

## Manchester local commercial radio licence applications

# Questions and responses: RockTalk

*These are the responses received from RockTalk to the non-confidential questions asked by Ofcom regarding its application for the Manchester local radio licence.*

**1. Please can you provide six daytime sample music hours (listing the title and artist of each track) imagining that RockTalk was currently on the air. Three of these hours should be taken from daytime, and three from off-peak output (although not specialist music programmes).**

We are enclosing samples of the music hours 0600-0900, 0900-1200 and 1200-1500 as weekday breakfast is predominantly speech based and contains only four tracks in each hour. Of the two further daytime off-peak three hour segments, the earlier day-part incorporates eight tracks in each hour and the latter ten.

*Weekday - Daytime: 0600-0900 (Minimum 60% speech and Maximum 4 songs each hour:*

ART1: Alice Cooper  
TITLE: Schools Out (For Summer)

ART2: Chicago  
TITLE: Baby What a Big Surprise

ART3: Yes  
TITLE: Owner Of A Lonely Heart

ART4: Tom Petty  
TITLE: I Won't Back Down

ART5: Bob Dylan  
TITLE: Knockin' On Heaven's Door

ART6: David Lee Roth  
TITLE: California Girls

ART7: Oasis  
TITLE: The Masterplan

ART8: Nazareth  
TITLE: Hair Of The Dog

ART9: Jethro Tull  
TITLE: Teacher

ART10: Led Zeppelin  
TITLE: Immigrant Song

ART11: Santana  
TITLE: Smooth

ART12: Rolling Stones

TITLE: Paint It Black

*Weekday - Daytime: 0900 – 1200 (Minimum 30% speech and Maximum 8 songs each hour):*

ART1: Jimi Hendrix  
TITLE: Voodoo Chile (Slight Return)

ART2: Def Leppard  
TITLE: Too Late For Love

ART3: Clash  
TITLE: London Calling

ART4: Kinks  
TITLE: Tired of Waiting For You

ART5: T Rex  
TITLE: 20th Century Boy

ART6: Whitesnake  
TITLE: Is This Love

ART7: Robert Palmer  
TITLE: Bad Case of Loving You

ART8: U2/Greenday  
TITLE: The Saints are Coming

ART9: AC/DC  
TITLE: Sin City

ART10: Canned Heat  
TITLE: Let's Work Together

ART11: Beatles  
TITLE: Revolution

ART12: Dandy Warhols  
TITLE: Bohemian Like You

ART13: Supertramp  
TITLE: Breakfast In America

ART14: Queen  
TITLE: We Are The Champions

ART15: Pink Floyd  
TITLE: Money

ART16: Train  
TITLE: Drops Of Jupiter

ART17: Manic Street Preachers  
TITLE: A Design For Life

ART18: Dire Straits  
TITLE: Solid Rock

ART19: Keane  
TITLE: Nothing In My Way

ART20: Del Amitri  
TITLE: Kiss This Thing Goodbye

ART21: Deep Purple  
TITLE: Smoke On The Water

ART22: Bruce Springsteen  
TITLE: Glory Days

ART23: Embrace  
TITLE: Ashes

ART24: Led Zeppelin  
TITLE: Whole Lotta Love

*Weekday - Daytime: 1200 to 1500 (30% speech and Maximum 10 songs per hour):*

ART1: Status Quo  
TITLE: Down the Dustpipe

ART2: Bon Jovi  
TITLE: Wanted Dead Or Alive

ART3: The Who  
TITLE: I Can't Explain

ART4: Rainbow  
TITLE: Since You Been Gone

ART5: Neil Young  
TITLE: The Needle And The Damage Done [Live]

ART6: Eric Clapton  
TITLE: Wonderful Tonight [Album Version]

ART7: INXS  
TITLE: By My Side

ART8: Stealers Wheel  
TITLE: Stuck In The Middle With You

ART9: Free  
TITLE: Wishing Well

ART10: Aerosmith  
TITLE: Pink

ART11: Fleetwood Mac

TITLE: The Chain

ART12: AC/DC

TITLE: Touch Too Much

ART13: Thin Lizzy

TITLE: Don't Believe A Word

ART14: Orson

TITLE: No Tomorrow

ART15: Cars

TITLE: My Best Friend's Girl

ART16: Blondie

TITLE: (I'm Always Touched By Your) Presence Dear

ART17: Jackson Browne

TITLE: Doctor My Eyes

ART18: Big Country

TITLE: Chance

ART19: Joan & The Blackhearts Jett

TITLE: I Love Rock 'N' Roll

ART20: ZZ Top

TITLE: My Head's In Mississippi

ART21: Stereophonics

TITLE: Have A Nice Day

ART22: Bob Seger & The Silver Bullet Band

TITLE: Hollywood Nights

ART23: David Bowie

TITLE: Heroes

ART24: Kiss

TITLE: Rock And Roll All Nite

ART25: Toto

TITLE: Hold The Line

ART26: Black Sabbath

TITLE: Paranoid

ART27: Steve Miller Band

TITLE: Take The Money And Run

ART28: Red Hot Chilli Peppers

TITLE: Snow (Hey Yo)

ART29: Simple Minds

TITLE: Glittering Prize

ART30: Franz Ferdinand  
TITLE: Take Me Out

**2. For the purposes of the Format, how are you defining “current”?**

We define ‘current’ as guitar based Heavy, Soft or Popular Rock music tracks released within the last eighteen months but as stated in the Format, these ‘current’ tracks will not account for more than 10% of the output.

**3. On page 34 you state that: “Rock variety delivers a similar profile to News Talk radio with regard to age and social status.” Which part of your research programme is this comment based upon?**

This assertion was not research based but is the result of extremely valid experiences gained by our Group Programme Director when programming Talk Radio (the national commercial speech station prior to it being re-branded as talkSPORT) in the late 1990’s alongside additional and similar experiences when programming LBC in London.

Both of these stations were creatively scheduled to appeal to, and deliver, a slightly younger demographic (average age 45) which should be evenly balanced between male and female listeners. However in reality, audiences on both these services were and continue to have male listener bias.

We envisage a similar situation occurring with RockTalk, although the music would be programmed from a “Rock Variety” perspective and therefore have broader demographic appeal than one specific genre. Also as our previous experience indicates, we believe speech radio will continue to have male bias.

In order to balance up the “News Awareness” presentation style of the station’s speech, which we believe carries slightly more male than female appeal, we feel that the scheduling of Soft Rock music tracks will balance the output in a similar way to that which would be achieved by scheduling a personality presenter to deliver a female audience with speech based on the relevant lifestyle issues affecting them most.

Our assertion that Rock Variety will deliver a similar audience profile to News Talk is therefore based on the experiences stated.

**4. What is the basis of evidence in your research, if any, supporting your contention on page 47 (first bullet point) that some Radio 2 listeners “will appreciate....a more focused music policy” than is currently provided by that station.**

Although no direct question was asked to provide the specific evidence you request, a number of findings from our quantitative research led us to this conclusion.

First of all there is a notably greater than average appreciation of Classic Rock music from the current BBC Radio 2 audience. Whilst 55% of all adults in Manchester stated that they personally would like to listen regularly or occasionally to Classic Rock music on the radio this number builds to 74% of Radio 2 listeners. Clearly an appetite for Rock music exists amongst this key listener group.

Secondly we found that even the most loyal, or core, Radio 2 listeners indicate a greater than average likelihood of wanting to sample RockTalk (66% against a 62% average 'likelihood'). Moreover, when asked which stations they would listen to less, or stop listening to, in order to accommodate RockTalk in their listening repertoires, Radio 2 was by far the most frequently mentioned service by the station's own audience. 42% of core Radio 2 listeners would, at a minimum, listen less often to their current 'favourite' radio station to make way for RockTalk.

Given the proposed RockTalk format, it is more than reasonable to assume that the 'rock' element of the format is at least part of the appeal of the station and that this "more focused music policy" – based on a particular music genre as opposed to the wide variety of music styles that Radio 2 is both renowned and applauded for - demonstrates clear appeal to some Radio 2 listeners.

**5. Please explain your comment on page 51 that “the under-performance of the local BBC station in this area denies this audience the opportunity to hear the same quality, relevant and local speech that is currently available in many other radio markets.” More specifically, what do you mean by “under-performance” in this context?**

Prior to making this statement we outlined, on page 49 of the application, the current status of the local BBC radio audience and, more especially, that of the local BBC radio service, recently re-named BBC Radio Manchester:

“. . . local BBC radio is far less well received than average in Manchester. Overall RAJAR reports this sector as delivering an 18% reach, 1.4 hours of listening per head and a share of 7.7%. Closer scrutiny of the data, however, shows that Manchester's own *local* BBC service, only recently re-branded from BBC GMR to BBC Radio Manchester, delivers a still less impressive audience: 12% reach, 0.9 average hours of listening per head of population and a market share of 4.8%. Comparing this with the UK-wide local BBC performance of 20% reach, 2.3 hours per head and a share of 10.7% demonstrates why we are so excited that **RockTalk** can capitalise on the potential for attracting a speech radio audience that is currently very much under-served by entertaining and informative *local* speech output”.

It is this comparison of Radio Manchester's performance with that of local BBC radio generally across the UK that leads us to conclude that Manchester's local BBC station is under-performing.

**6. How many “Manchester-based direct advertisers” (page 68) were interviewed in your advertiser research?**

Out of the total number of businesses who took part in our advertiser research **eleven** were “Manchester-based direct advertisers”.