

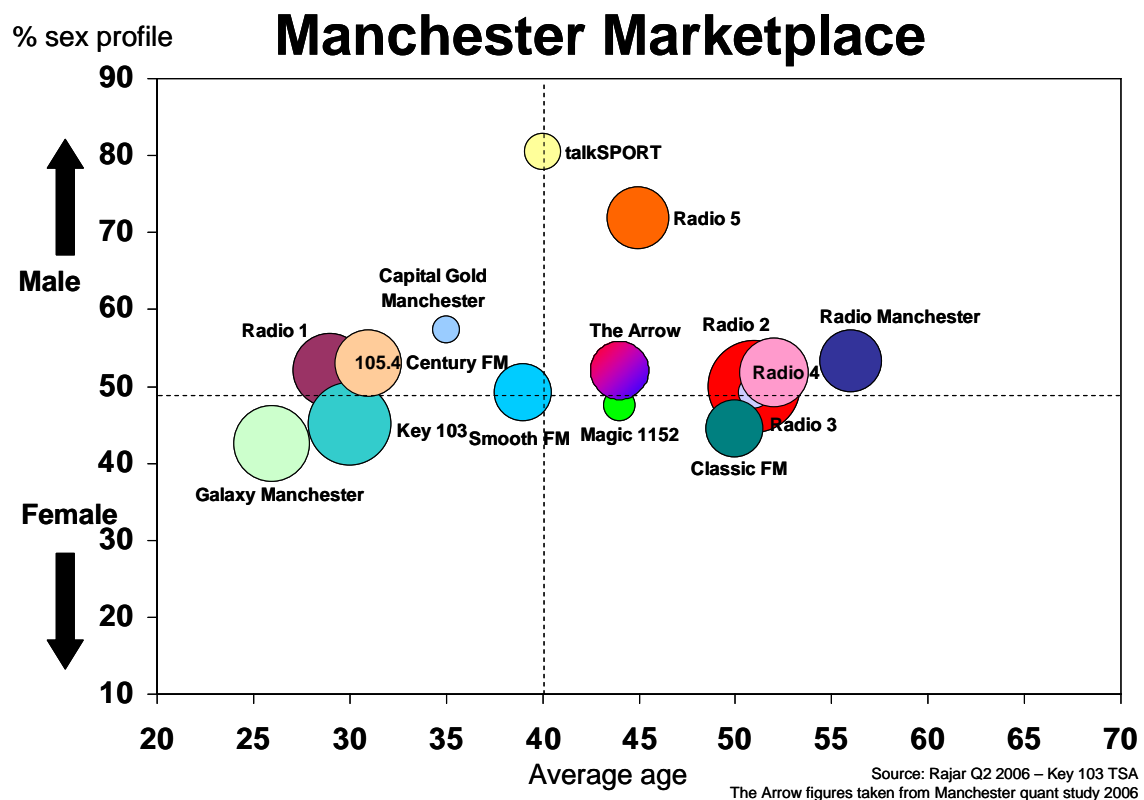
## Manchester local commercial radio licence applications

# Questions and responses: The Arrow

These are the responses received from 106.1 FM The Arrow to the non-confidential questions asked by Ofcom regarding its application for the Manchester local radio licence.

1. In the “Manchester marketplace” chart on page 52 are the average listener ages for each station based on RAJAR figures for individuals aged 5+, or 15+? Has the average age for The Arrow’s audience, derived from the quantitative study, been calculated on the same basis? Also, why has Smooth FM been excluded from this chart?

The average listener ages for each station are calculated using RAJAR information from Q2 06 and the base is individuals 4+. The quant study was used to determine The Arrow’s average age and the calculation was therefore made on a base of 16+ because we did not research under-16s. We recognise the slight incongruity here, but we believe that The Arrow is unlikely to attract a significant under-15 audience, and so we believe its average listener age would not be noticeably moved by the inclusion of 4-15s into the calculation. This view is reinforced by noting that BBC Radio 2 – a service with, we believe, very similar appeal to The Arrow – records very little listening amongst under-15s, and shows a very similar average listener age whether or not under-15s are included. Smooth FM and also Capital Gold were excluded from the chart in error. They have been included below for your reference. Their inclusion does not affect our conclusions from the chart, which continues to show the distinctive place The Arrow would occupy in this market.

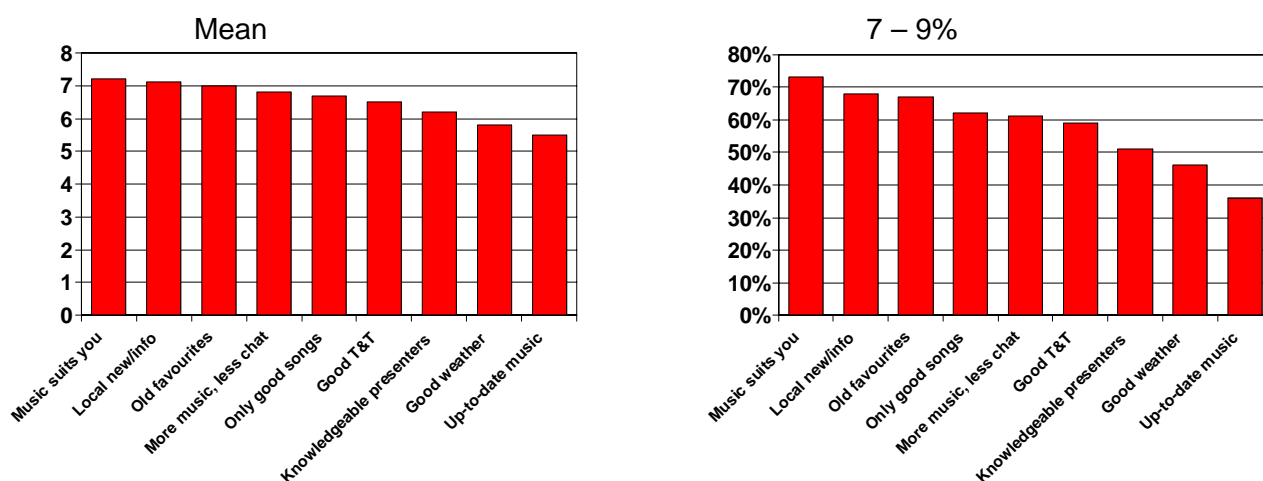


**2. Given that “Modern Rock” scored the highest among adults aged 40-59 (specialist music table, page 70), what is the evidence from your research underpinning your assertion on page 73 that “most people are not too concerned about having up-to-date music.”**

There is clearly a difference between ‘modern rock’ and ‘up-to-date music’. We believe that respondents will have interpreted the phrase ‘up-to-date music’ to mean current chart music, rather than any genre-specific definition.

In the ‘positive attributes of radio’ section there is a table ranking the value of different features on radio by the mean score. This chart shows that ‘up-to-date music’ among adults 16+ gains a mean score of 5.6 (7-9% score of 44%) and is 8<sup>th</sup> in ranking for value. It is therefore considered that this element is not as significant when pitched against other attributes. When looking particularly at Adults 40-59, ‘up-to-date music’ receives the lowest score for value (mean score of 5.5, 7-9% score of 36%).

Adults 40 – 59



It is also worth re-iterating our view that, despite the popularity of modern rock in the research, the demand for this genre is now catered for by the provision of Xfm in Manchester. We felt that it made no sense for The Arrow to duplicate this provision, hence our decision to promise that no music less than five years old would be included in the service in Manchester. This is a significant departure from our approach in previous applications, where modern rock has been an element in the overall Arrow music mix. We feel this is justified by our desire to maximise The Arrow’s ability to broaden listening choice in Manchester.

**3. When was the output monitoring of existing stations in the market conducted, and for how many hours?**

The monitoring for both GMBC and the Arrow was based on output for all stations over Monday 24 to Tuesday 25 July, as follows:

- All of the larger, Manchester-wide stations (as well as LBC) were monitored for the 24-hour period - 6am Monday to 6am Tuesday
- The 3 localised stations (Tower, Revolution and Imagine) were monitored during daytime - 6am to 7pm Monday 24 July

- BBC GMR was monitored during its local output (excluding overnight simulcast with Radio 5) - 6am Monday to 1am Tuesday

**4. How were the samples generated for the two pieces of quantitative research? Were any quotas used and if so, what? Was any weighting applied? If so, how?**

Samples for the two quantitative pieces of research were gathered by Morris Hargreaves McIntyre. They were provided with quotas, calculated using RAJAR Q2 06 information in Key 103's TSA, by Chrysalis. The data have not been weighted.

The quotas met were as follows:

Demographic	N° respondents	Respondent profile	Population profile
Adults 16-24	122	15%	15%
Adults 25-34	130	16%	16%
Adults 35-44	155	19%	19%
Adults 45-54	122	15%	15%
Adults 55-64	118	15%	15%
Adults 65+	156	19%	19%
Male 16+	390	48.6%	48.6%
Female 16+	413	51.4%	51.4%

**5. Please explain in more detail how the figures on the chart at the top of page 71 were arrived at – the 'multiplication' approach is unclear.**

The appeal and potential graph is calculated by multiplying the adults 16+ appeal figures in the table on page 70 by the figures in the no attribution graph below.

For example: Ska scored 28% for appeal and had 78% no attribution, the formula for which is  $28 \times 0.78 = 21.8$ . Our objective was to demonstrate where the most significant market gap existed in terms of music radio provision. We believe this is best measured by a combination of both level of appeal and broadening of choice, rather than taking either factor in isolation.

**6. Please provide base sizes for the tables on pages 56, 57, 68 and 70.**

Bases:

- Music genre tables on page 56 and 57 - 811, all respondents interviewed who listened to more than 1 hour of radio per day.
- P1 audience profile on page 68 – 107, respondents who said that The Arrow would be their favourite station.
- Specialist music genre table on page 70 – 605, respondents who said they would listen to The Arrow at least once a week (G 31) based on the description of the station.