart below. It’s important to keep in mind that the 2,017 seasonal entries are an extremely small percentage of the total entries recorded during the Fall 2003 survey—only 0.03 percent of the total number of entries recorded during the Fall 2003 survey contained a seasonal reference.<sup>1</sup>

### Did the Seasonal Entries Only Identify Those Stations Running Christmas Music 24/7?

No, not really. Seventy percent (70%) of the 2,017 entries identified a station running 24/7 Christmas programming.

That means that even though a station is not running round-the-clock Christmas programming, diarykeepers sometimes reference the fact that the station is occasionally playing Christmas songs. Remember that since diarykeepers usually include frequency or call letters with seasonal references, there’s no problem crediting these entries.

### What About “Navidad” or “Musica Navideña” Entries?

Only two diarykeepers in the entire Fall 2003 survey recorded a reference to “Navidad,” and both references were credited to a station.

### What Is Arbitron’s Policy on Crediting Christmas Entries?

#### Diary Crediting

Seasonal diary entries like the “Christmas Music 101.9” entry below, are credited to the station clearly identified in the entry. These combined entries are the ones that show up most frequently in diaries.

Lone seasonal entries that do not include additional station descriptors, like the one below, may be credited to a station via the self-edit rule.

In cases where the diarykeeper has recorded “101.9 Christmas Music” and then lone “Christmas Music” in the same diary,

the "101.9, Christmas Music" entry is credited to the station broadcasting at 101.9, and the lone "Christmas Music" entry in the same diary is credited via the self-edit procedure to the 101.9 station.

Recognizing that more and more stations are now airing special music for the holidays and running 24/7 seasonal programming, any diaries containing lone seasonal entries that cannot be self-edited to a station will be reviewed by a market analyst prior to final crediting. This review includes referencing seasonal Station Names submitted to Arbitron for the Fall 2004 survey and the other seasonal diary entries received during the survey in that particular Metro area.

#### **"Seasonal" Station Name Submission Guidelines**

Stations that primarily air seasonal music should update the Station Name in their Station Information Profile (SIP) with their seasonal identifier for the period in which the seasonal music is being broadcast. Examples of season identifiers include "Holiday Favorites and More," "The Christmas Music Station," or "Christmas on the River." The Station Name submission guidelines, however, must be followed.

When the Station Name is updated, the station is eligible to receive credit for diary entries that reference the station's "seasonal" Station Name when the identifier is by itself and cannot be credited via the self-edit procedures.

It is not imperative for stations that broadcast Christmas music 24/7 to submit the term "Christmas," "Xmas," or "Holiday" as their Station Name, unless the term is part of a unique identifier like "Christmas on the River" or "Holiday Happiness." Diary Processing includes extensive and thorough edit procedures and quality assurance steps to ensure that credit for "generic" seasonal references goes to the most logical station.

#### **Have a Question? Need Clarification? Just Call!**

Whether or not your station is running Christmas programming, you can always contact the Diary Analysis & Communications team to get answers on your diary crediting issues. To speak with a policy analyst, call (410) 312-8756