the most popular and likable performers in the industry rather than taking a chance on an unknown entertainer.

Marketing Evaluations, Inc., of Manhasset, New York, meets the demand for informa-tion about performers, entertainers, and personalities *(www.qscores.com)*. The company conducts nationwide telephone surveys using panels of about 1,250 households and interviewing about 5,400 people 6 years of age and older. The surveys are divided into seven types of "Q" scores, such as the Performer Q, TVQ, and Cartoon Q. The Performer Q por-tion of the analysis provides Familiarity and Appeal scores for more than 1,000 different personalities. The Target Audience Rankings provide a rank-order list of all personalities for several different target audiences, such as women aged 18–49. The target rank tells producers and directors which personalities appeal to specific demographic groups.

Focus Groups

The focus group, discussed in Chapter 5 andon *www.wimmerdominick.com*, is a com-mon research procedure in electronic media research, probably because of its versatility. Focus groups are used to develop questionnaires for further research and to provide preliminary information on a variety of top-ics, such as format and programming changes, personalities, station images, and lifestyle characteristics of the audience. Data in the last category are particularly useful when the focus group consists of a specific demo-graphic segment.

Miscellaneous Research

The electronic media are unique, and each requires a different type of research. Here are examples of research conducted by and for stations:

Market studies. A market study investigates the opinions and perceptions of the entire market, usually within a specific age range, such as 25–44. There are no requirements for respondents to meet in terms of station listening or viewing, and the sample matches the population distribution and makeup of the market.

Format studies. A format study for a radio station involves a sample of re-spondents who listen to or prefer a certain type of music. These respondents are asked a series of questions to determine which stations provide the best service in a variety of areas, such as music, news, traffic reports, and community activities.

Format search studies. The title of the study explains its purpose—to find an available radio format in a given market. An experienced researcher can accurately predict a potential format hole with a specif-ically designed three-module questionnaire.

Program element importance. A program element importance study identifies the specific elements on radio or television that are most important to a specific audi-ence. Station managers use this information to ensure that they are providing what the audience wants.

Station image. It is important for a station's management to know how the public perceives the station and its services. Public misperception of management's purpose can decrease audience size and, consequently, advertising revenue. For example, suppose a radio station has been CHR (Contempo-rary Hits Radio) for 10 years and switches to a Country format. It is important that the audience and advertisers are aware of this change and have a chance to voice their opinions. This can be accomplished through a station image study, where respondents are asked questions such as "What type of mu-sic does WAAA-FM play?" "What types of people do you think listen to WAAA-FM?" and "Did you know that WAAA-FM now plays Country music?" If research reveals that only a few people are aware of the

change in format, management can develop a new promotional strategy. Or the station might find that the current promotional ef-forts have been successful and should not be changed. Station image studies are con-ducted periodically by most large radio sta-tions to gather current information on how the audience perceives each station in the market. If station managers are to provide the services that listeners and viewers want, they must understand audience trends and social changes.

Personality (talent) studies. Radio and television managers of successful sta-tions frequently test the on-air personalities. Announcers (DJs), news anchors, and all other personalities are tested for their overall appeal and fit with other station personali-ties. Personality studies are often conducted for stations to find new talent from other markets or even to test personalities who are on other stations in the market with the in-tent of hiring them in the future.

Advertiser (account) analysis. To in-crease the value of their service to adver-tisers, many stations conduct studies with local business executives. Some typical ques-tions are "When did your business open?" "How many people own this business?" "How much do you invest in advertising per year?" "When are advertising purchase decisions made?" and "What do you expect from your advertising?" Information ob-tained from client questionnaires is used to help write more effective advertising copy, to develop better advertising proposals, and to allow the sales staff to know more about each client. Generally, the questionnaires are administered before a business becomes an advertiser on the station, but they can also be conducted with advertisers who have done business with the station for several years.

Account executive research. Radio and television station managers through-out the country conduct surveys of adver-tising agency personnel, usually buyers, to determine how their sales executives are per-ceived. It is vitally important to know how the buyers perceive the salespeople. The re-sults of the survey indicate which salespeo-ple are performing well and which may need additional help. These surveys often disclose that problems between a sales executive and a buyer are due to personality differences, and the station can easily correct the prob-lem by assigning another salesperson to the business or advertising agency.

Sales research. In an effort to increase sales, many stations conduct research for local clients. For example, a station may conduct a "bank image" study of all banks in the area to determine how residents per-ceive each bank and the service it provides. The results from such a study are then used in an advertising proposal for the banks in the area. For example, if it is discovered that First National Bank's 24-hour automatic teller service is not well understood by local residents, the station might develop an advertising proposal to concentrate on this point.

Diversification analyses. The goals of any business are to expand and to achieve higher profits. In an effort to reach these goals, most larger stations, partnerships, and companies engage in a variety of studies to determine where investments should be made. Should other stations be purchased? What other types of activities should the business invest in? Such studies are used for forecasting and represent a major portion of the research undertaken by larger stations and companies. The changes in broadcast ownership rules made by the FCC have sig-nificantly increased the amount of acqui-sition research conducted by individuals, group owners, and other large companies in the broadcasting industry.

Qualitative research. Managers of successful broadcasting and cable opera-tions leave nothing to chance, which means that they test every aspect of their station

A CLOSER LOOK

Watching or Tuned In?

In this chapter, you may have noticed that in discussions of television viewing, we use a variation of the word *tune* (*tuned in*, *tuned to*, etc.) instead of variations of the word *watch*. We did this for a reason, and that reason relates to concepts known as *monochronic* and *polychronic behavior*. A person who is monochronic tends to do one thing at a time; the person who is polychronic does more than one thing at a time, more commonly known as *multi-tasking*. These terms relate to the use of the media.

In the past 30-plus years, the senior author of this text has conducted dozens of studies to find out what people 18–54 years old do while they watch TV and listen to the radio. All of the studies have produced virtually the same results. In reference to TV viewing, every study has shown that about 75% of adults 18–54 do something else while watching TV—75% are polychronic TV viewers; 25% are monochronic TV viewers ("I just sit and watch TV and that's all I do."). The list of activities in which polychronic viewers engage is extensive, but some commons activities include such things as eating, reading, talking to family or friends in person or on the telephone, playing with children, working on projects, hobbies, work-related items, and many more.

In addition, polychronic viewers are always asked to estimate the amount of time they do not look at the TV screen during a typical 30- or 60-minute program. The average estimate is about 30%. In other words, about 75% of adult TV viewers say that they do not look at the TV screen about 30% of the time they are "watching" TV (about 18 minutes during a typical one-hour program). What this means is that about 30% of all visual information on the TV screen is not seen by about 75% of the adult audience. These viewers, the vast majority, are merely tuned to a TV program and should not be classified as watching TV.

While the lack of actually watching the TV screen is significant in many areas, it is of ultimate importance to advertisers. But many advertisers do not seem to understand the reality of television viewing because they (or their advertising agencies) produce commercials that have no audio information other than some type of background music; the only information about the product or service is visual in nature—it is information missed by as much as 75% of the audience. The purpose of advertising is to communicate a message to consumers. Many of the commercials on television communicate absolutely nothing. You can verify this on your own. When watching TV, turn your eyes away from the screen and determine how much you learn about the product or service being advertised. All TV commercials should include both audio and visual information about the advertised product or service.

A visual-only approach is a waste of time and money. Advertisers who use (or agree to use) such an approach would receive more value for their advertising investment if they donated the money (commercial production costs and airtime) to a worthy charity.

Polychronic behavior also effects radio listening. Once again, the senior author of this text has repeatedly found that, in virtually all radio formats with all age groups, that adults 18–54 misunderstand, or do not hear at all, about 35% of all nonmusic material they are exposed to on the radio. Radio broadcasters are constantly amazed that their listeners do not know about a program change, a contest, a news item, or something at the radio station. Radio broadcasters think their audience hears everything that is on their radio station, when quite the opposite is true.

See Chapter 15 for more information about monochronic and polychronic behavior.

or network. Research is conducted to test billboard advertising, logo designs, bumper stickers, bus advertising, direct mail campaigns, programming interests, and more.

TV programming research. This is a broad category that includes testing local news programs, promotional materials used by the station (known as *topicals*), entertain-ment programming, and everything else that appears on the station.

SUMMARY

This chapter introduced some of the more common methodologies used in broadcast research. Ratings are the most visible form of research used in broadcasting as well as the most influential in the decision-making process. However, nonratings approaches such as focus groups, music research, image studies, and program testing are all used fre-quently to collect data. The importance of re-search is fueled by an ever-increasing desire by management to learn more about broad-cast audiences and their uses of the media.

Audience fragmentation is now an ac-cepted phenomenon of the electronic media, and the competition for viewers and listeners has created a need for research data. Broad-cast owners and managers realize that they can no longer rely on gut feelings when mak-ing programming, sales, and marketing deci-sions. The discussions in this chapter have been designed to emphasize the importance of research in all areas of broadcasting.

Key Terms

A. C. Nielsen
Arbitron, Inc.
Audience turnover
Auditorium music test
Average quarter-hour
Callout research
Cost per thousand (CPM)
Cume
Daypart
Designated market area
Gross rating points
Hook
HUT
Metro survey area
Monochronic behavior
Nonratings research
Overnights
Portable People Meter
People Meter
Polychronic behavior
Psychographics
PUR
Rating
Reach
Rough cut
Share
Standard error
Sweeps
Telephone coincidental
Time spent listening
Total survey area

Using the Internet

Search the Internet for:

Broadcast ratings controversies and *"broadcast ratings" methodology*

Radio history; Television history; Cable tele-vision history

Radio and TV market ranks—*Nielsen TV markets, Arbitron radio markets*

Market diary information: *www.arbitron.com/diary/home.htm*

Arbitron's PPM: *www.arbitron.com/portable_people_meters/home.htm.*

Nielsen's history of the People Meter: *www.nielsenmedia.com/ipm/history/History.html*

Questions and Problems for Further Investigation

Assume that a local television market has three stations: Channel 2, Channel 7, and Channel 9. There are 200,000 television households in the market. A ratings com-pany samples 1,200 households at random and finds that 25% of the sample is tuned to Channel 2; 15% is tuned to Channel 7; and 10% is tuned to Channel 9.

Calculate each station's share of the audience.

Project the total number of households in the population that tune to each channel.

Calculate the CPM for a $1,000, 30-second spot on Channel 2.

Calculate the standard error involved in Channel 2's rating.