



AudiGraphics

WARA

Uptown USA

Calendar 2000

Audience Research Analysis

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All estimates presented in this report employ Arbitron's weighting and are directly comparable to its estimates.

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Location of Listening to All Competitors by WARA's Listeners

When do people listen to WARA? The following three sets of graphs show weekday, Saturday, and Sunday listening to the station. Each two-page spread presents three graphs: TOTAL listening in the upper-left graph, CORE listening in the upper-right, and FRINGE listening in the lower-right. (Core and fringe are explained below.)

AudiGraphics tracks listening from 5:00 a.m. to 1:00 a.m in half-hour increments – twice as precise as the hour and twice as reliable as the quarter-hour. Bars representing at-home, in-car, and at-work listening to WARA are stacked to show total use of the station. The height of the bars indicates the PERCENT OF WARA'S WEEKLY AUDIENCE (see below) listening at that time.

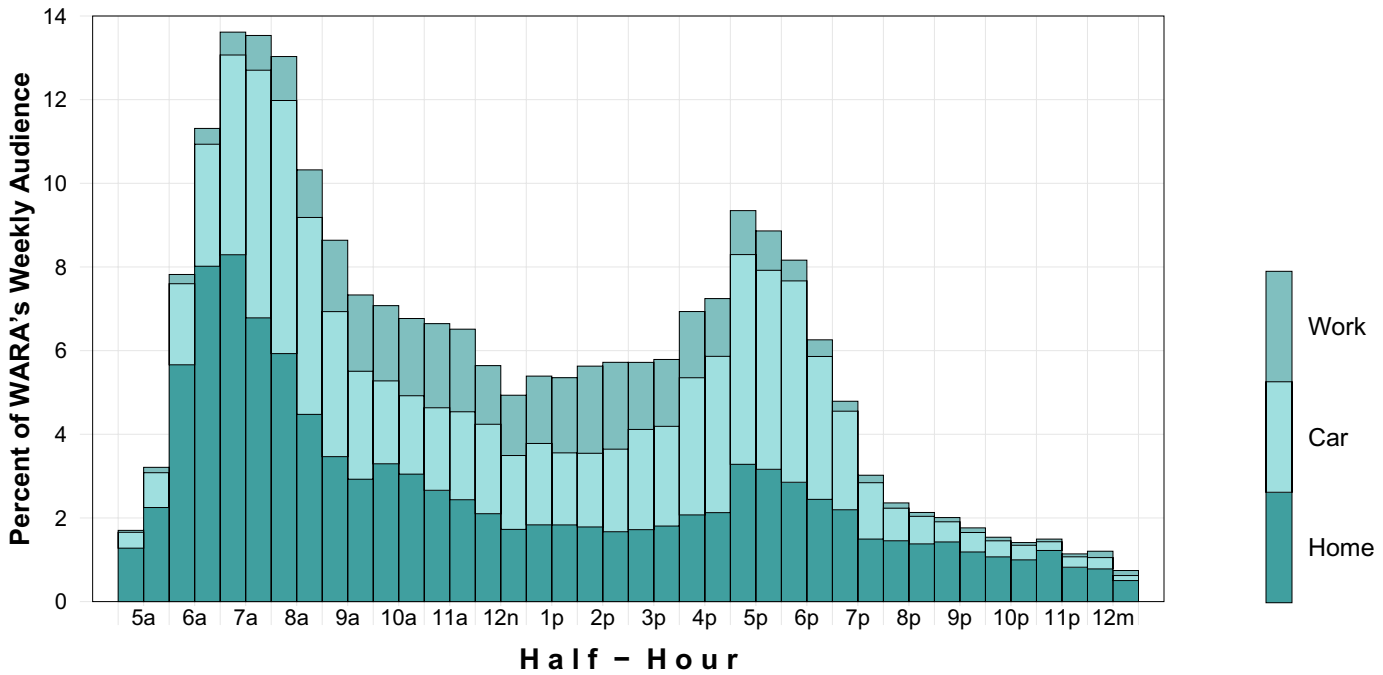
The WEEKLY AUDIENCE is the number of persons over the age of 12 who listened to WARA at least five consecutive minutes in a week during the measurement period; it's also called 24-hour weekly cume. In the 12 month period examined by this report, WARA's weekly audience averaged 412,600 persons over the age of 12.

The size of the weekly audience can vary from sweep to sweep, making it difficult to assess the effects of programming and promotion strategies designed to affect listener behavior. AudiGraphics emphasizes listening patterns by expressing all listening as a PERCENT OF WARA'S WEEKLY AUDIENCE. By showing the "shape" of the audience, AudiGraphics focuses on listener behavior and makes it easier to evaluate the effects of programming and promotion strategies.

Two kinds of people listen to WARA: those for whom it is their favorite station, and those who prefer a competitor. This preference for stations as expressed by actual use is the basis of the AudiGraphics CORE AND FRINGE segmentation scheme. Listeners who spend more time with WARA than any other station are in its CORE audience; those who spend more time with a competitor are in its FRINGE.

WARA's core accounts for 46% of its weekly audience (cume) and 75% of its listening (AQH audience and share). Although they tend to listen more to WARA than fringe listeners, people in the core are not necessarily the station's heaviest listeners. Core and fringe are the primary audience segmentation schemes for AudiGraphics. Each segment differs greatly in its use of radio, WARA, and competitors; each informs different programming and promotion tactics.

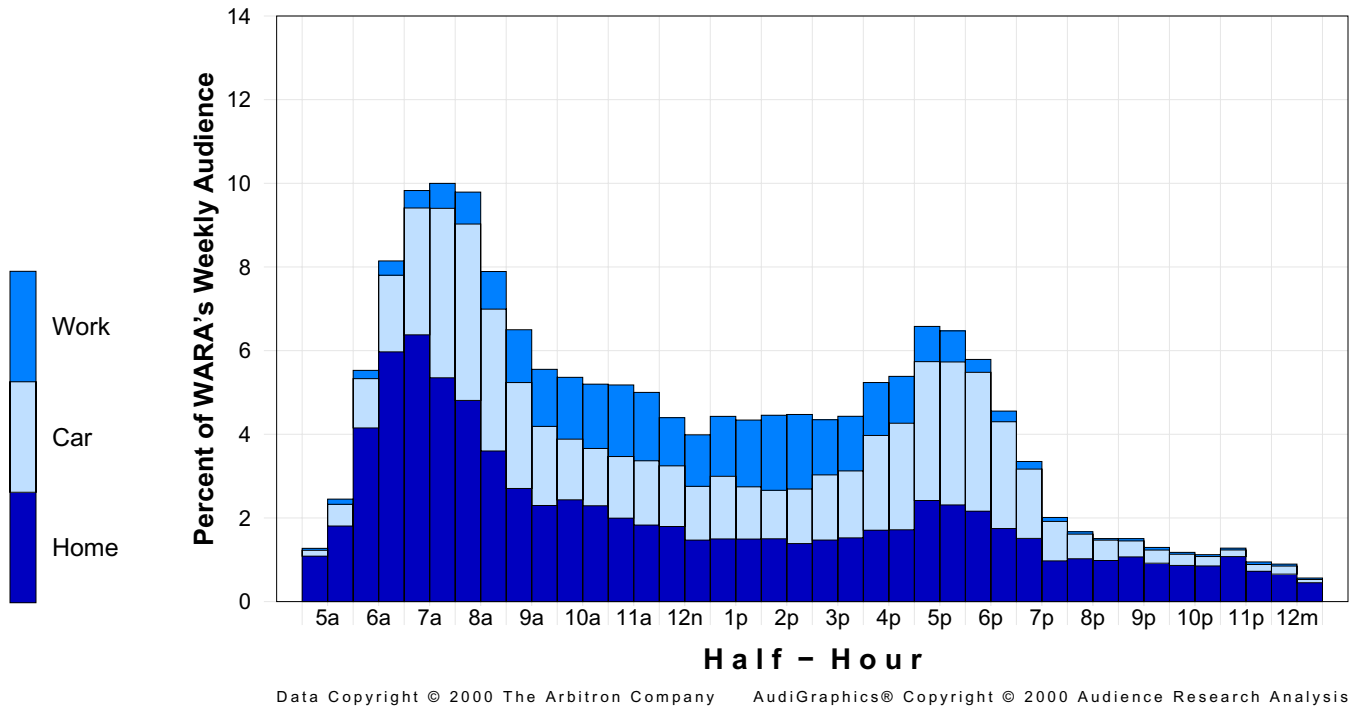
Listening to WARA By WARA's Total Audience Monday-Friday Uptown USA Calendar 2000



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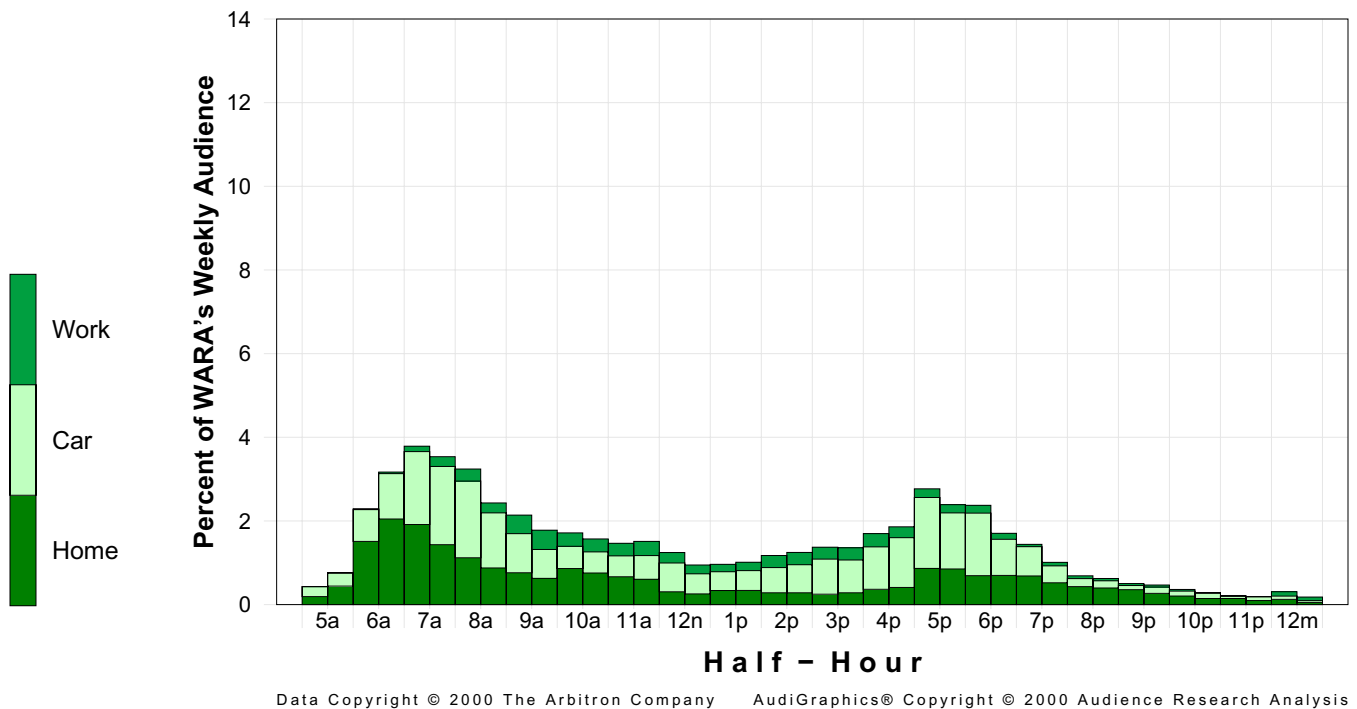
Listening to WARA By WARA's Core Audience

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Uptown USA Calendar 2000

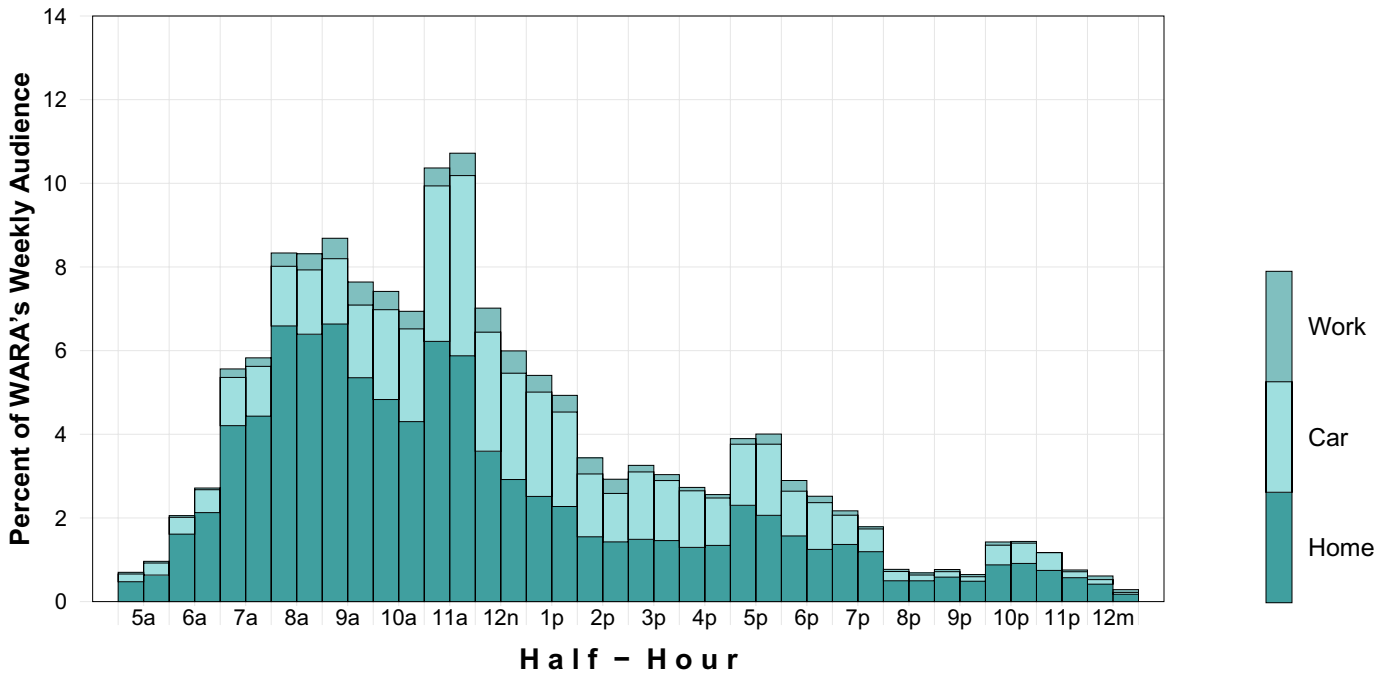


Listening to WARA By WARA's Fringe Audience

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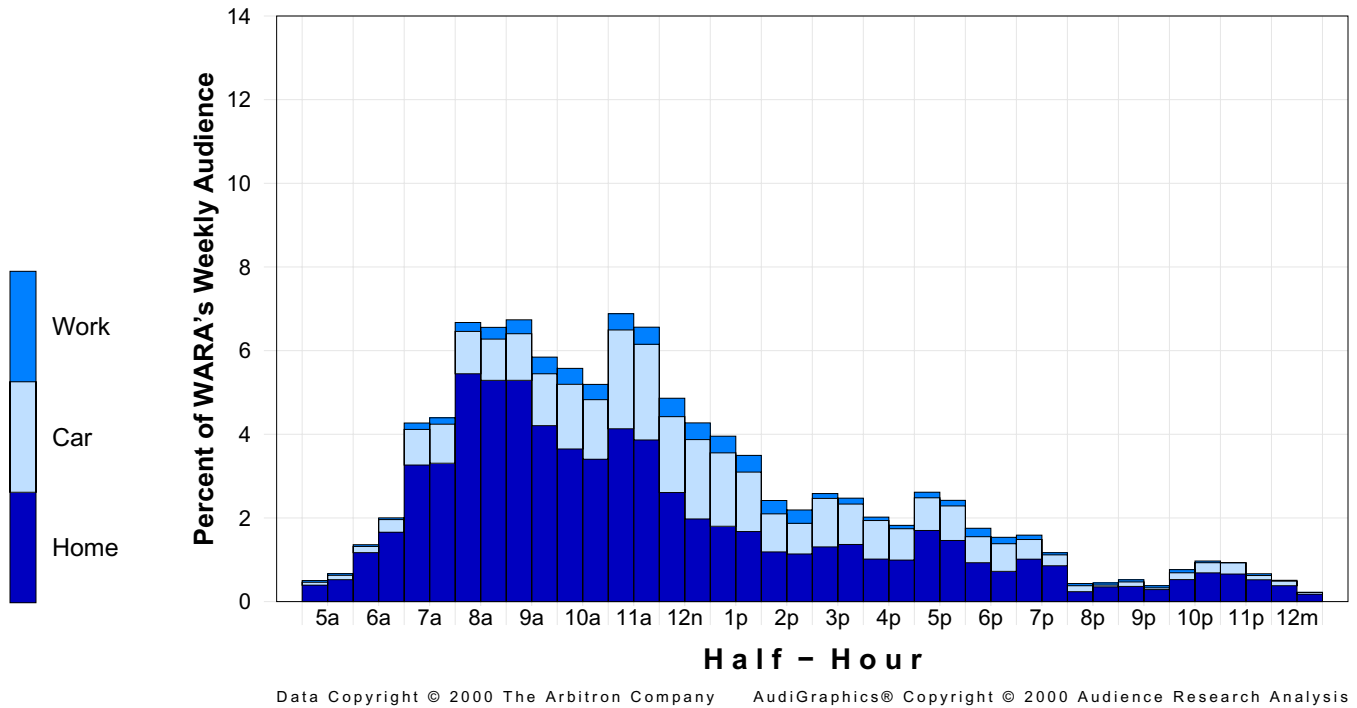
Listening to WARA By WARA's Total Audience Saturday Uptown USA Calendar 2000



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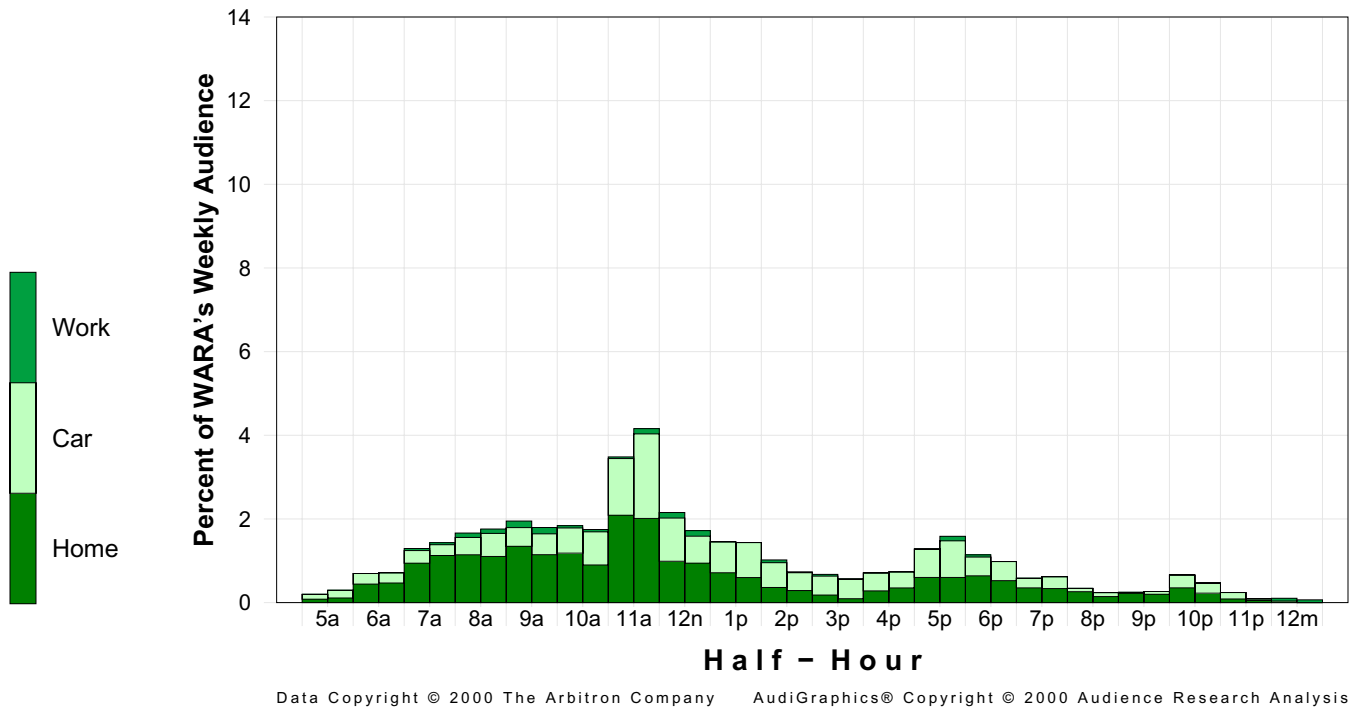
Listening to WARA By WARA's Core Audience

Saturday Uptown USA Calendar 2000

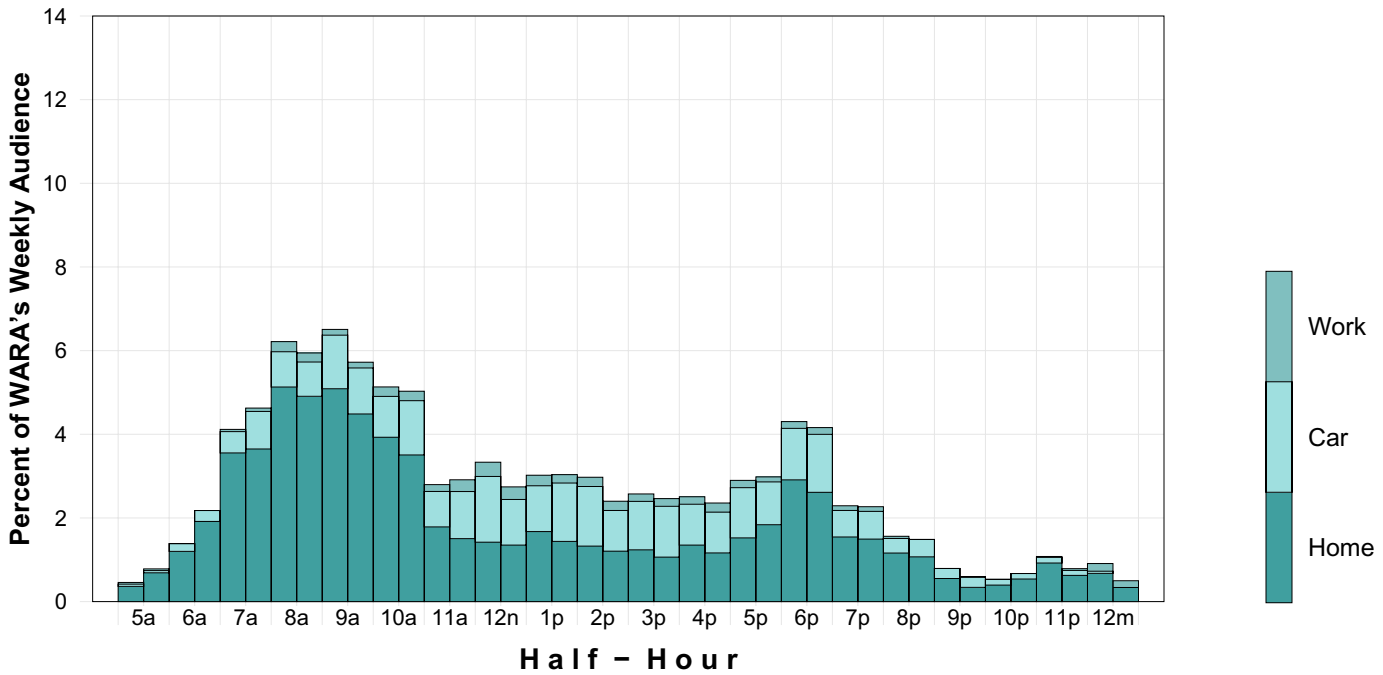


Listening to WARA By WARA's Fringe Audience

Saturday Uptown USA Calendar 2000



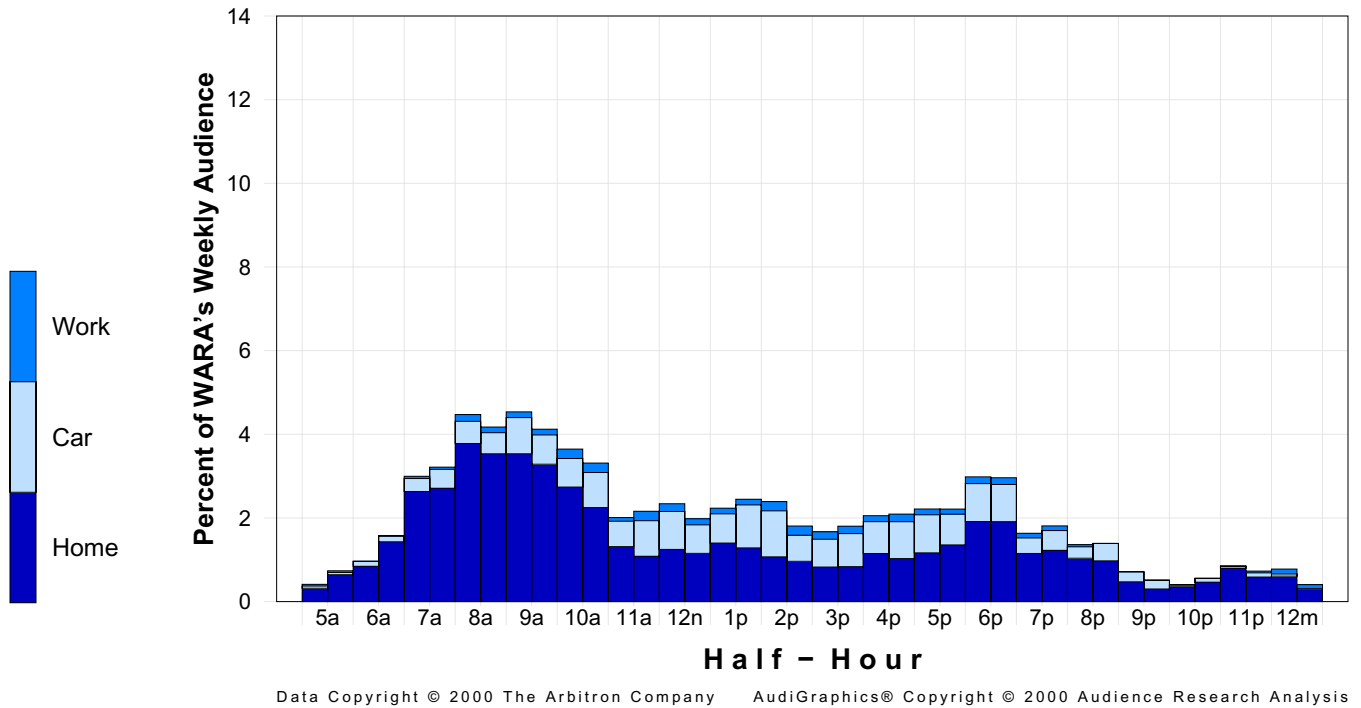
Listening to WARA By WARA's Total Audience Sunday Uptown USA Calendar 2000



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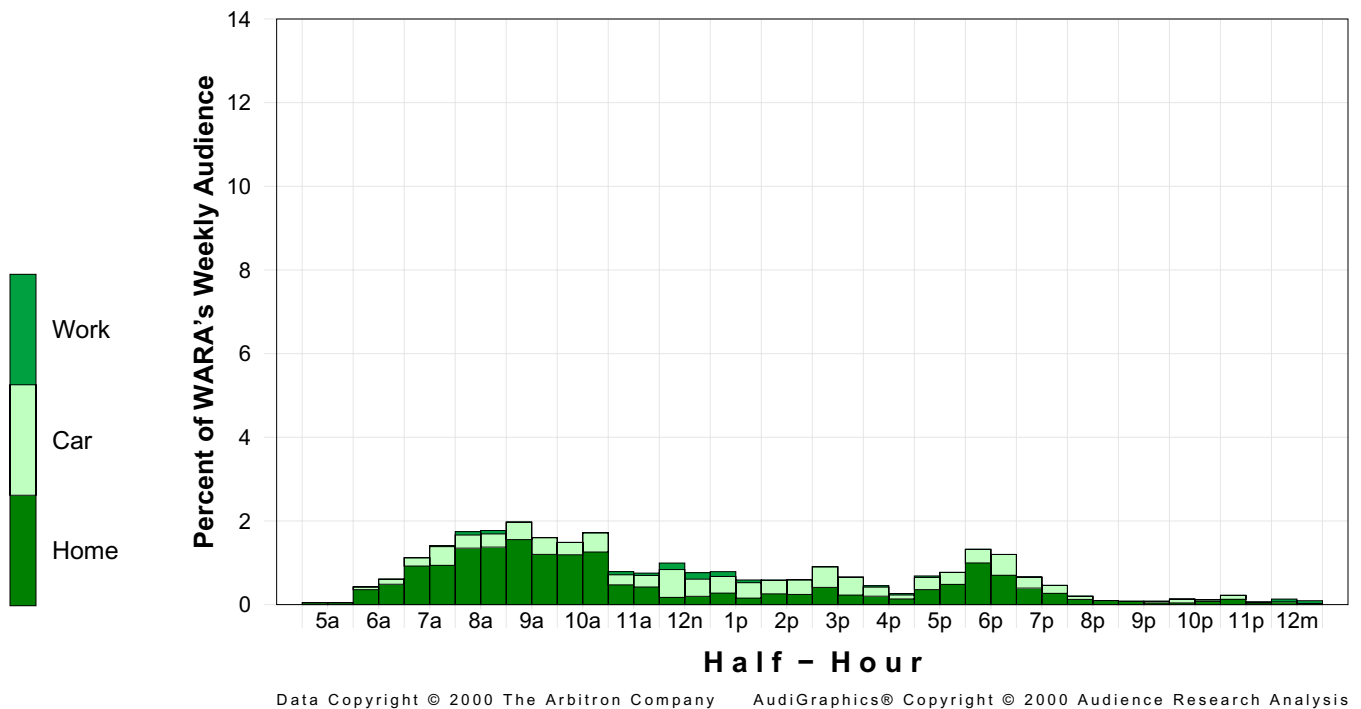
Listening to WARA By WARA's Core Audience

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Listening to WARA By WARA's Fringe Audience

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What type of people listen to WARA? Who is attracted to the station through the day? The following sets of graphs show the weekday, Saturday, and Sunday appeal of the station. Each two-page spread tracks four characteristics through the day:

AGE. The black box marks the median age of WARA's audience. Half of the audience is within the age range bracketed by the shaded bar.

RACE. The line, scaled to the left axis, shows the percent of the audience for which race is ascertained that is Black and Hispanic. The shaded bars, read on the right axis, indicate listening by each group. Black, Hispanic, and Other bars are stacked above. Bars representing listening by persons for whom race is not ascertained travel down.

SEX. The line, scaled to the left axis, shows the percent of the audience that is male. The shaded bars, read on the right axis, indicate listening by each sex: male bars travel up from the zero point, female bars travel down.

CORE/FRINGE. Dark bars show listening by WARA's core audience; light bars show its fringe. Scaled to the right axis, these bars sum to total use of the station. The line, scaled on the left, shows the percent of this audience in the core.

Following the half-hour graphs, WHO WARA'S LISTENERS ARE displays demographic information about the weekly audience. The table shows each segment's contribution to WARA's listening (AQH and share), its contribution to the weekly audience (percent of listeners or cume), and its loyalty and time spent listening (TSL) to WARA.

In geographies where Arbitron specifically tracks listening by Blacks and/or Hispanics, listening by non-Blacks and/or non-Hispanics is reported as "Not Black or Hispanic". Where Hispanic or Black controls are not used, listening is reported as "Ethnicity Not Ascertained".

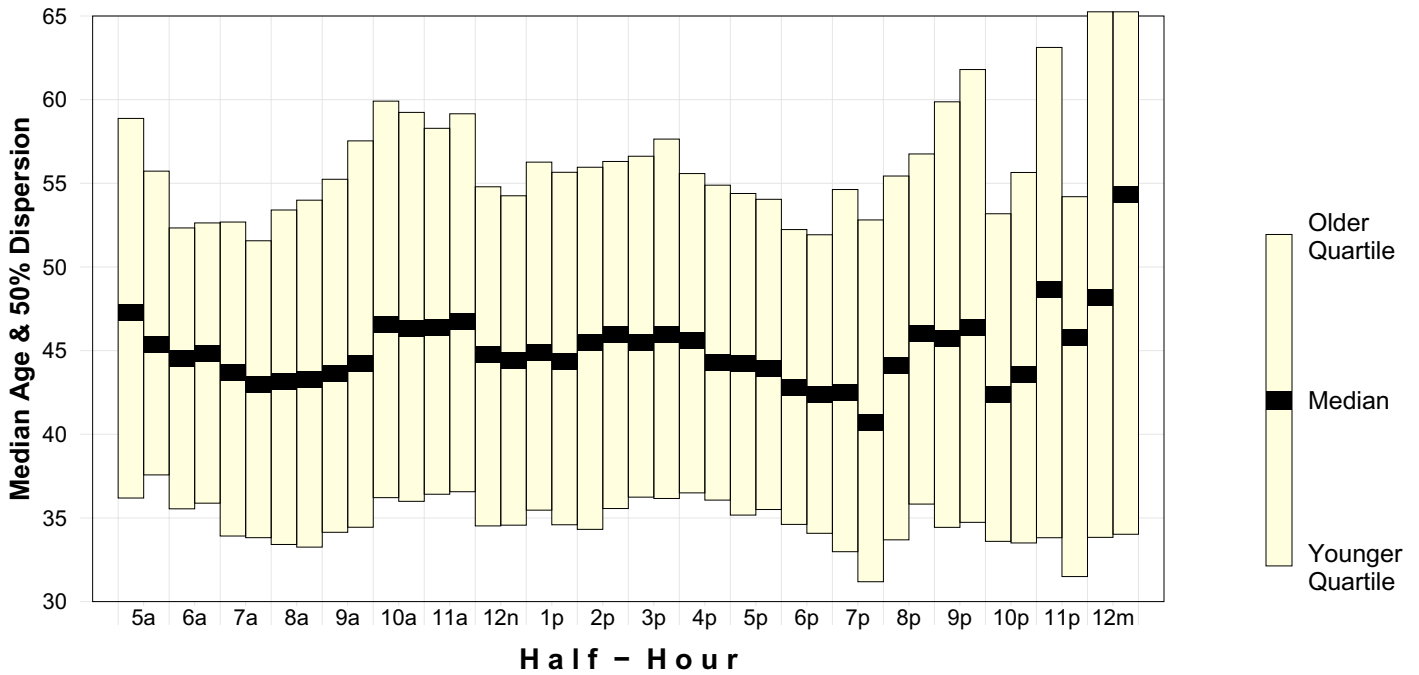
Employed Men and Employed Women are defined as persons who work 30 hours or more per week. Retired Persons are those over 60 years of age who are not employed. Other Persons (12-59) are who remains.

WHERE WARA'S LISTENERS LIVE is parallel to WHO WARA'S LISTENERS ARE. Only geographies in which WARA has significant audience are printed. Zip code data may be highly volatile, as Arbitron does not consider zips in its allocation or weighting of sample. In markets where Arbitron breaks out Black and/or Hispanic listening, "HDBA" in a geography name indicates a high-density Black area; "HDHA" indicates a high density Hispanic area. Other geographies may have similarly cryptic names. Refer to the Arbitron market report for definitions.

WARA's sex and age appeal is detailed in a series of four APPEAL maps that describe the sex and age of various audience segments. The size of the circles represents the amount of listening done to WARA by each segment. The horizontal positions of the circles show the median age of each segment; the vertical positions display the concentration of males. Both median age and sex are based on the amount of listening done by, rather than the number of listeners in, each segment.

Age Appeal Of WARA

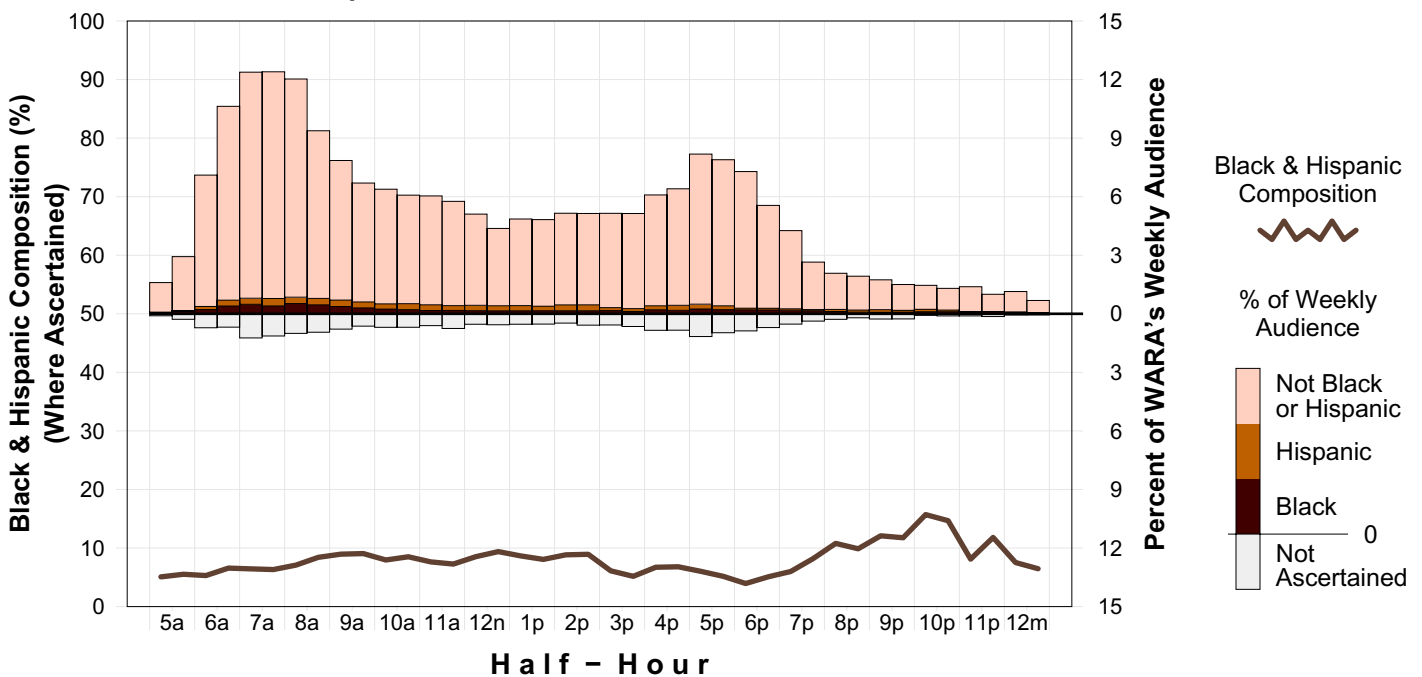
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WARA's Appeal To Its Black & Hispanic Audiences

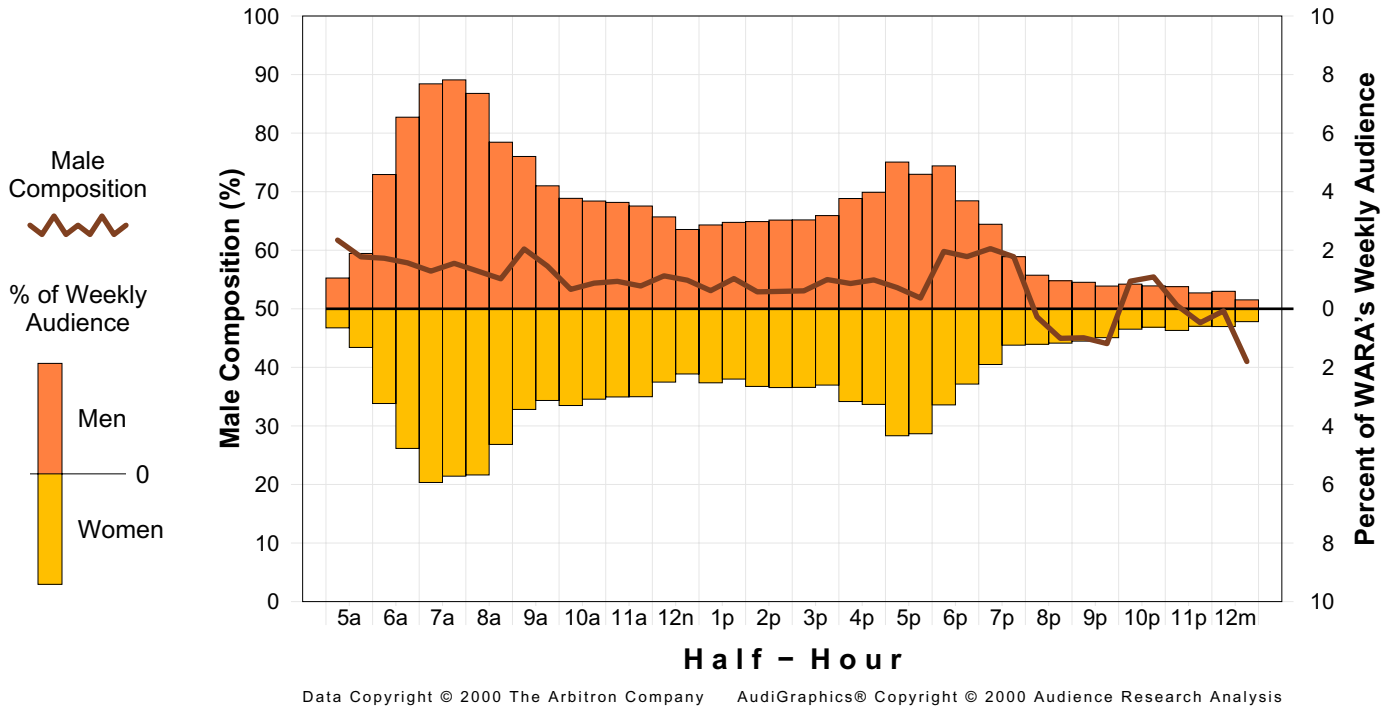
Monday-Friday Uptown USA Calendar 2000



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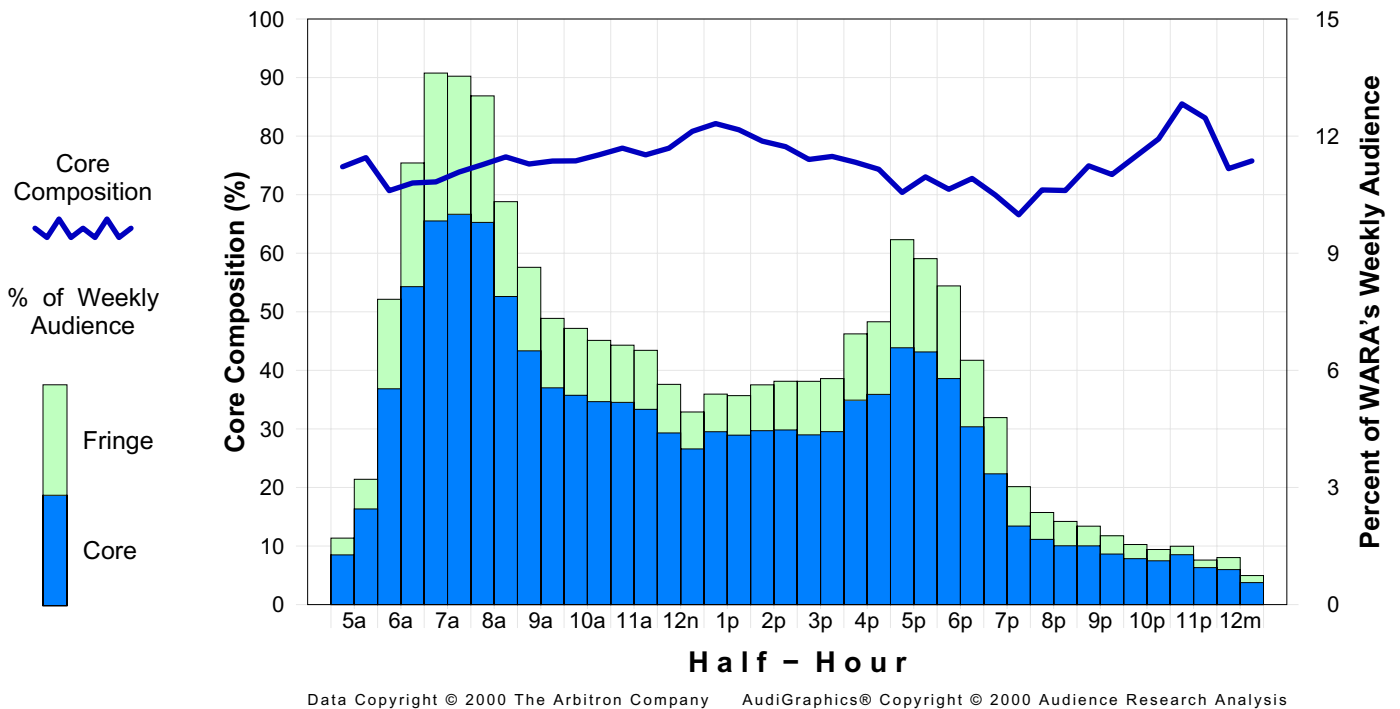
WARA's Appeal To Its Male & Female Audiences

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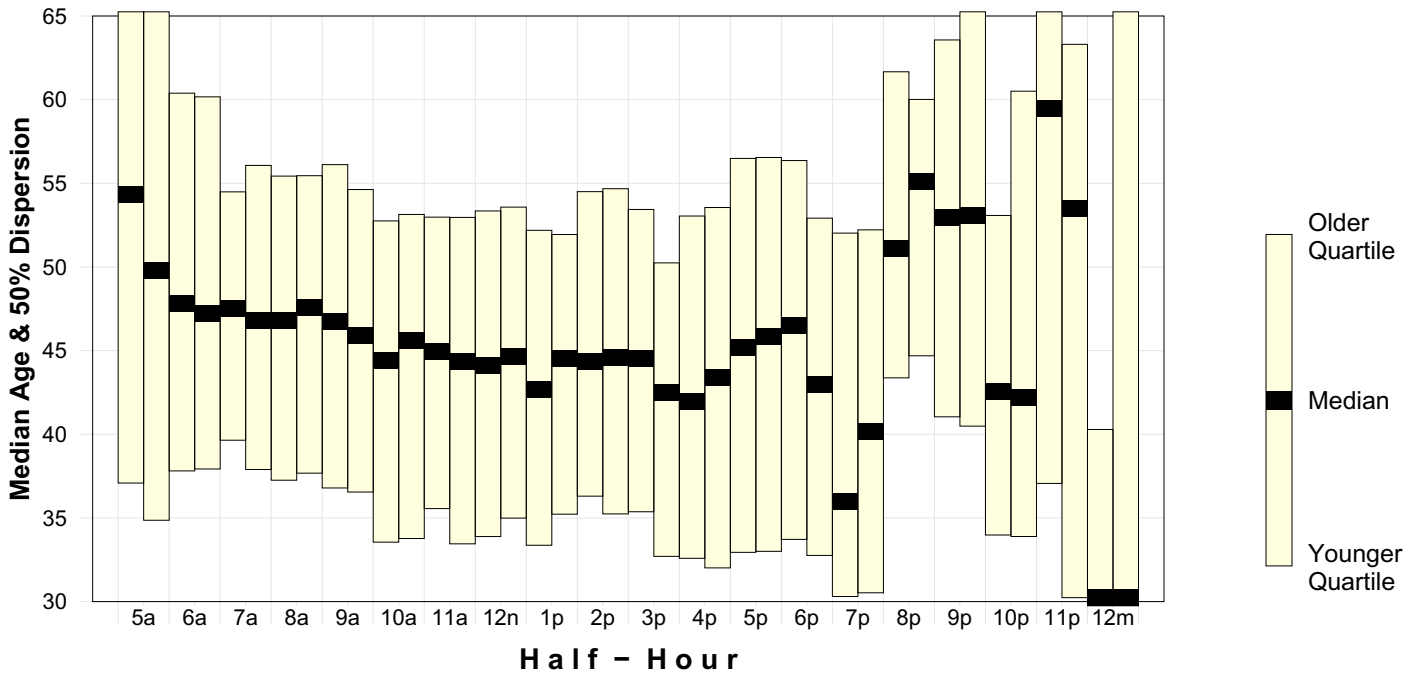
WARA's Appeal To Its Core & Fringe Audiences

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Age Appeal Of WARA

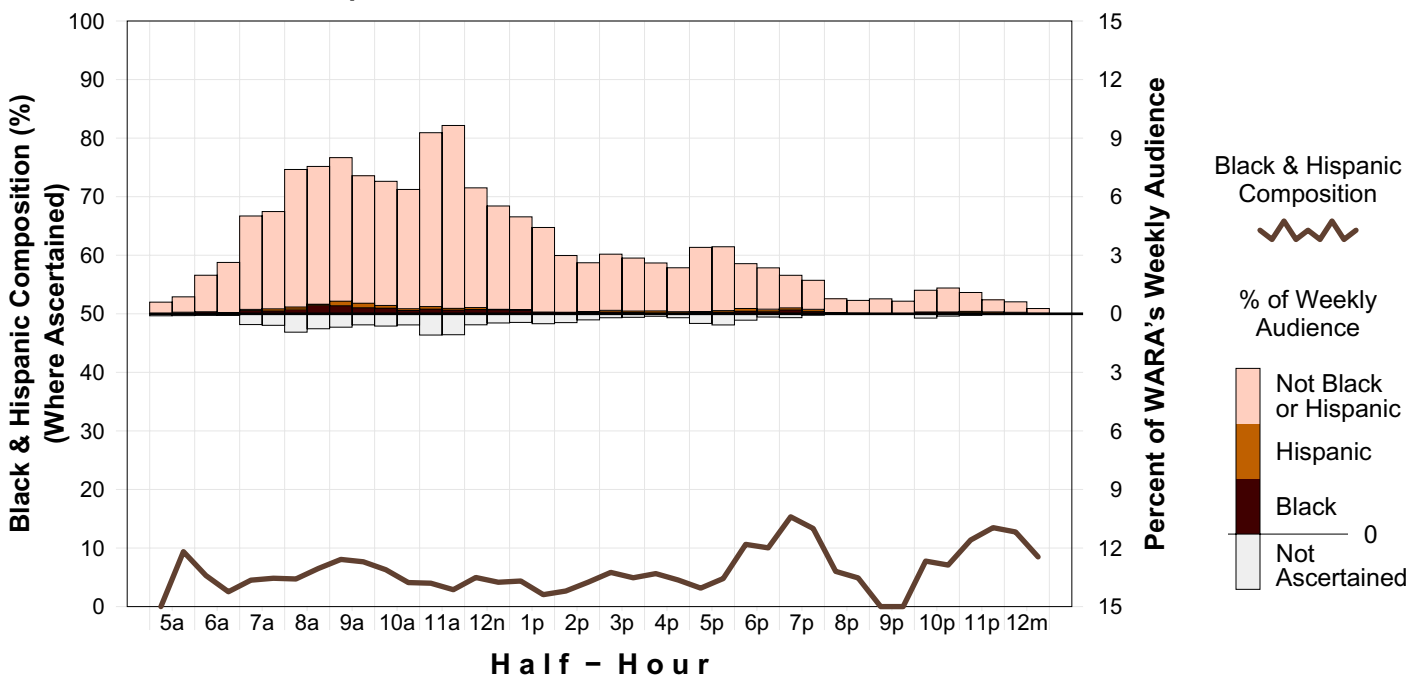
Saturday Uptown USA Calendar 2000



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WARA's Appeal To Its Black & Hispanic Audiences

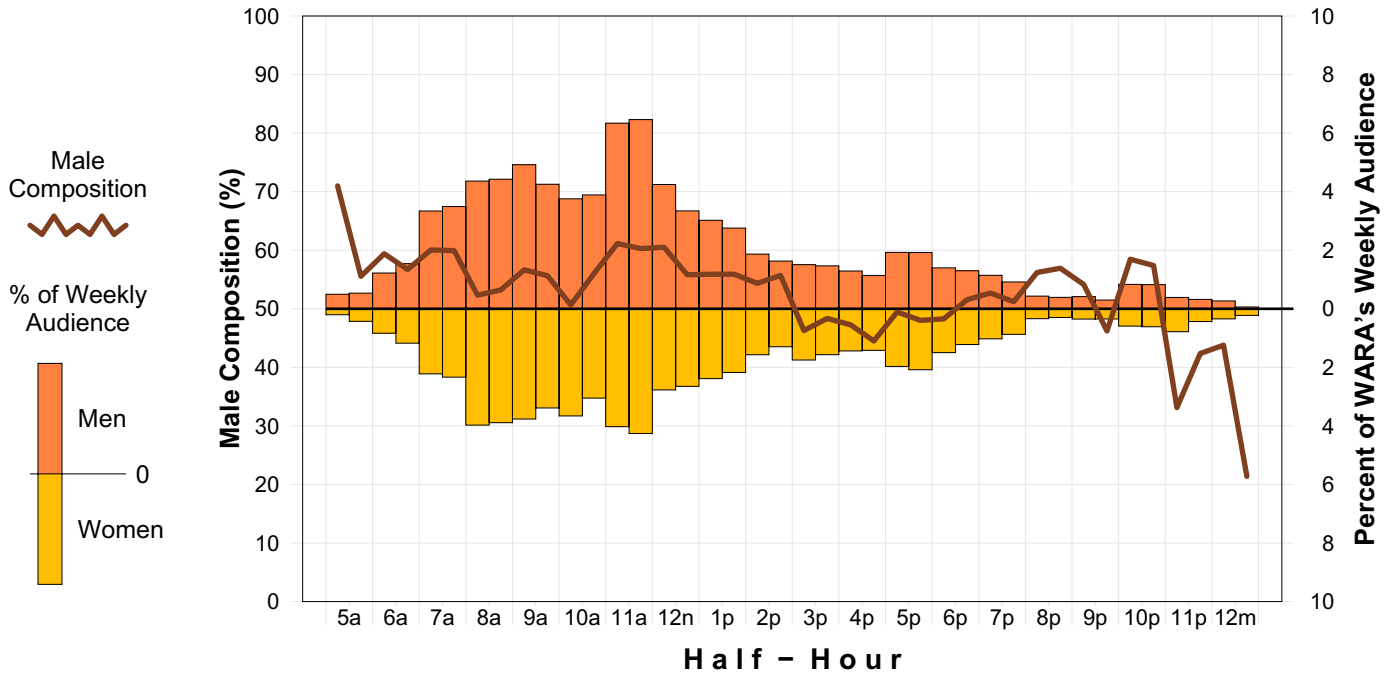
Saturday Uptown USA Calendar 2000



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WARA's Appeal To Its Male & Female Audiences

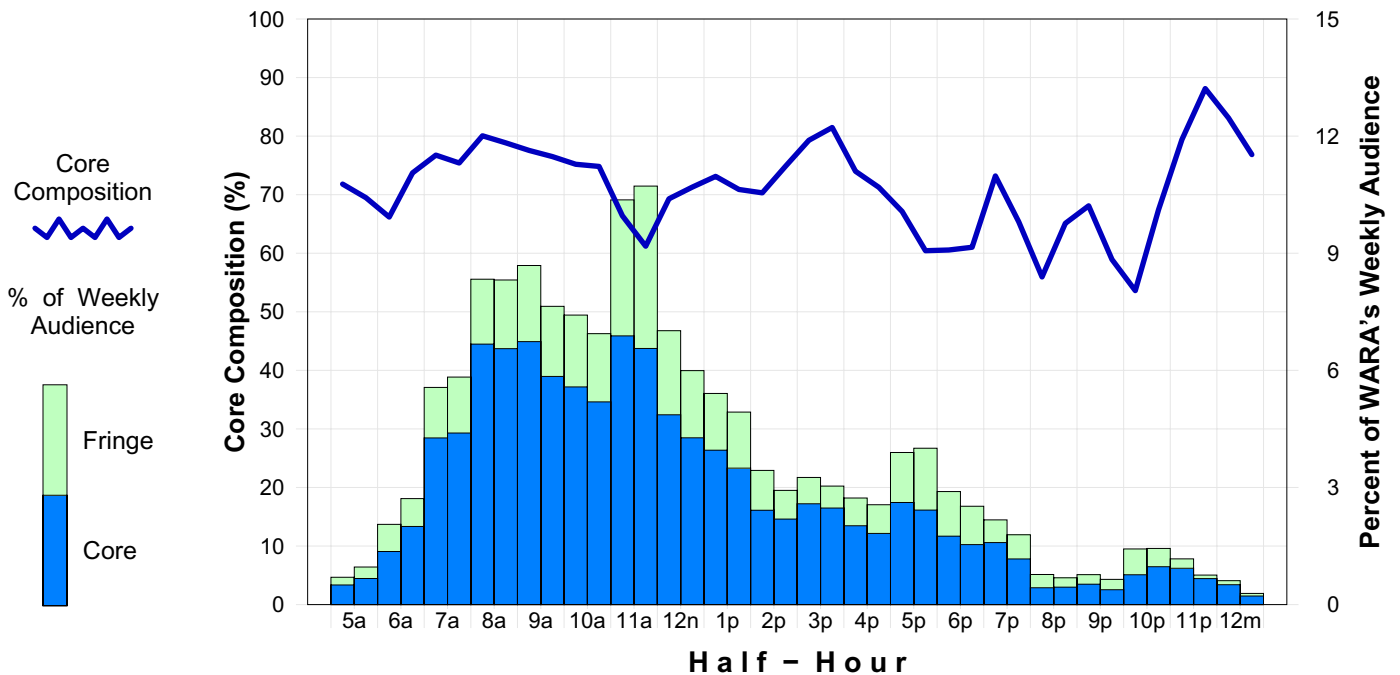
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WARA's Appeal To Its Core & Fringe Audiences

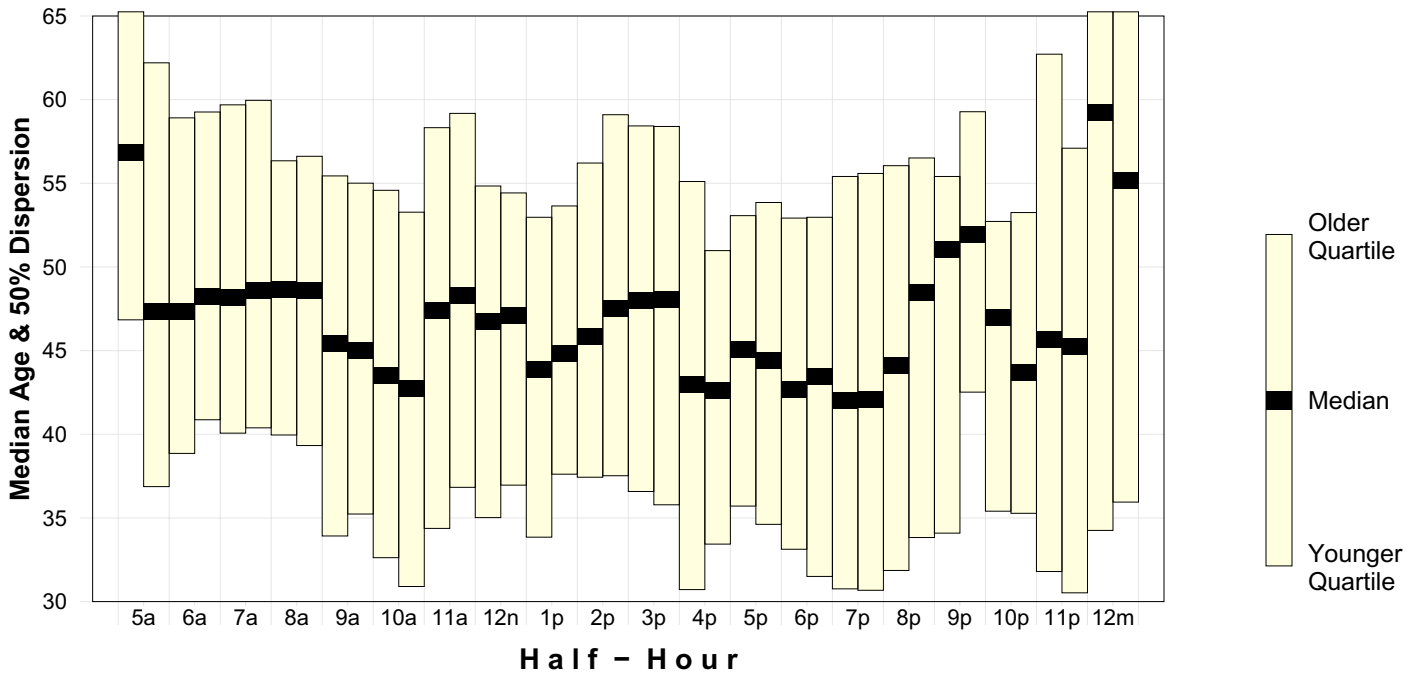
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Age Appeal Of WARA

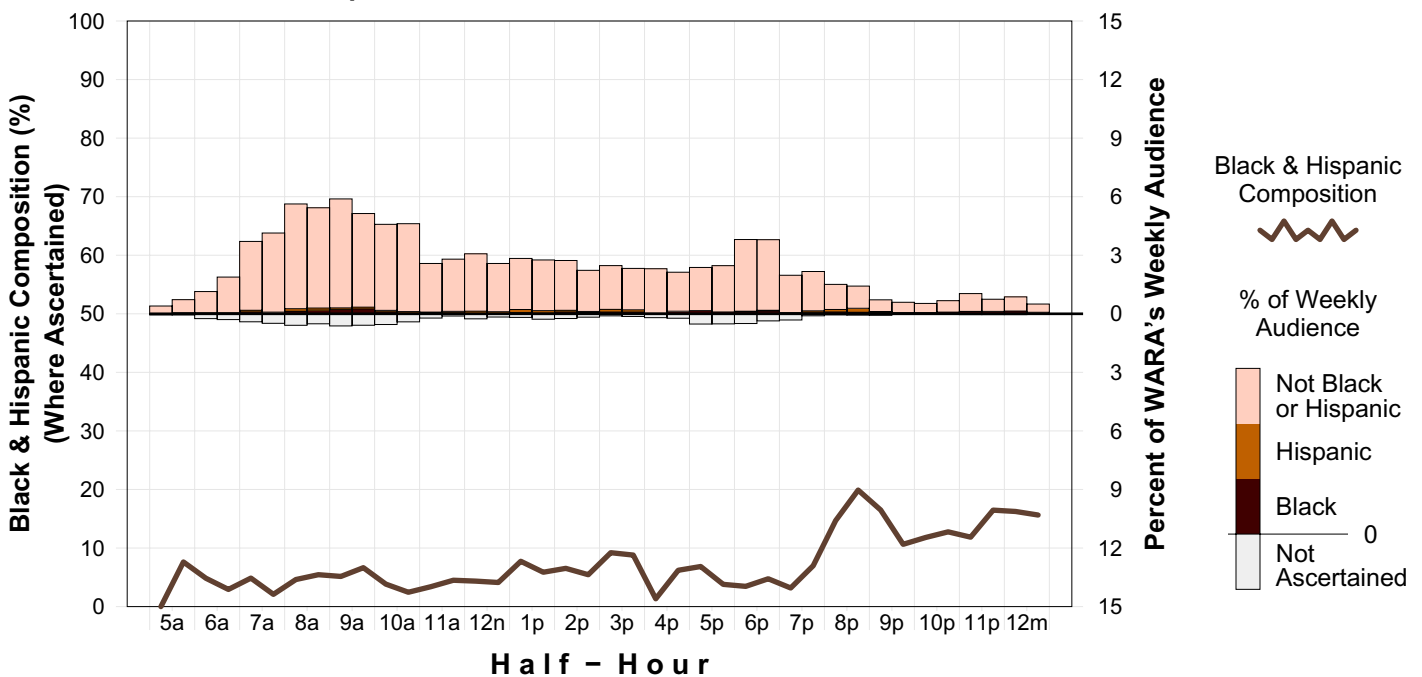
Sunday Uptown USA Calendar 2000



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WARA's Appeal To Its Black & Hispanic Audiences

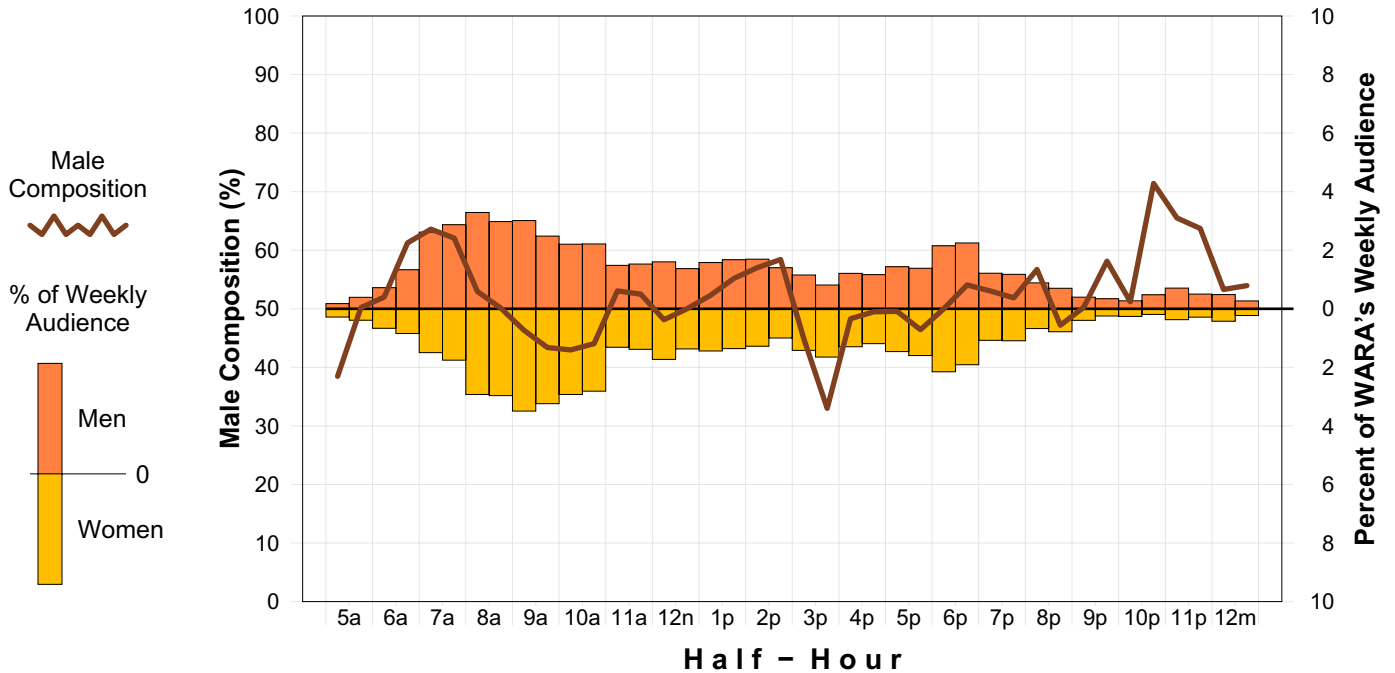
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WARA's Appeal To Its Male & Female Audiences

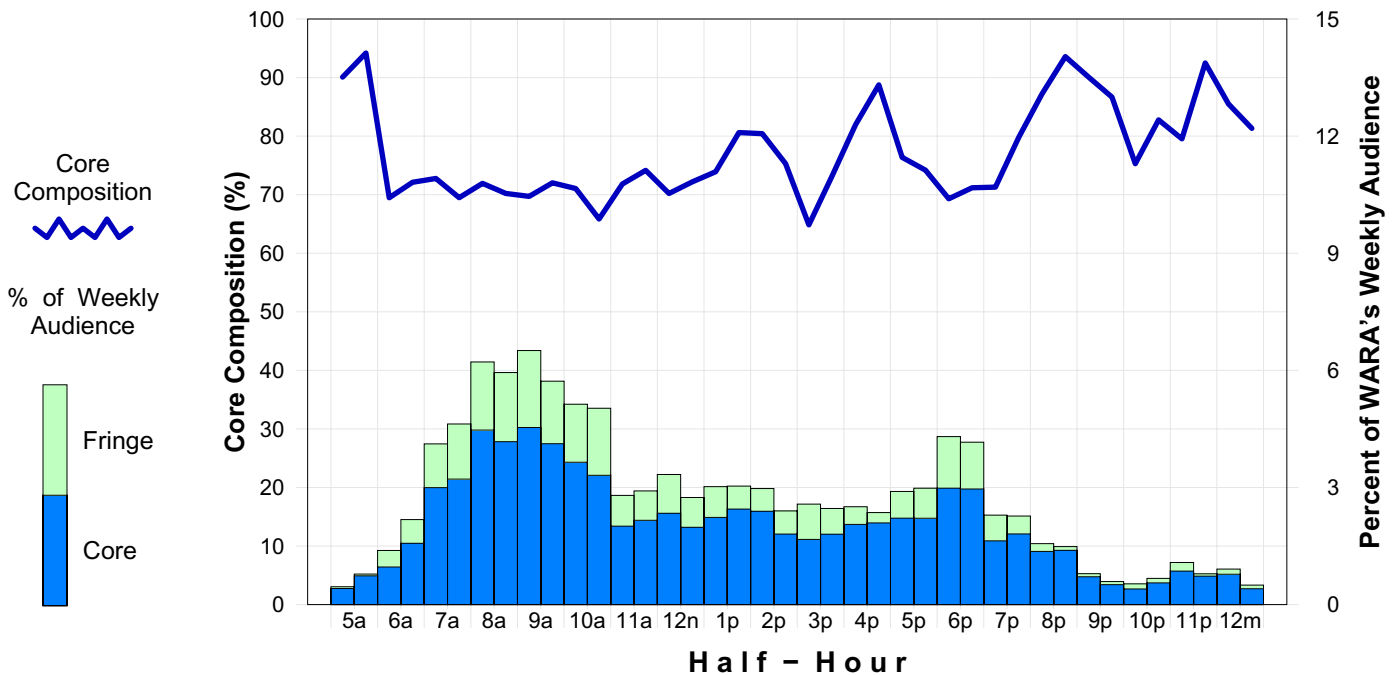
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WARA's Appeal To Its Core & Fringe Audiences

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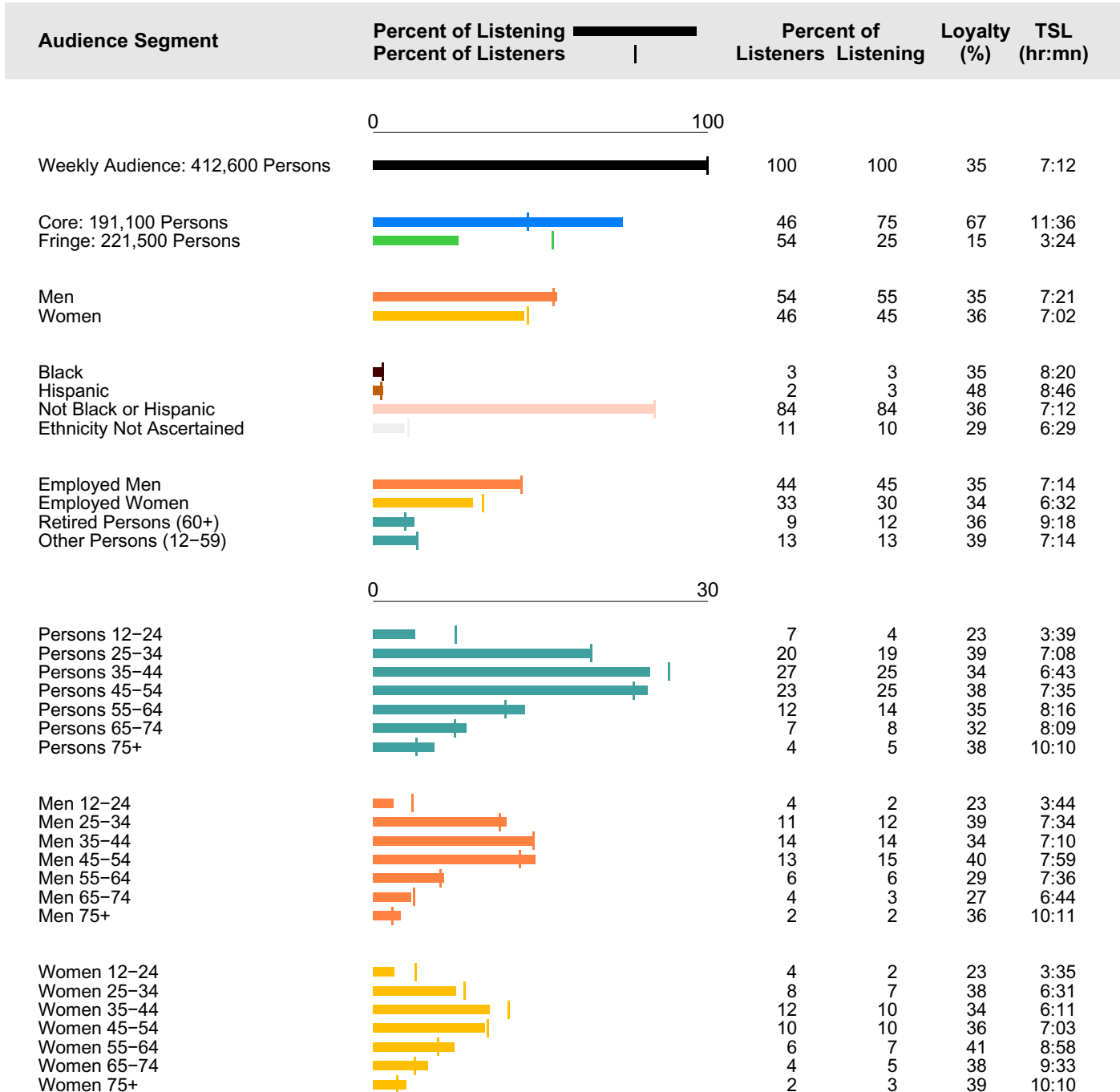


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Who WARA's Listeners Are

The Demographics of Listening

Uptown USA Calendar 2000



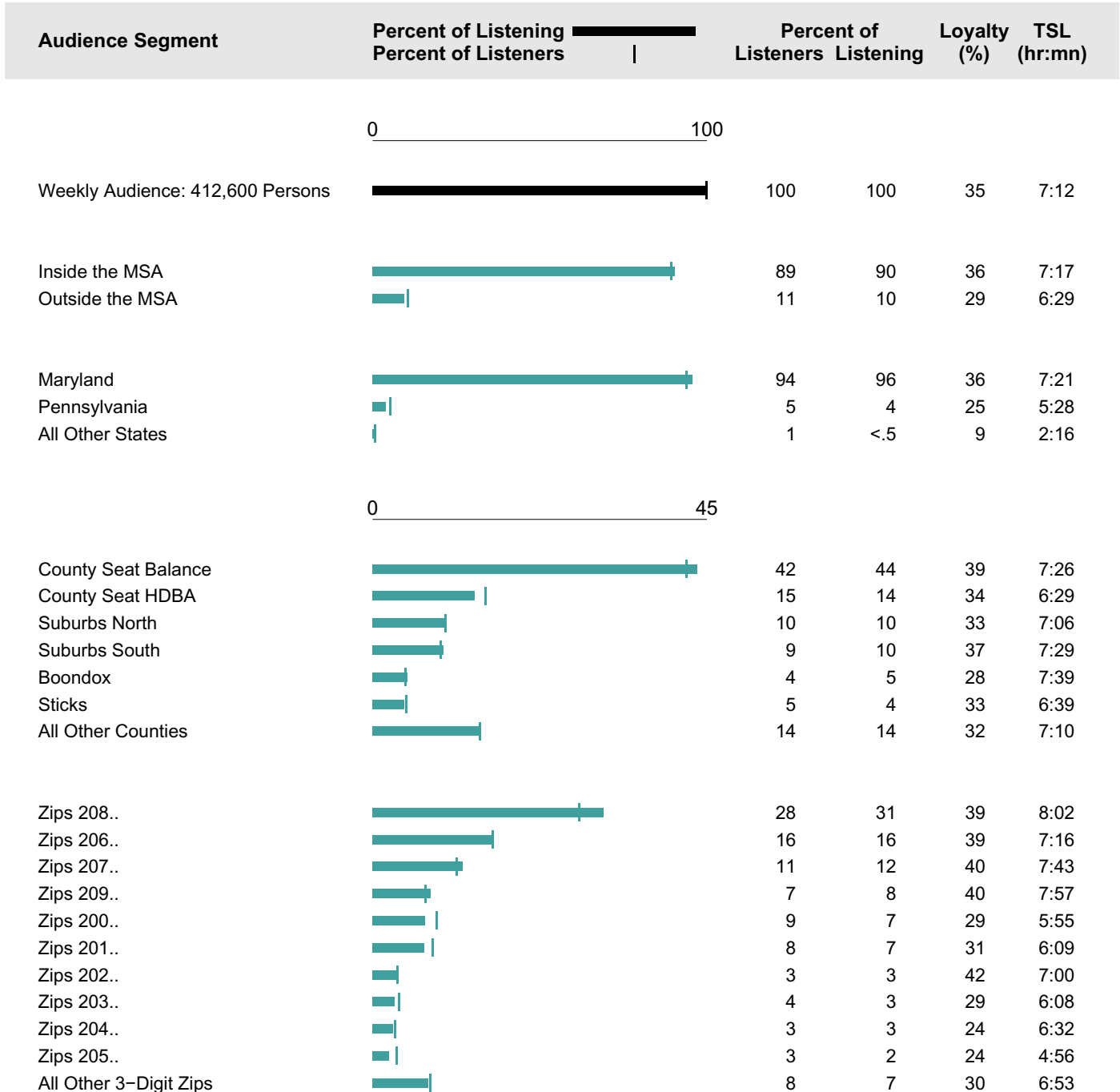
HOW TO READ The horizontal bars show the amount of listening done by each audience segment to WARA. Vertical marks show the concentration of listeners in each audience segment. The actual percentages are displayed as numbers on the right side of the page, along with loyalty (percent of radio listening time spent with WARA) and time spent listening per week (in hours and minutes).

FOR INSTANCE Persons in WARA's core audience account for 46% of the station's 412,600 weekly (cume) listeners, yet they account for 75% of all listening to the station - i.e., 75% of the average quarter-hour audience across the week. By definition, WARA is the core's favorite station. They listen on average 11 hours and 36 minutes per week, and they are highly loyal (67% of their radio use is to WARA).

Where WARA's Listeners Live

The Geographics of Listening

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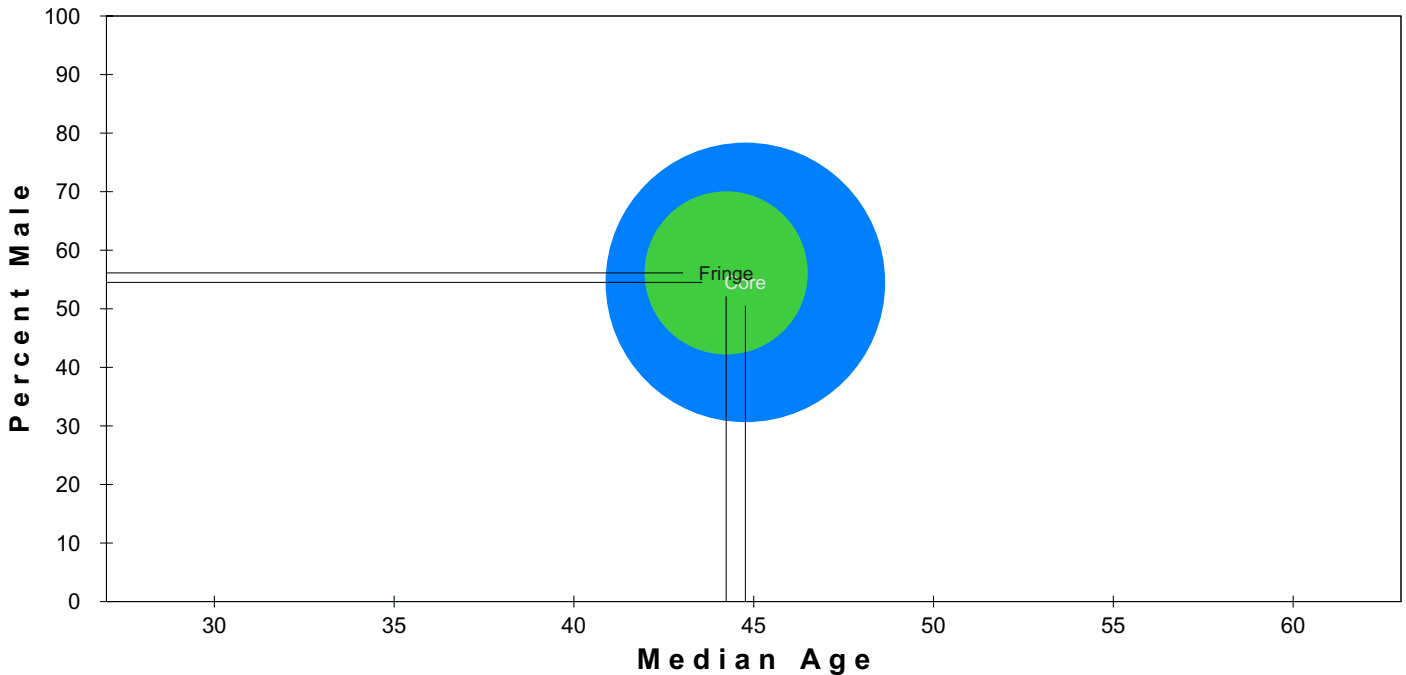
HOW TO READ The horizontal bars show the amount of listening done by each audience segment to WARA. Vertical marks show the concentration of listeners in each audience segment. The actual percentages are displayed as numbers on the right side of the page, along with loyalty (percent of radio listening time spent with WARA) and time spent listening per week (in hours and minutes).

FOR INSTANCE Persons in zip codes beginning with 208 account for 28% of WARA's 412,600 weekly (cume) listeners and 31% of all listening to the station - i.e., 31% of the average quarter-hour audience across the week. They are more loyal (39%) than the audience overall, and they are heavier listeners on average, listening to WARA for 8 hours and 2 minutes per week.

WARA's Sex & Age Appeal Examined by Core and Fringe

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Circles Represent Amount of Listening to WARA by Each Segment

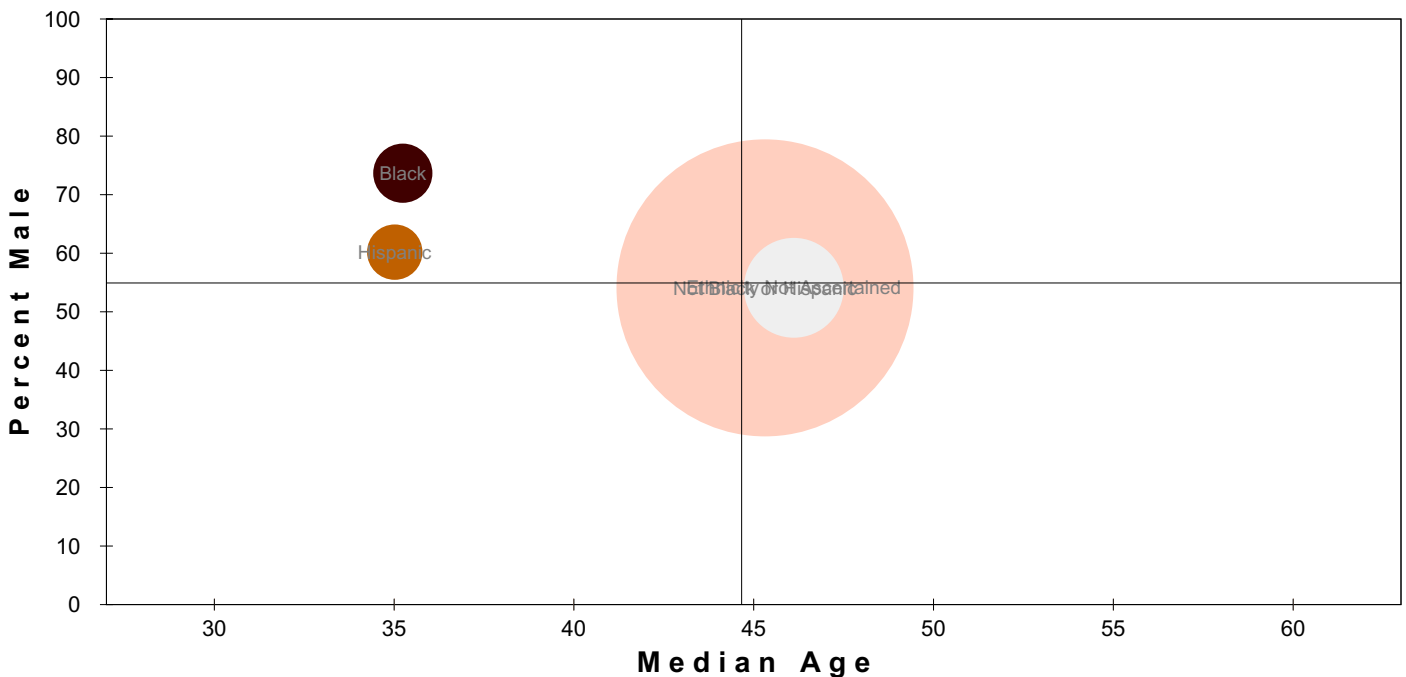


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WARA's Sex & Age Appeal Examined by Ethnicity

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Circles Represent Amount of Listening to WARA by Each Segment

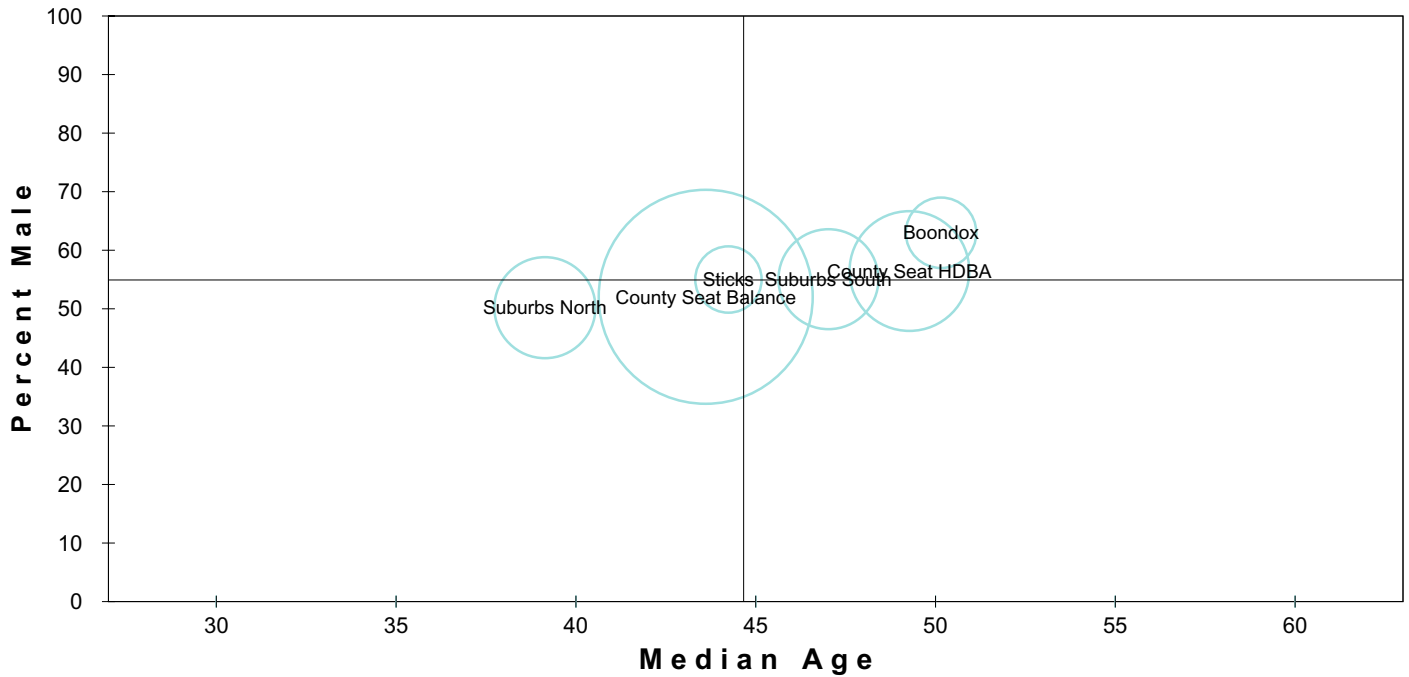


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WARA's Sex & Age Appeal Examined by County

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Circles Represent Amount of Listening to WARA by Each Segment

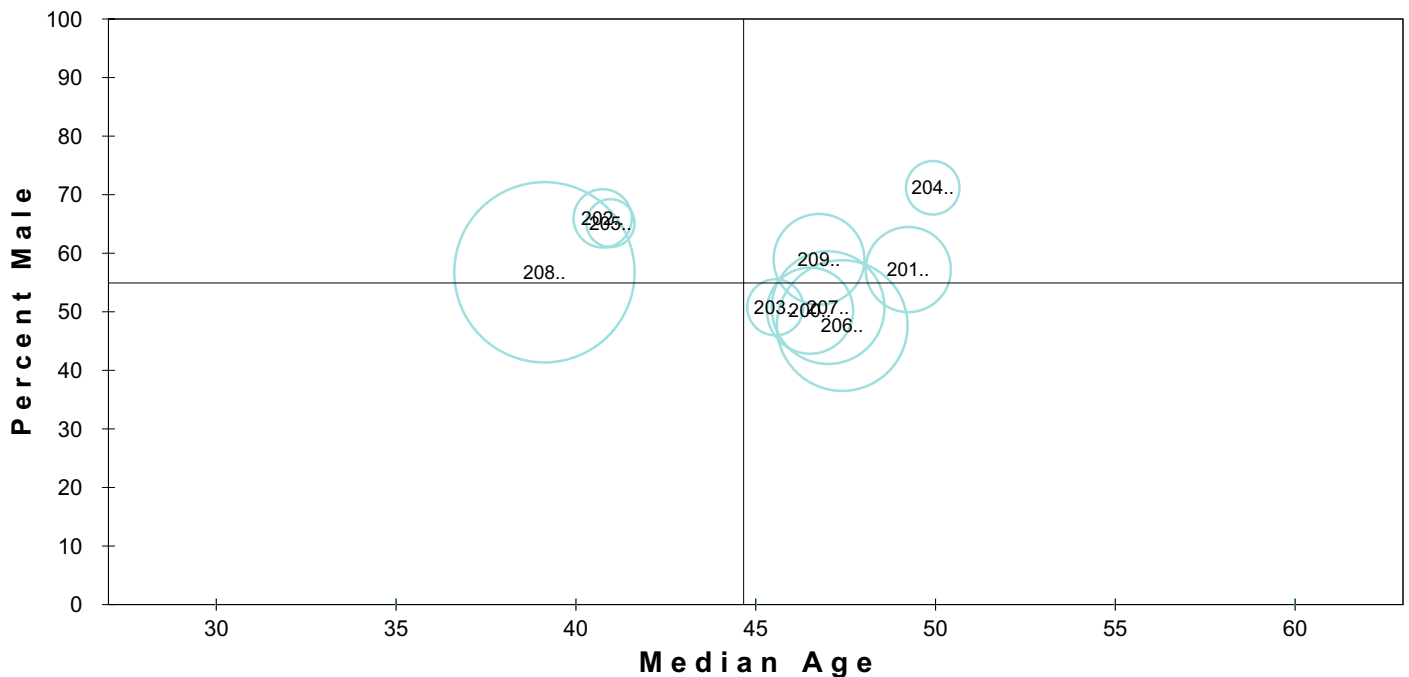


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WARA's Sex & Age Appeal Examined by Zip Code

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Circles Represent Amount of Listening to WARA by Each Segment



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LOYALTY is a powerful diagnostic tool that reports the degree to which WARA's audience chooses the station above all others.

LOYALTY reports WARA's listeners' use of the station as a percent of their radio use in a given time period. For example, the full-week loyalty of WARA's audience is 35%: the 7 hours and 12 minutes they listen to WARA is 35% of the 20 hours and 23 minutes per week they listen to radio.

Loyalty is a function of listener choice only while the radio is on; people in WARA's weekly audience who are not listening to radio at a particular time are neither loyal nor disloyal at that time.

Of course, loyalty to WARA among its core and fringe listeners differs markedly. WARA is the station used most by core listeners; their loyalty to it averages 67% across the week – as a group they listen 11 hours and 36 minutes per week. Fringe listeners prefer some other station; their loyalty to WARA averages only 15% – as a group they listen 3 hours and 24 minutes per week.

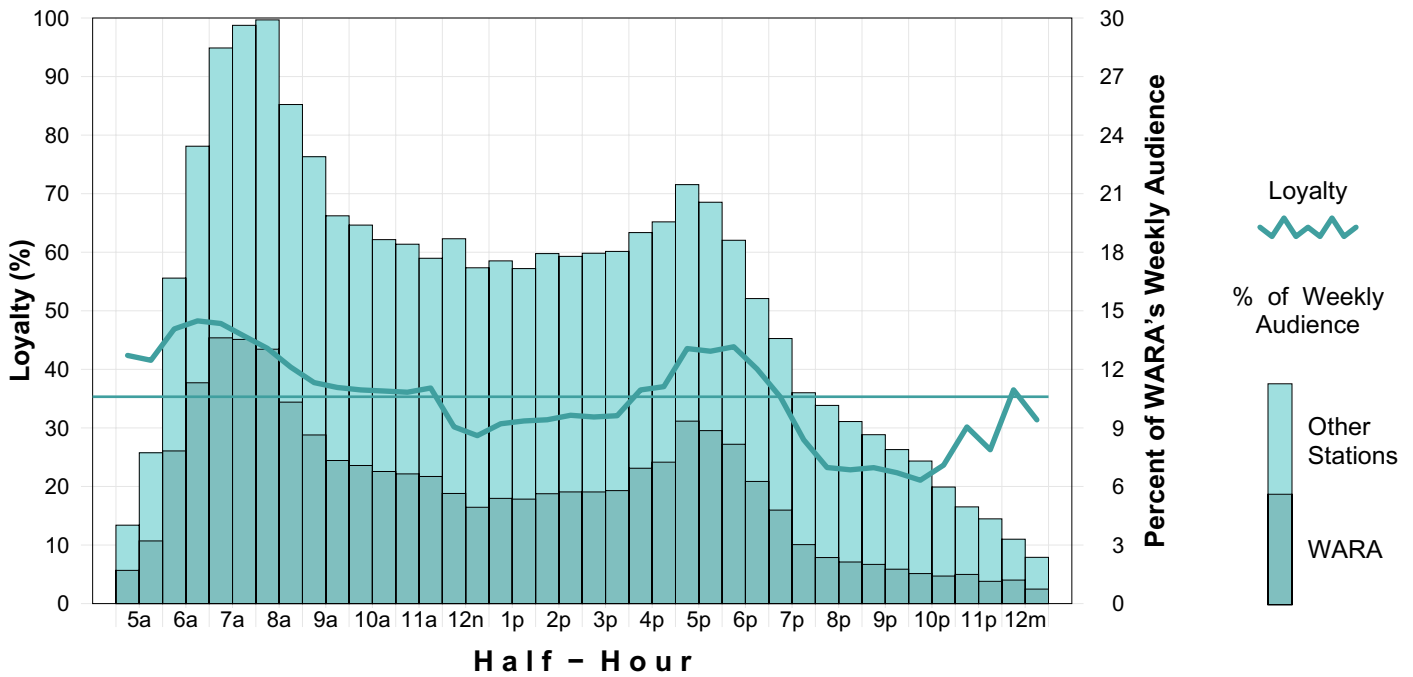
The following three sets of graphs show weekday, Saturday, and Sunday loyalty to the station. Each two-page spread presents total listening in the upper-left graph, core listening in the upper-right, and fringe listening in the lower-right. The squiggly line across each graph, scaled to the left axis, displays the audience's loyalty to WARA; that is, their listening to the station as a percent of their radio use at that time. The straight horizontal line, also scaled to the left axis, benchmarks the station's own full-week loyalty. Dark bars show listeners' use of WARA; light bars show their use of all other stations. These bars sum to their total radio use and are scaled to the right axis.

When tracked by half-hour in this way, loyalty is a powerful indicator of how strongly WARA's programming draws the station's listeners relative to the competing draw of all other radio programming available to them at that time.

Following the half-hour graphs, two tables show the demographics and geographics of LISTENER LOYALTY TO WARA. As seen above, loyalty can differ greatly by audience segment, and this is shown by the length and direction of each bar. Bars that point right indicate audience segments that are more loyal than the weekly audience's average; bars that point left indicate audience segments that are less loyal than average. The graph emphasizes audience segments at the extremes. Segments closest to the top are those to whom WARA appeals most strongly. The station has the least attraction to audience segments closest to the bottom. Segments represented by darker bars are more significant than segments represented by lighter bars.

Loyalty Of WARA'S Total Audience

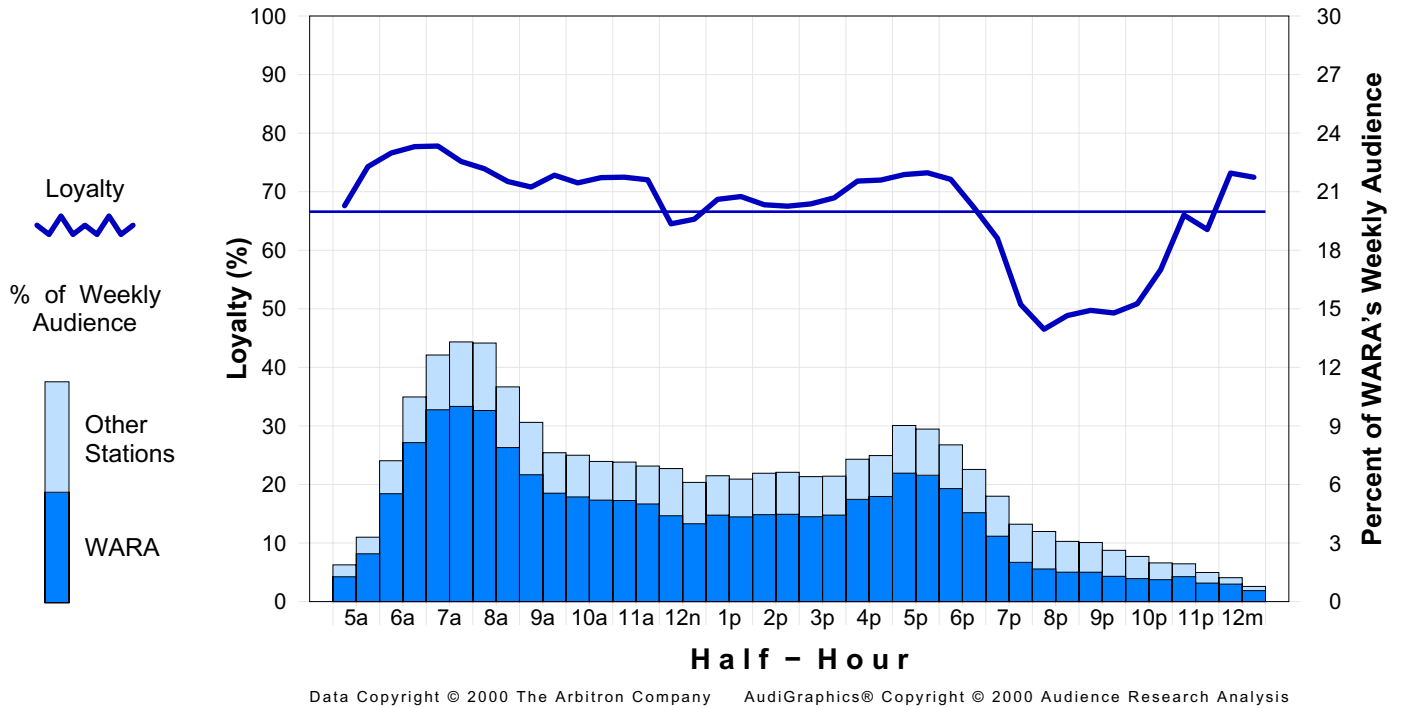
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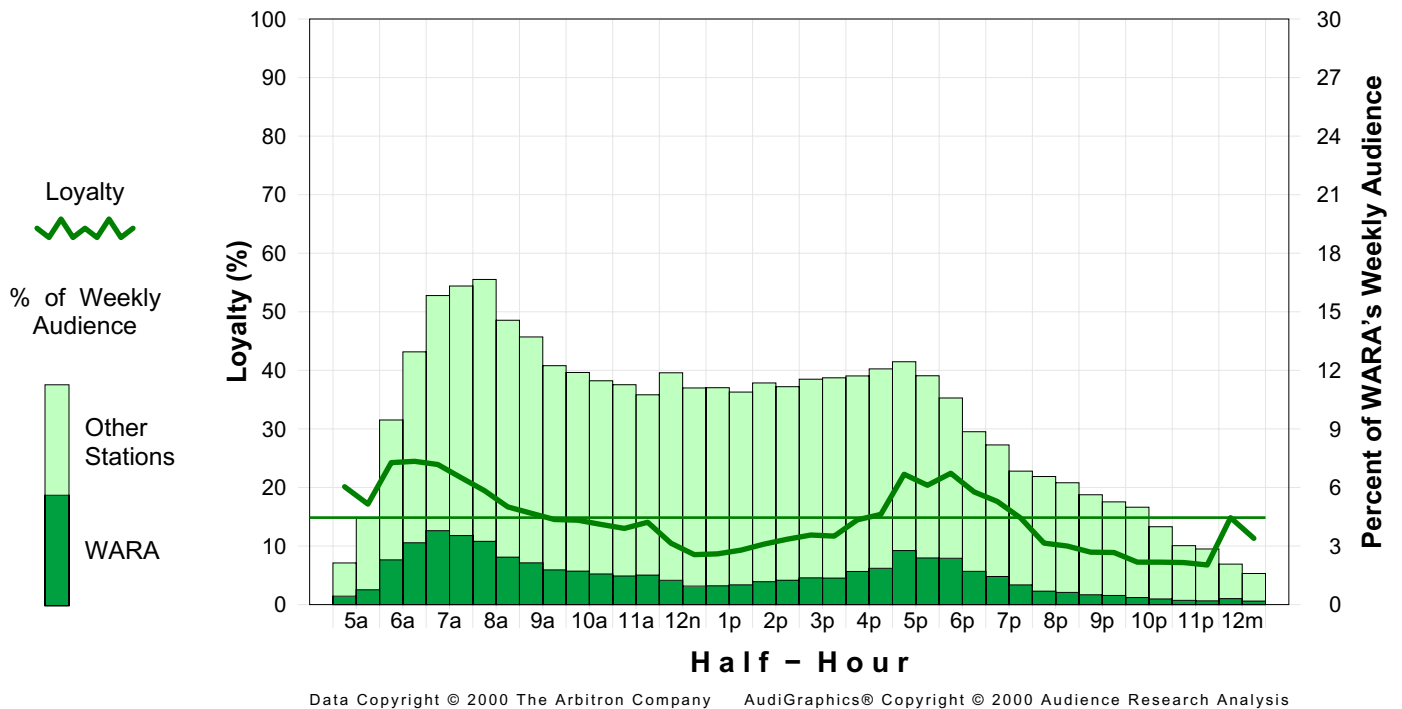
Loyalty Of WARA'S Core Audience

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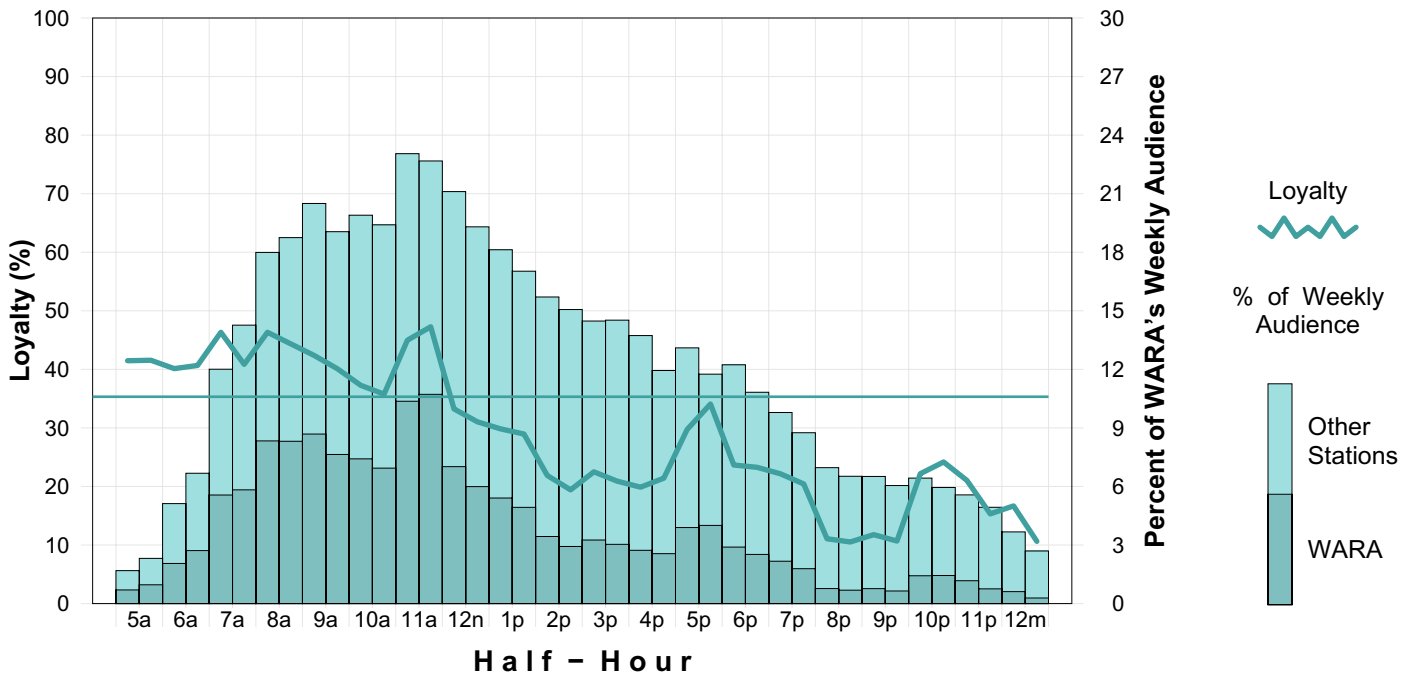


Loyalty Of WARA'S Fringe Audience

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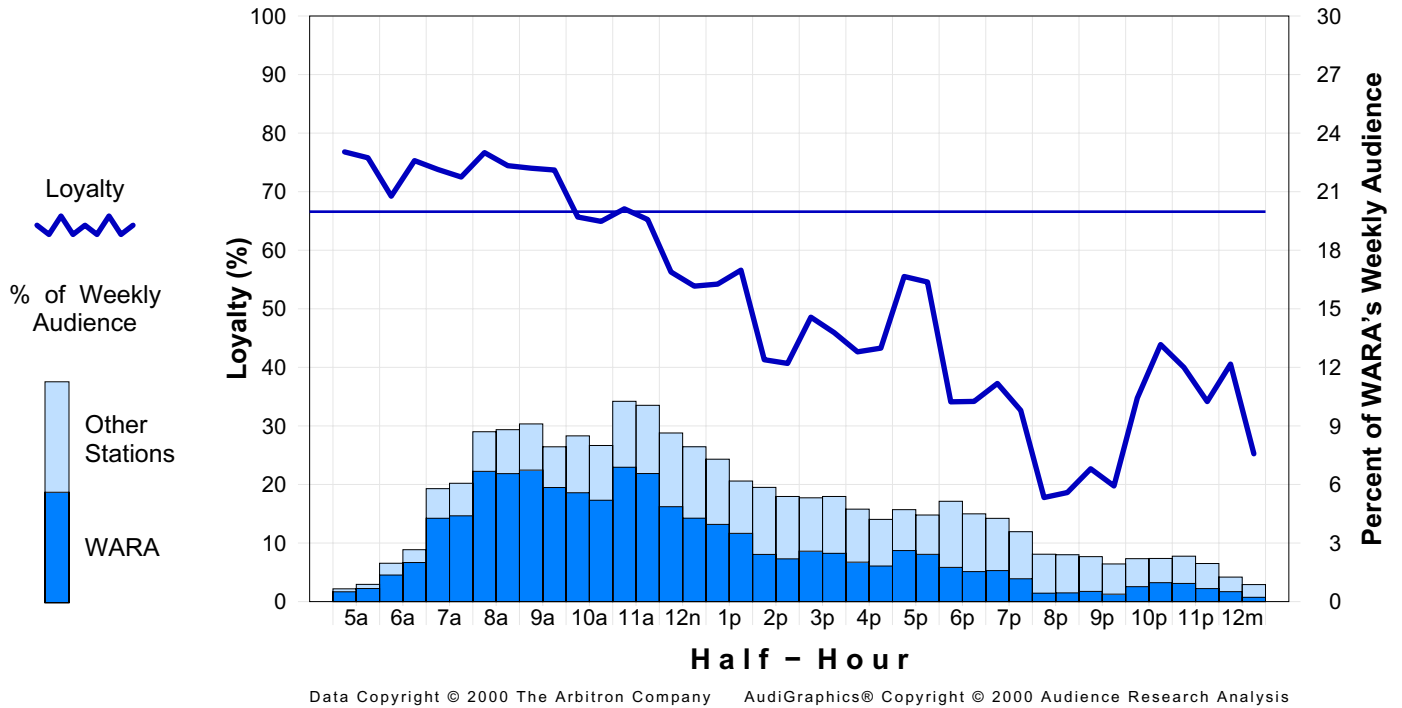
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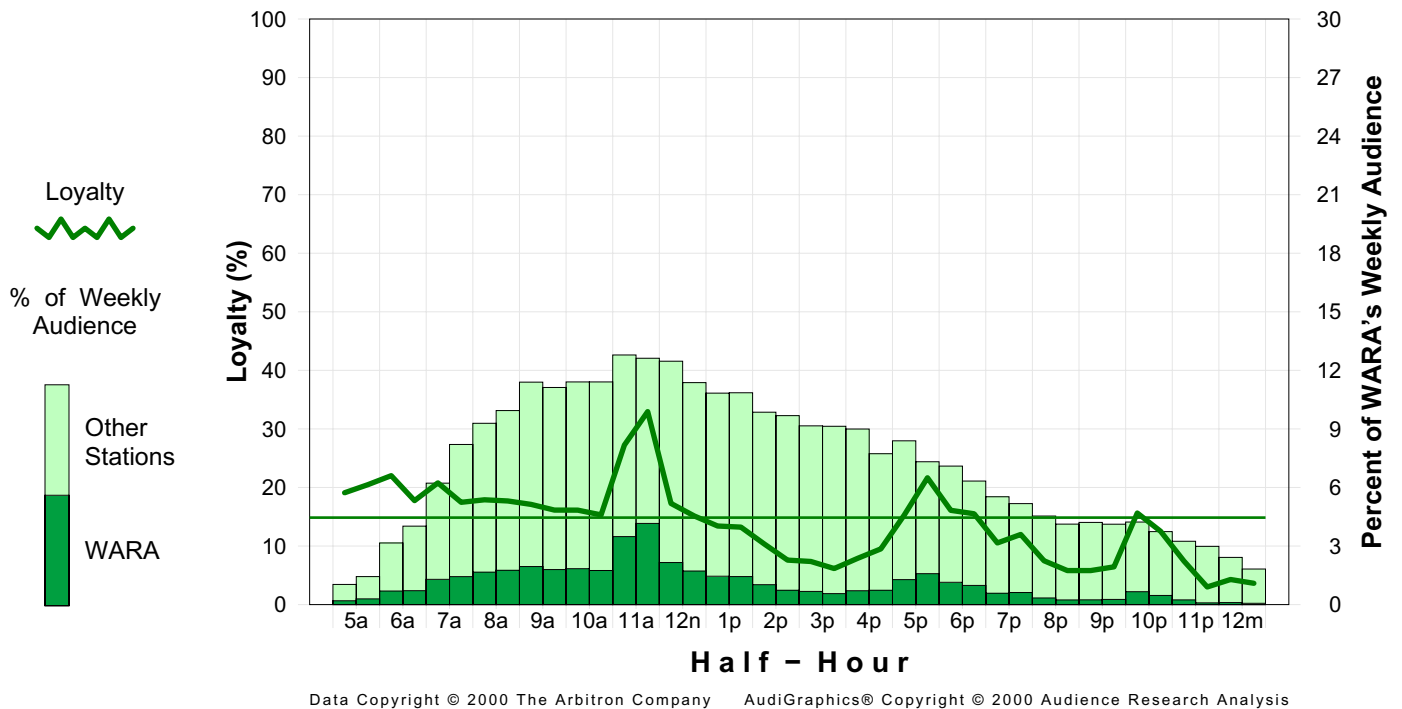
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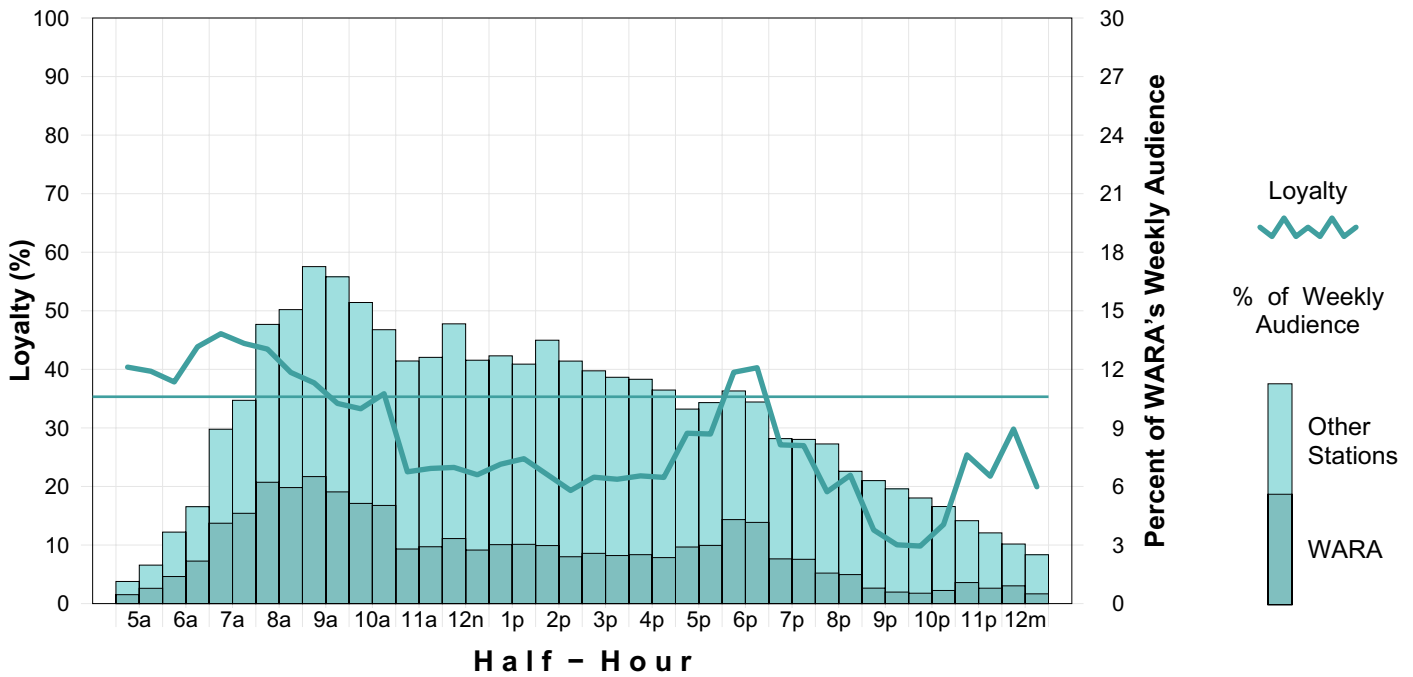


Loyalty Of WARA'S Fringe Audience

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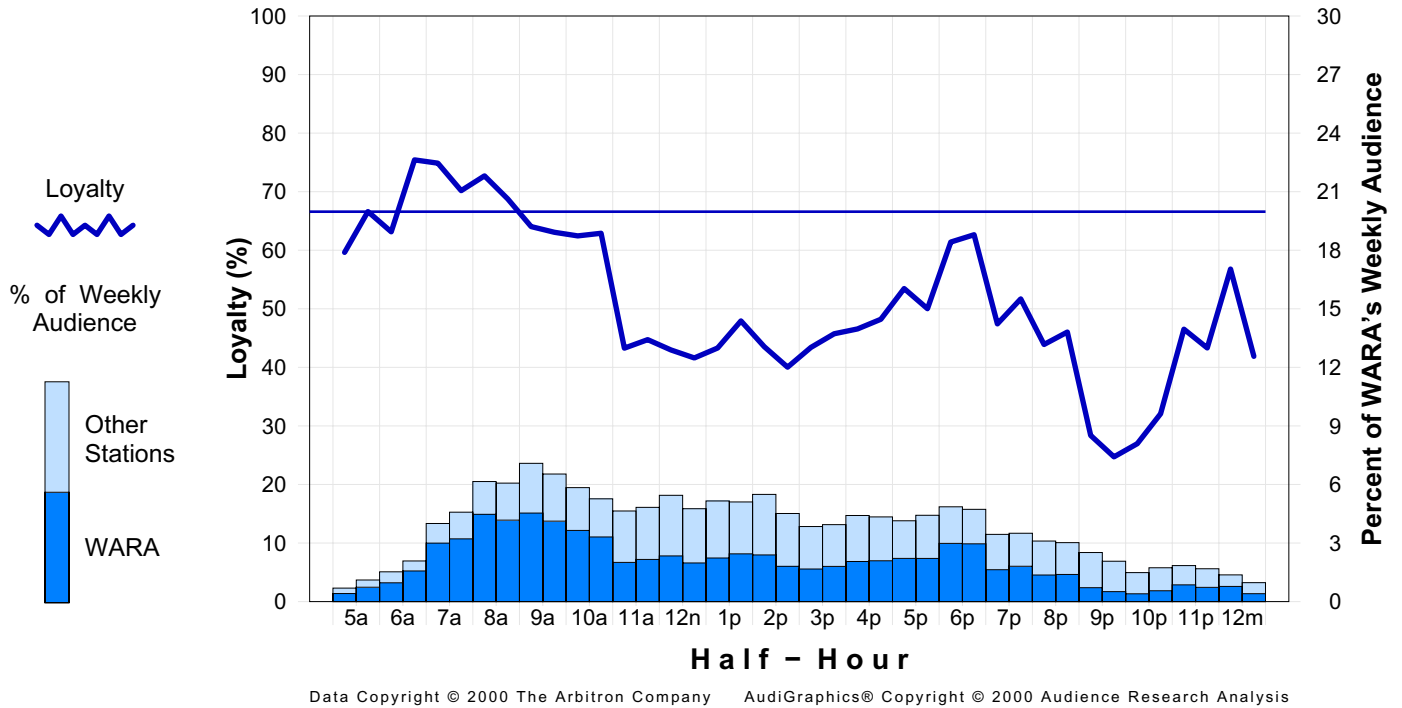
Loyalty Of WARA'S Total Audience Sunday Uptown USA Calendar 2000



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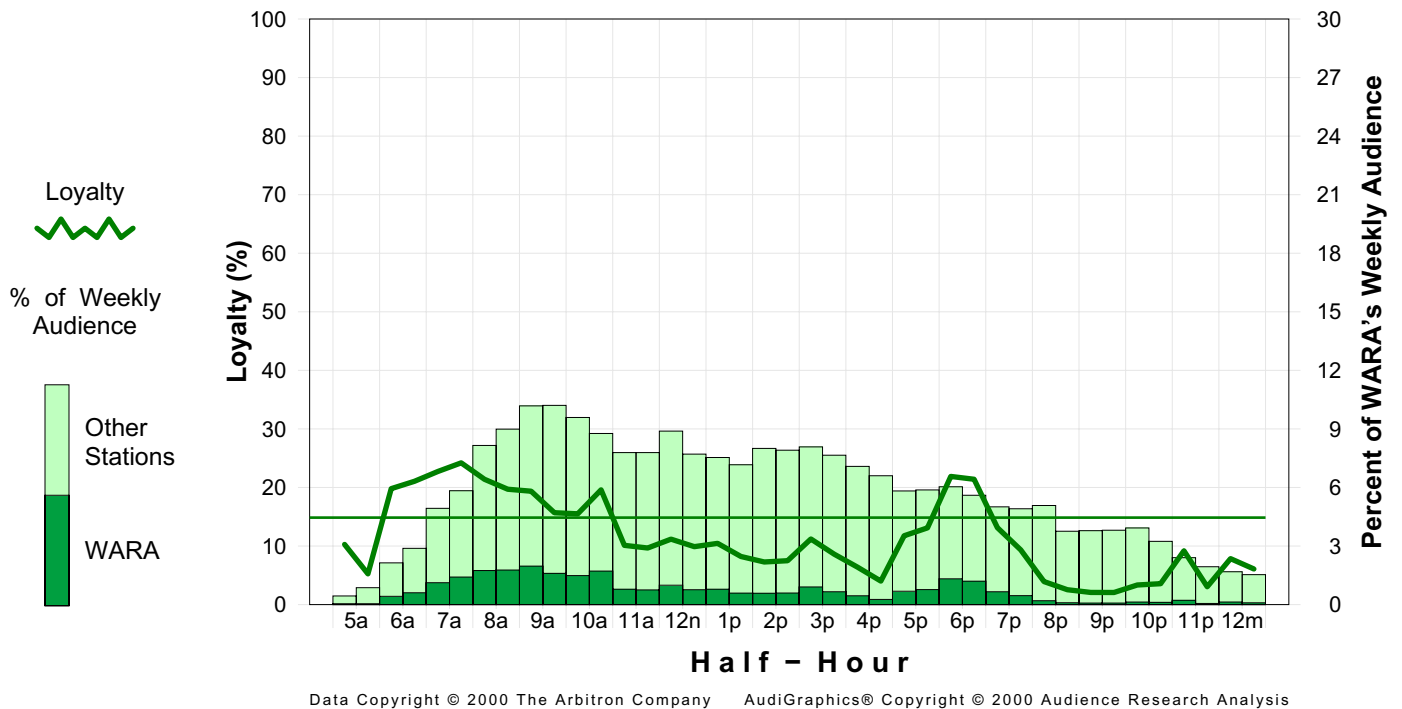
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Loyalty Of WARA'S Fringe Audience

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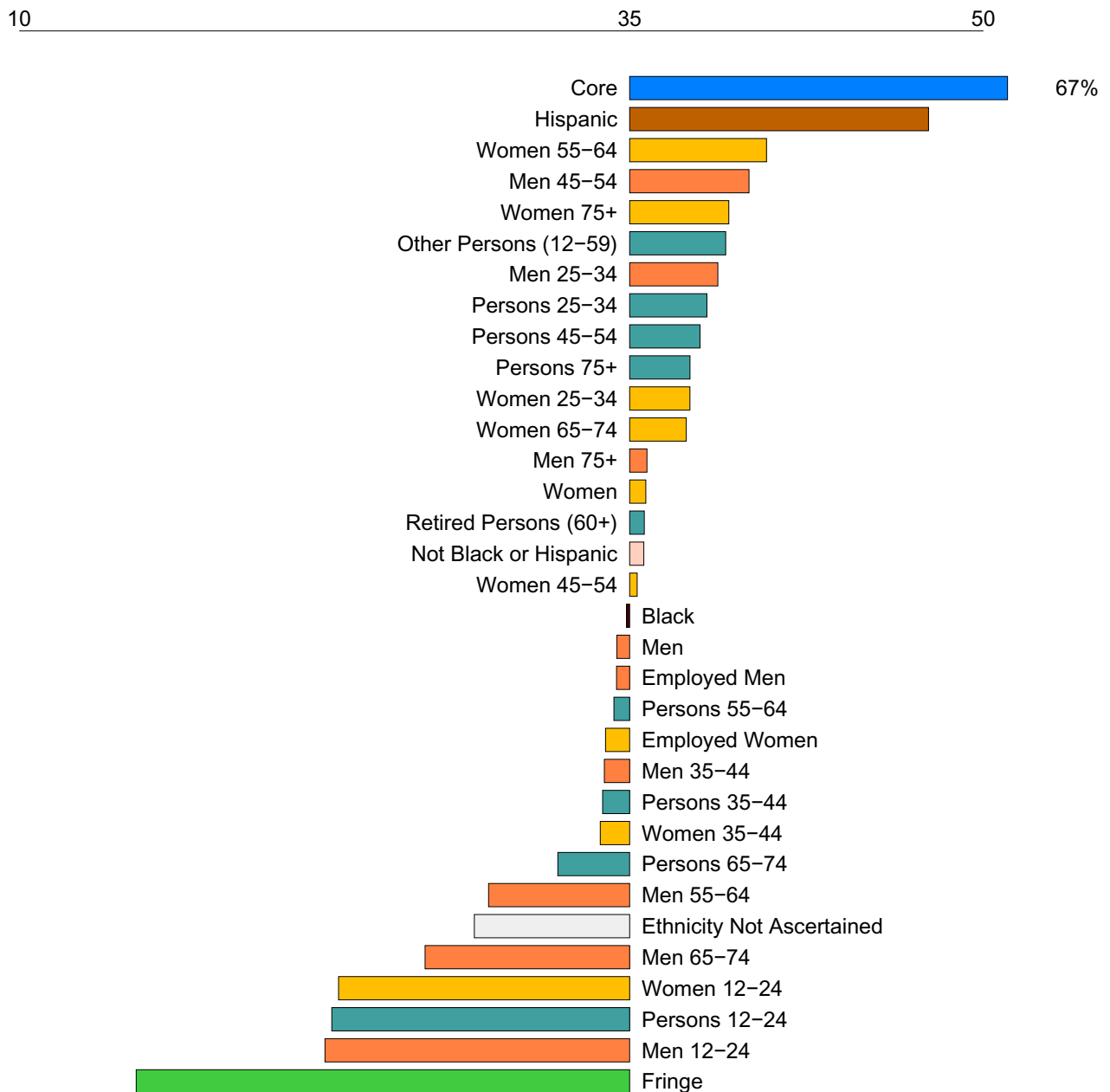


Listener Loyalty to WARA

The Demographics of Station Preference

Uptown USA Calendar 2000

Loyalty to WARA



HOW TO READ This graph ranks WARA's audience segments by their loyalty to the station. Audience segments at the top are best served by WARA; segments at the bottom are least well served. All segments are compared to 35 percent – the loyalty of WARA's Total Audience. Loyalty is the degree to which WARA's listener prefers the station to all others, as measured by their actual use. As such, it is a prime indicator of the station's ability to serve its listeners.

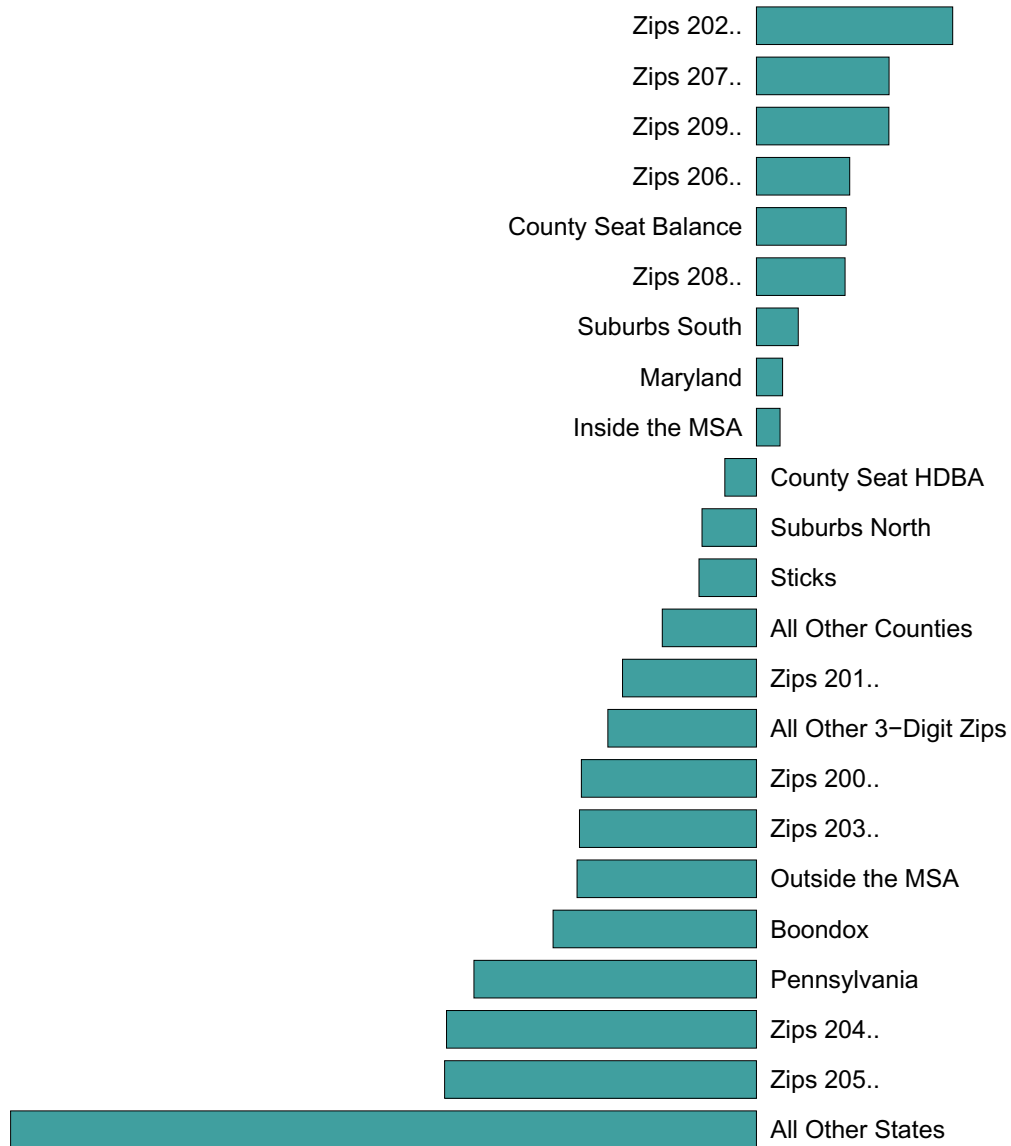
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Loyalty to WARA

5 35 45



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Where do people listen to WARA? This question is addressed indirectly on the LISTENING TO WARA graphs in the first section. The following graphs look more directly at the effects of location. They compare levels of at-home, in-car, and at-work listening to the station and to radio by WARA's listeners.

In addition to these three locations, Arbitron measures "other away" listening; that is, listening that is outside of the home, but not in the car or at work. The amount of listening at this location is typically insignificant, and in this report "other away" is subsumed into at-work listening.

The first three sets of graphs show weekday, Saturday, and Sunday listening to the station. Each two-page spread displays total listening by location in the upper-left graph, core listening by location in the upper-right, and fringe listening by location in the lower-right.

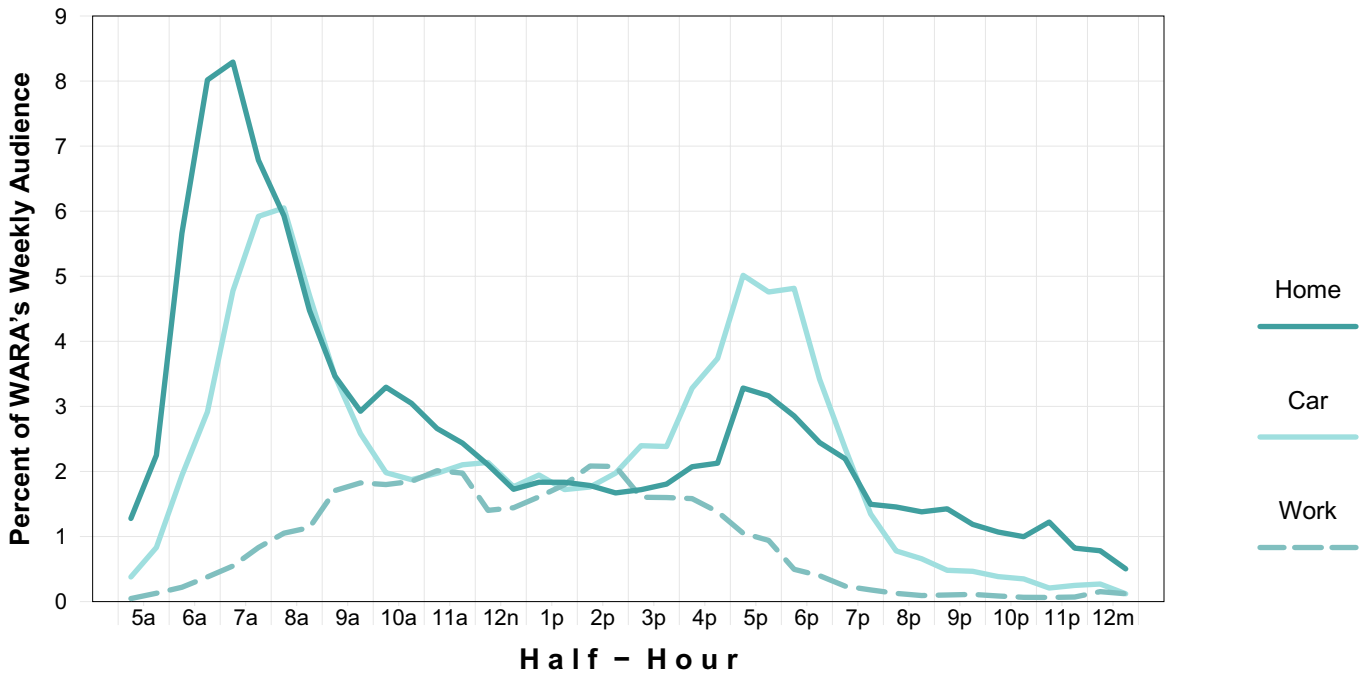
A fourth set of graphs track listener loyalty through the weekdays: AT-HOME LOYALTY in the upper-left graph, IN-CAR LOYALTY in the upper-right, and AT-WORK LOYALTY in the lower-right.

Following the half-hour graphs is a table summarizing the EXTENT OF LISTENING TO WARA BY LOCATION throughout the week. Across from this table is a companion DYNAMICS OF LISTENING TO WARA BY LOCATION table. The time spent listening (TSL) illustrations show the amounts of WARA and radio listening, upon which loyalty is based. TSL itself is the product of two fundamental listener behaviors: OCCASIONS and DURATION. Occasions are the number of times listeners tune in WARA during the week. Duration is the average time they spend with the station per occasion.

Occasions and duration can be influenced by different programming and promotional strategies. Together, they produce TSL and have a direct bearing on loyalty.

Location of WARA Listening By WARA's Total Audience

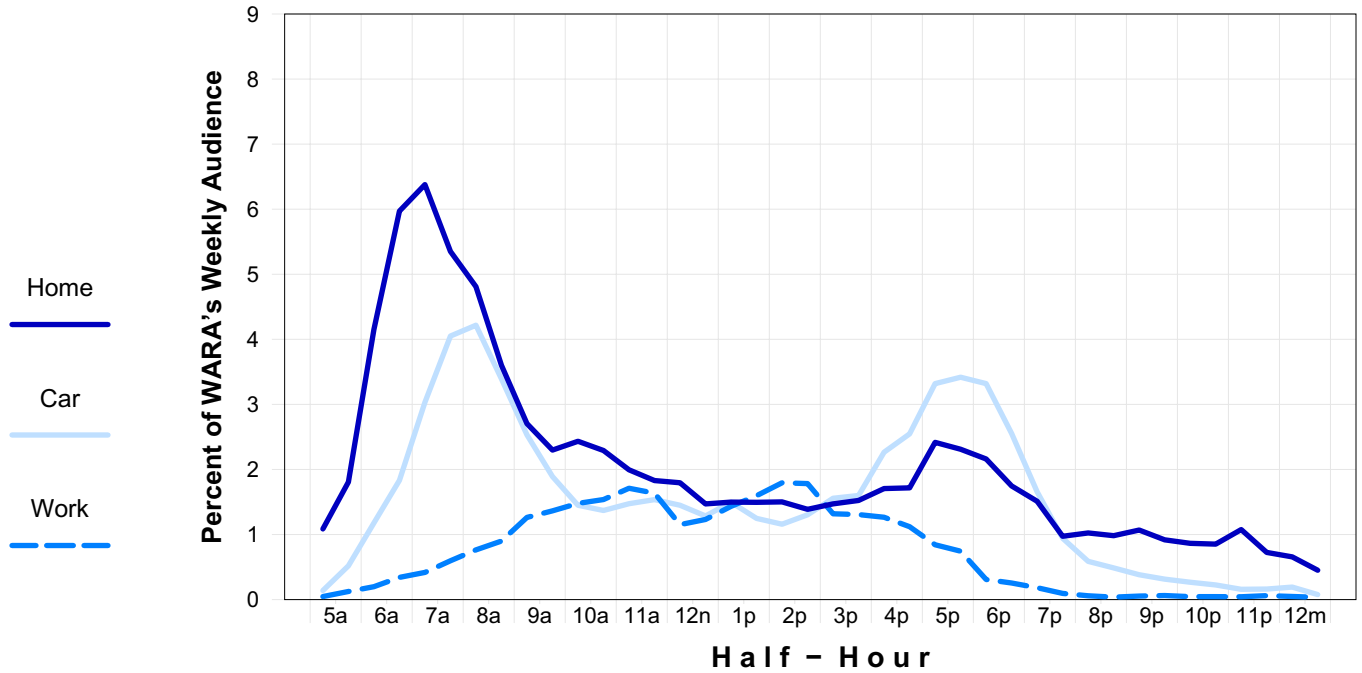
Monday-Friday
Uptown USA Calendar 2000



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Location of WARA Listening By WARA's Core Audience

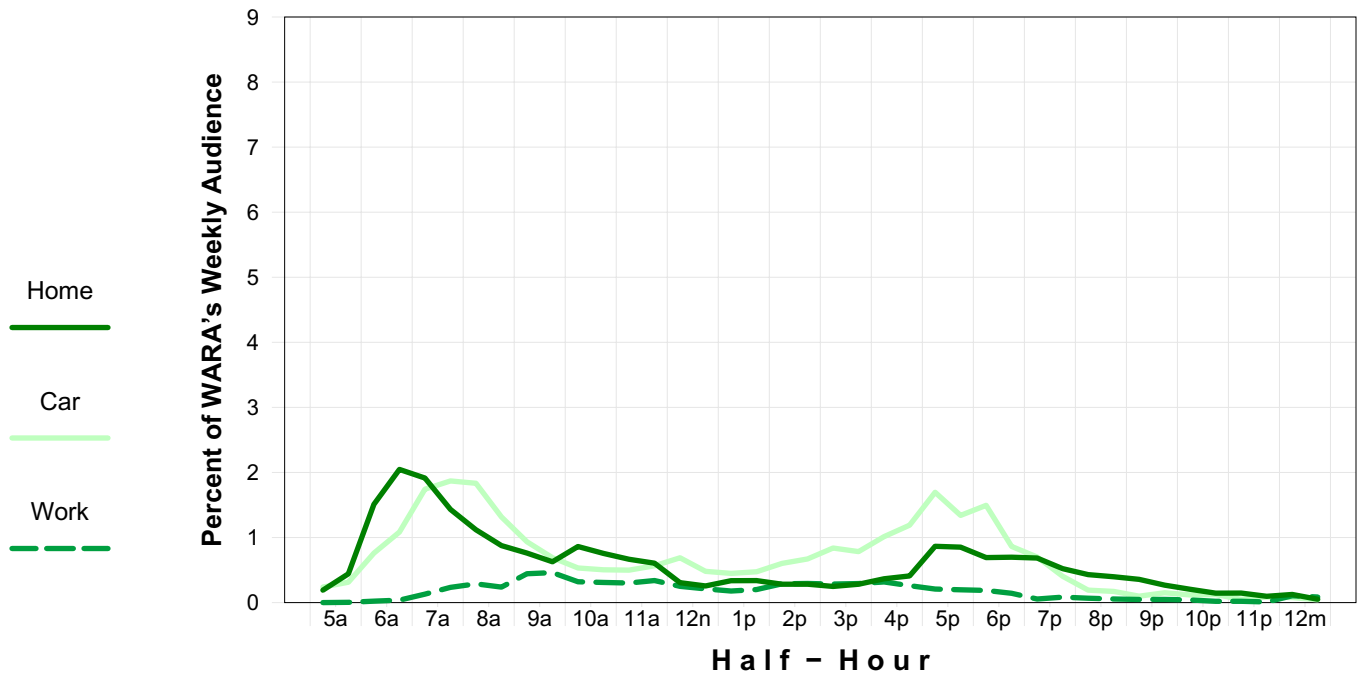
Monday-Friday
Uptown USA Calendar 2000



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Location of WARA Listening By WARA's Fringe Audience

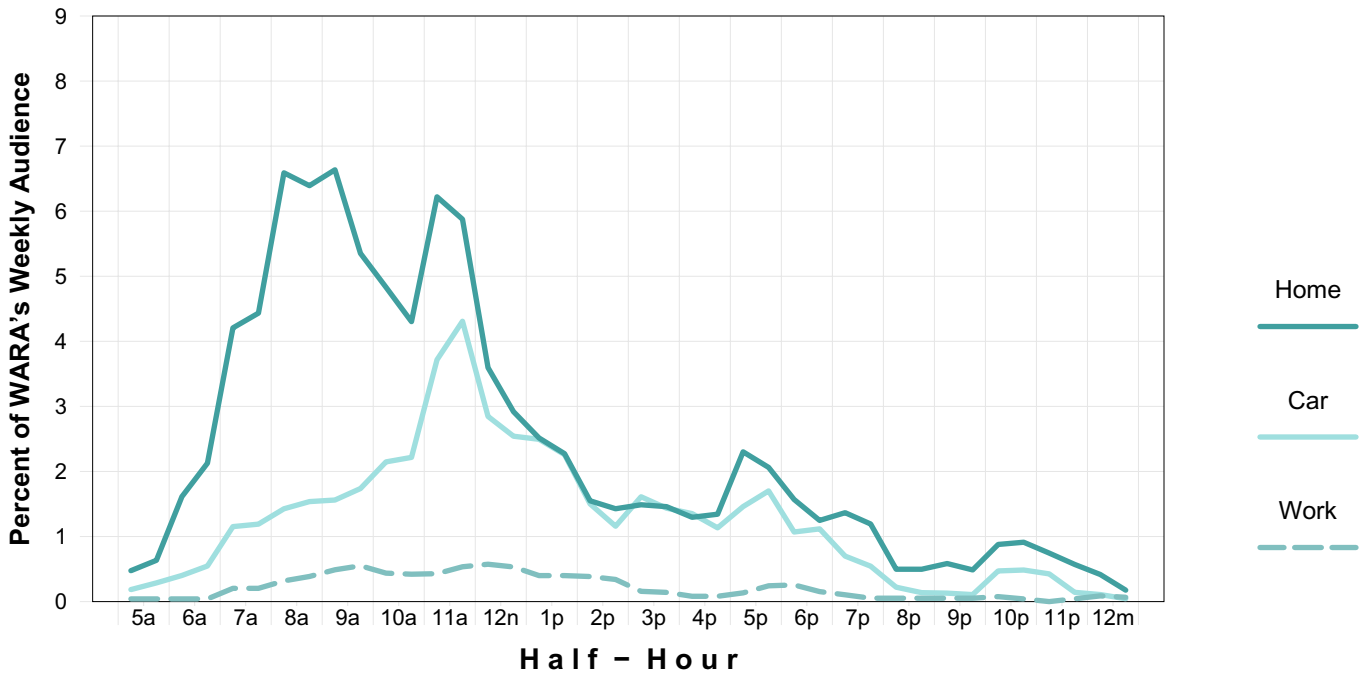
Monday-Friday
Uptown USA Calendar 2000



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Location of WARA Listening By WARA's Total Audience

Saturday
Uptown USA Calendar 2000

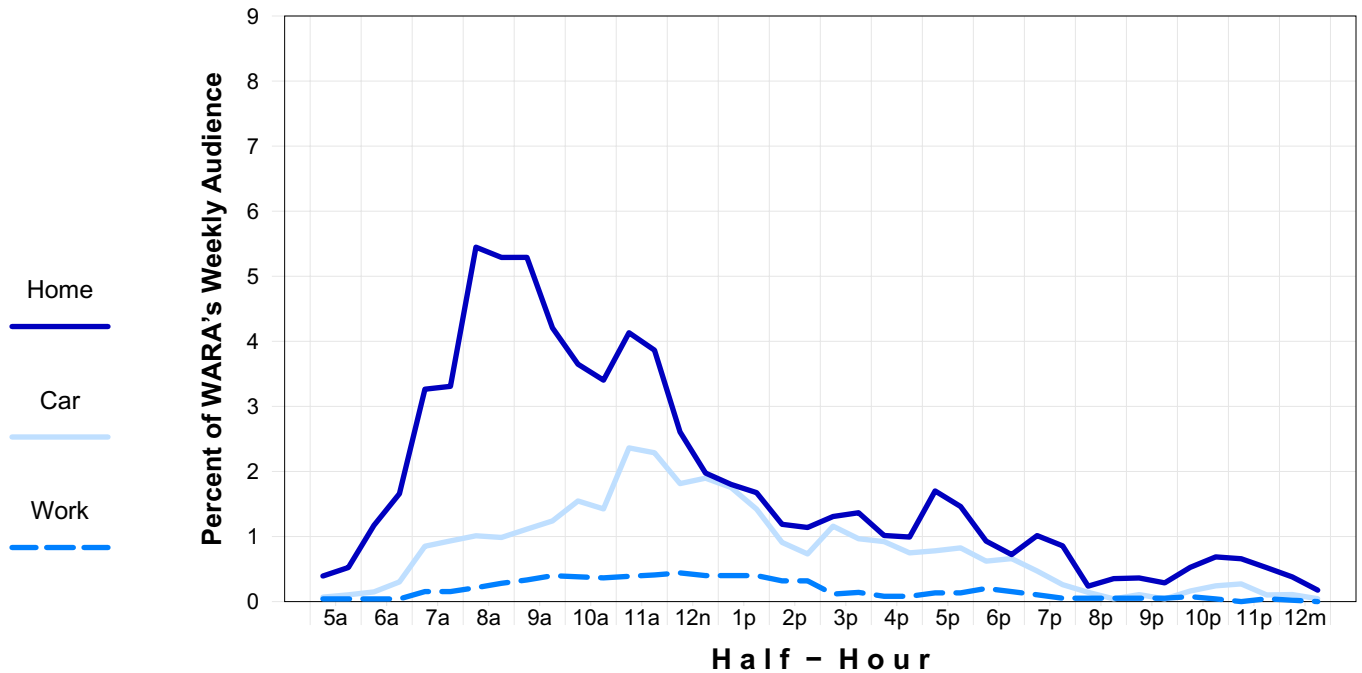


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Location of WARA Listening By WARA's Core Audience

Saturday

Uptown USA Calendar 2000

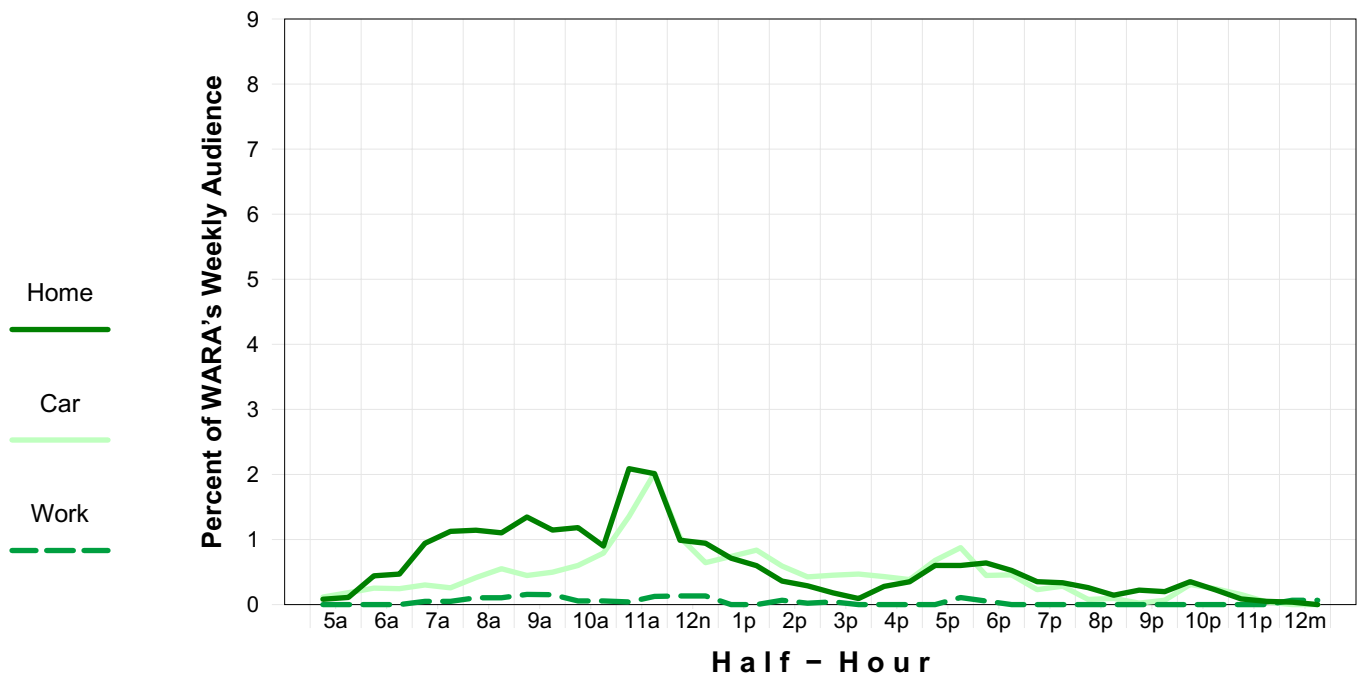


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Location of WARA Listening By WARA's Fringe Audience

Saturday

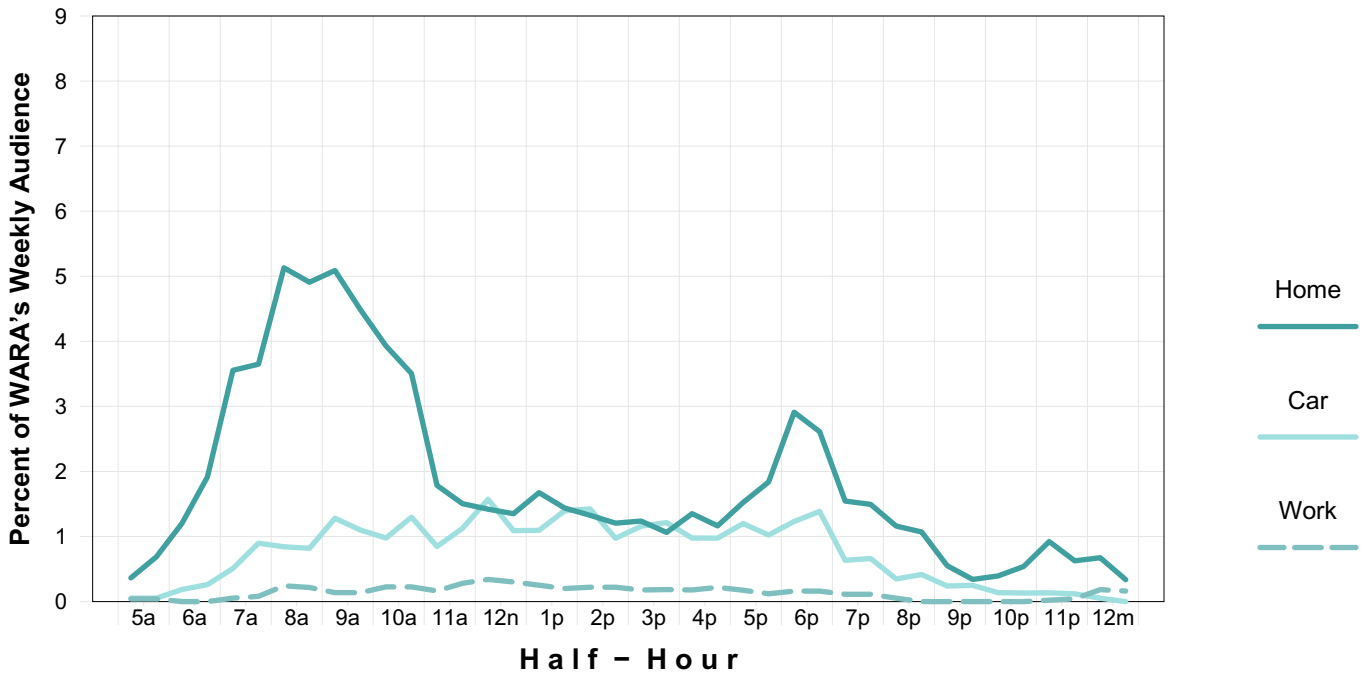
Uptown USA Calendar 2000



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Location of WARA Listening By WARA's Total Audience

Sunday
Uptown USA Calendar 2000

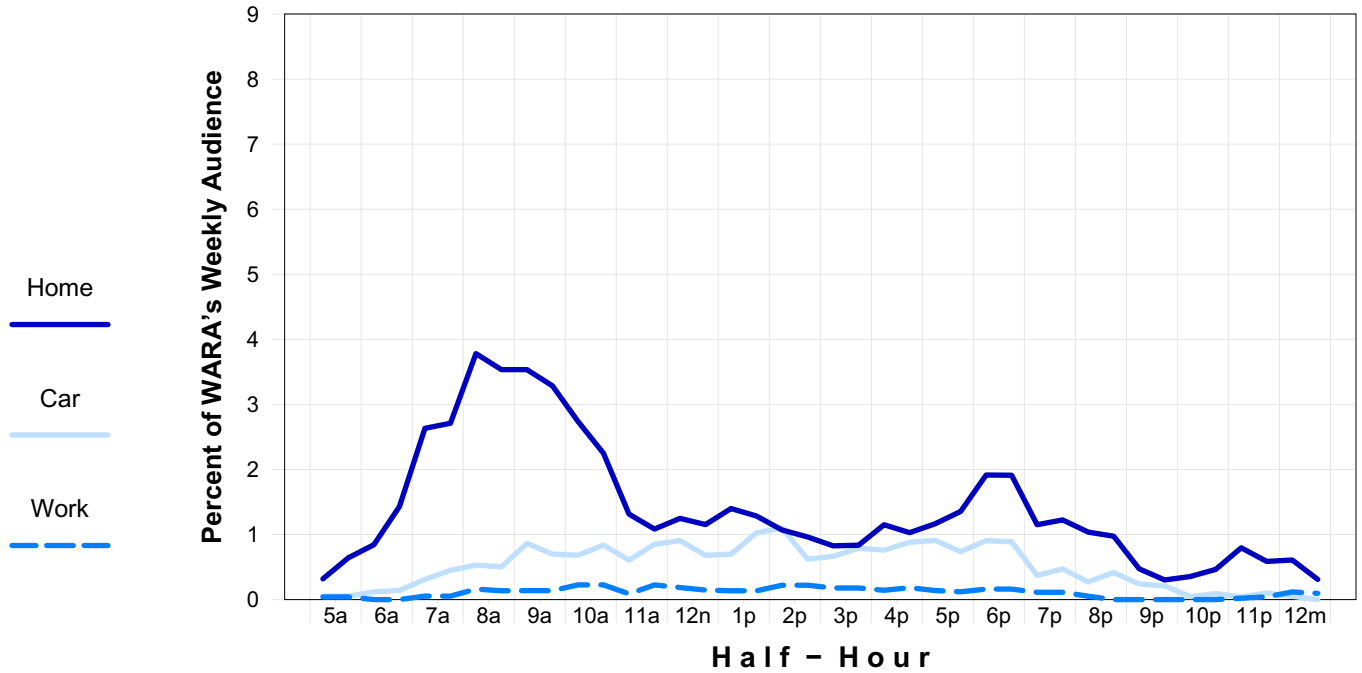


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Location of WARA Listening By WARA's Core Audience

Sunday

Uptown USA Calendar 2000

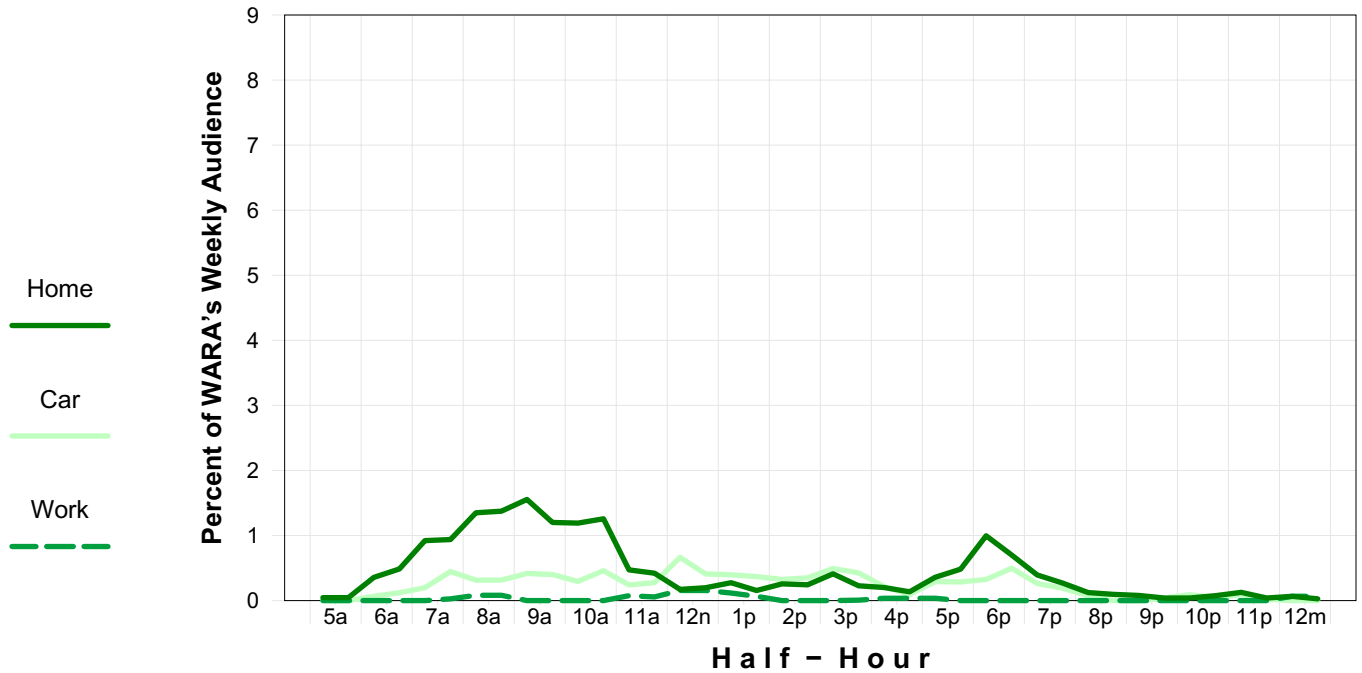


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Location of WARA Listening By WARA's Fringe Audience

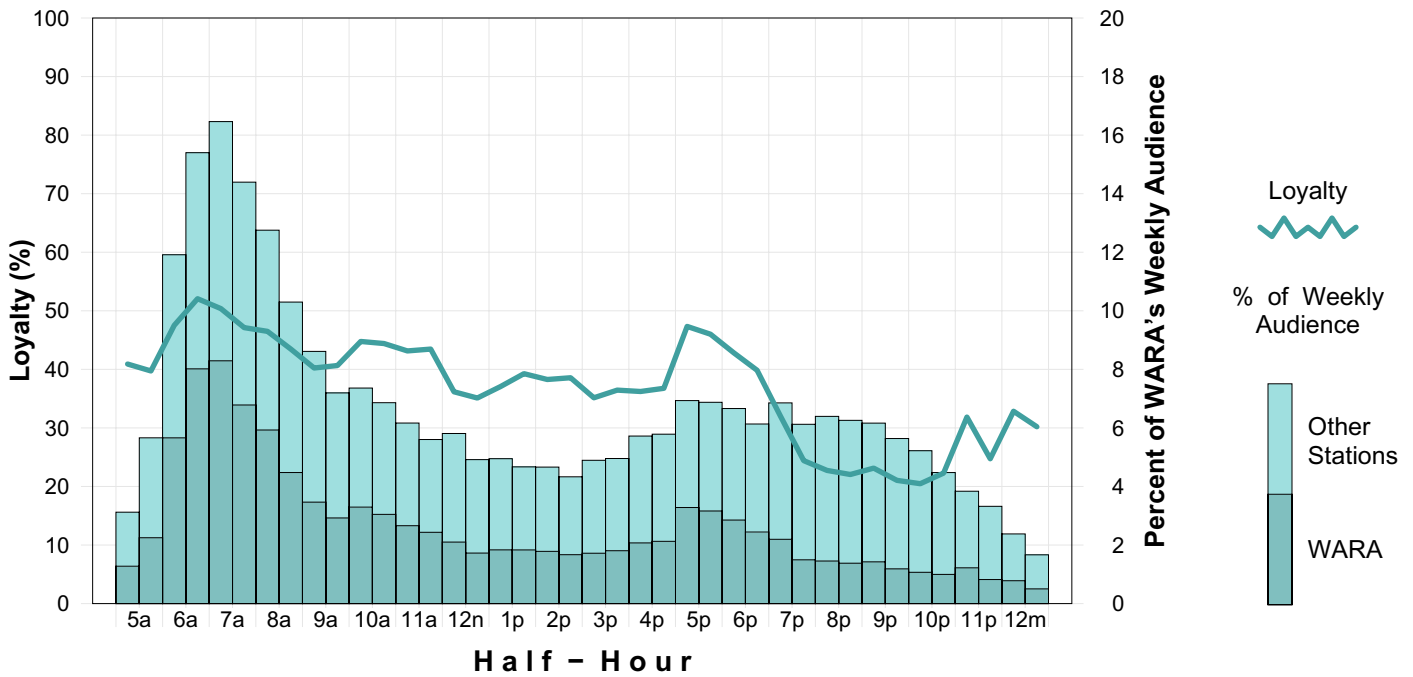
Sunday

Uptown USA Calendar 2000



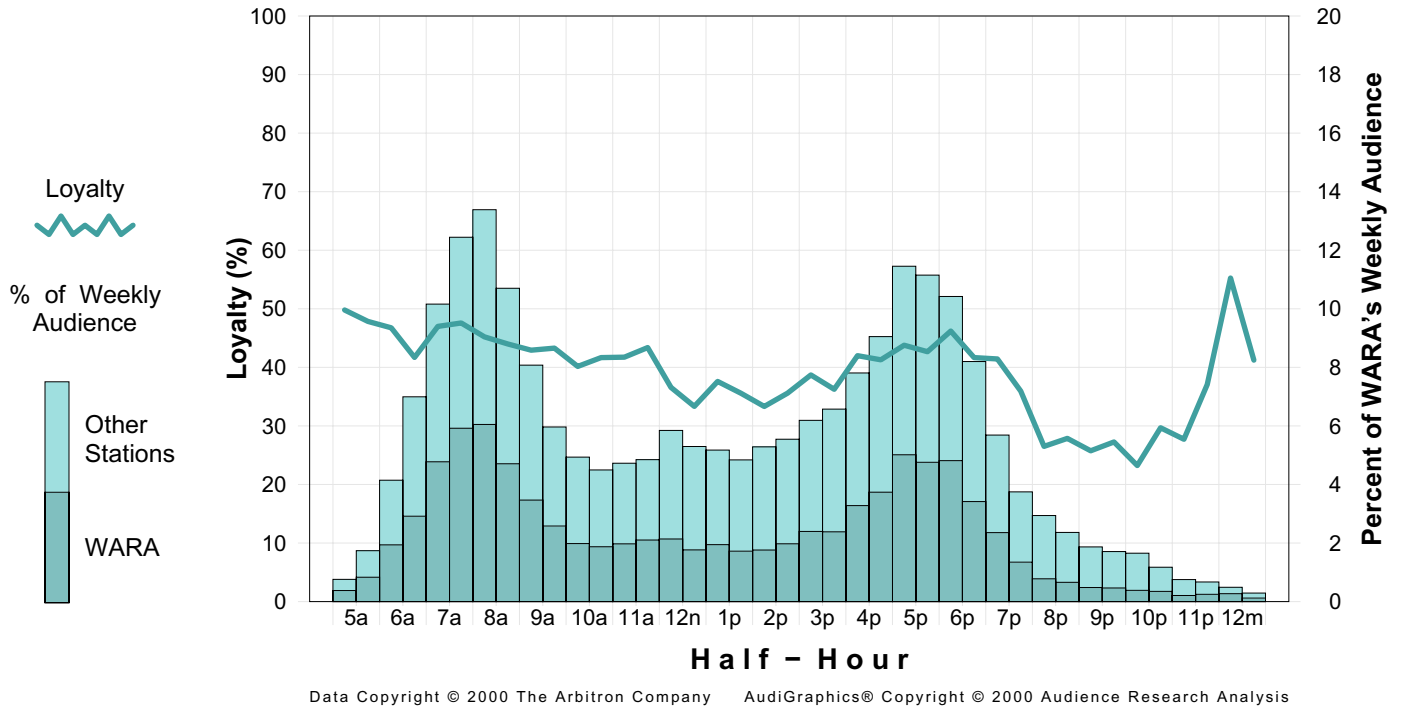
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At-Home Loyalty Of WARA's Total Audience Monday-Friday Uptown USA Calendar 2000

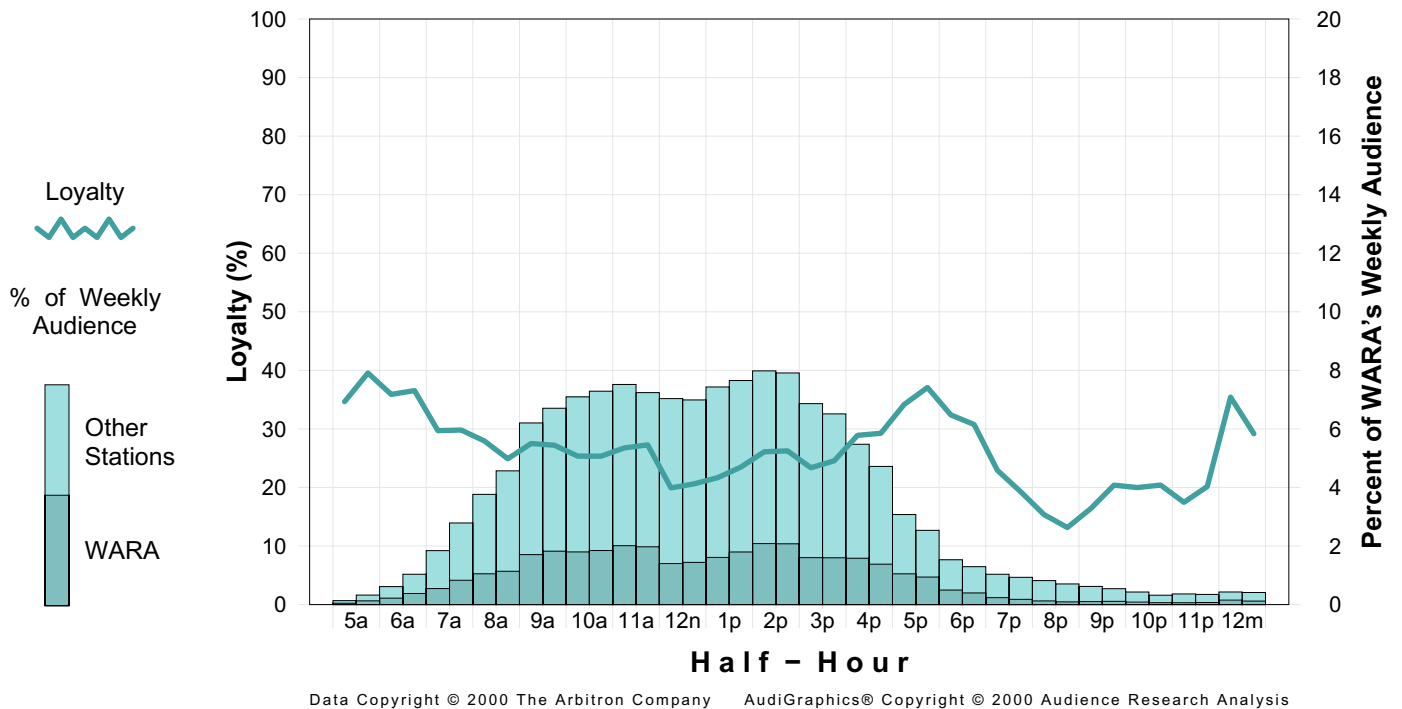


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In-Car Loyalty Of WARA's Total Audience Monday-Friday Uptown USA Calendar 2000

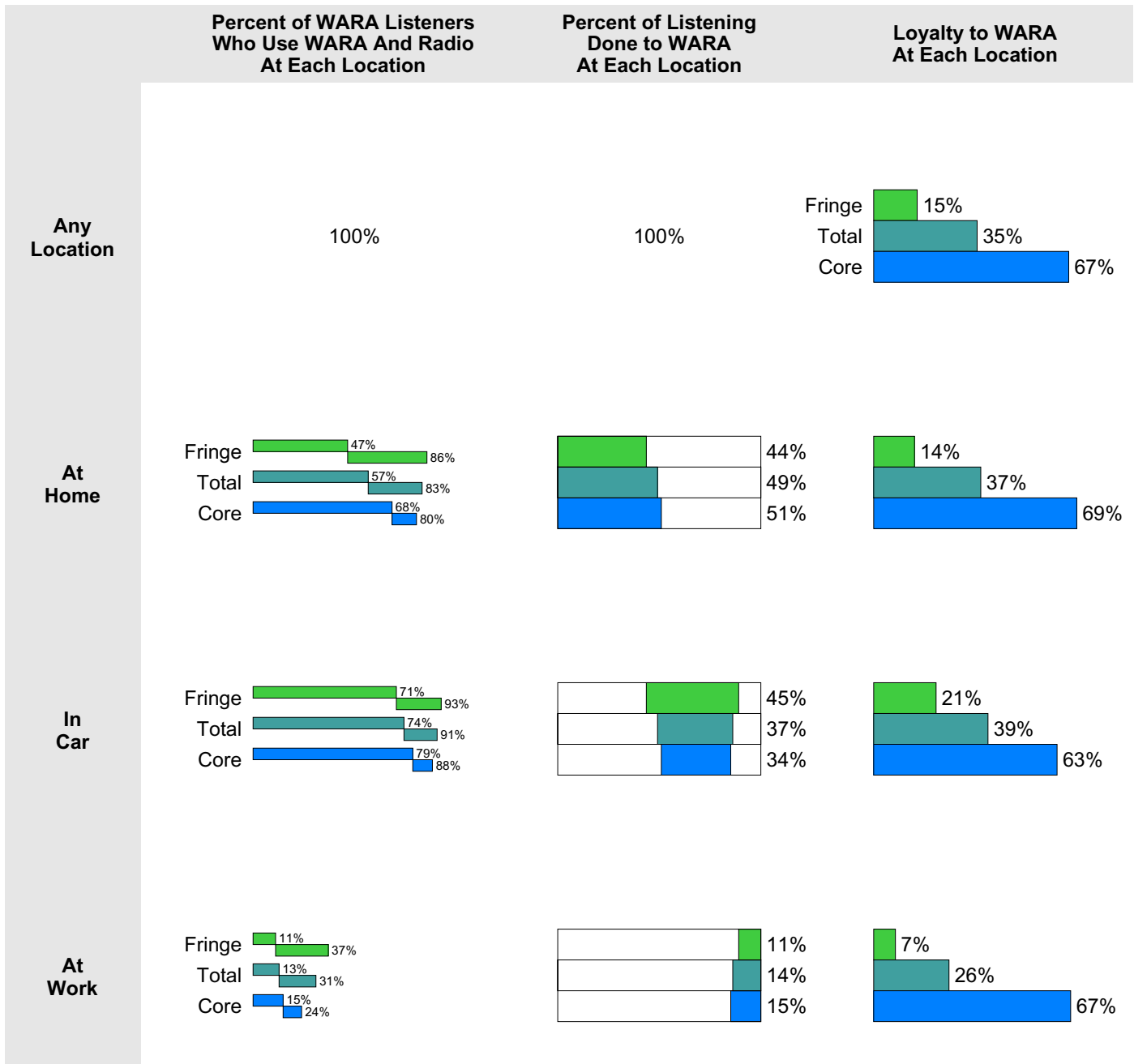


At-Work Loyalty Of WARA's Total Audience Monday-Friday Uptown USA Calendar 2000



The Extent of Listening To WARA by Location

Uptown USA Calendar 2000

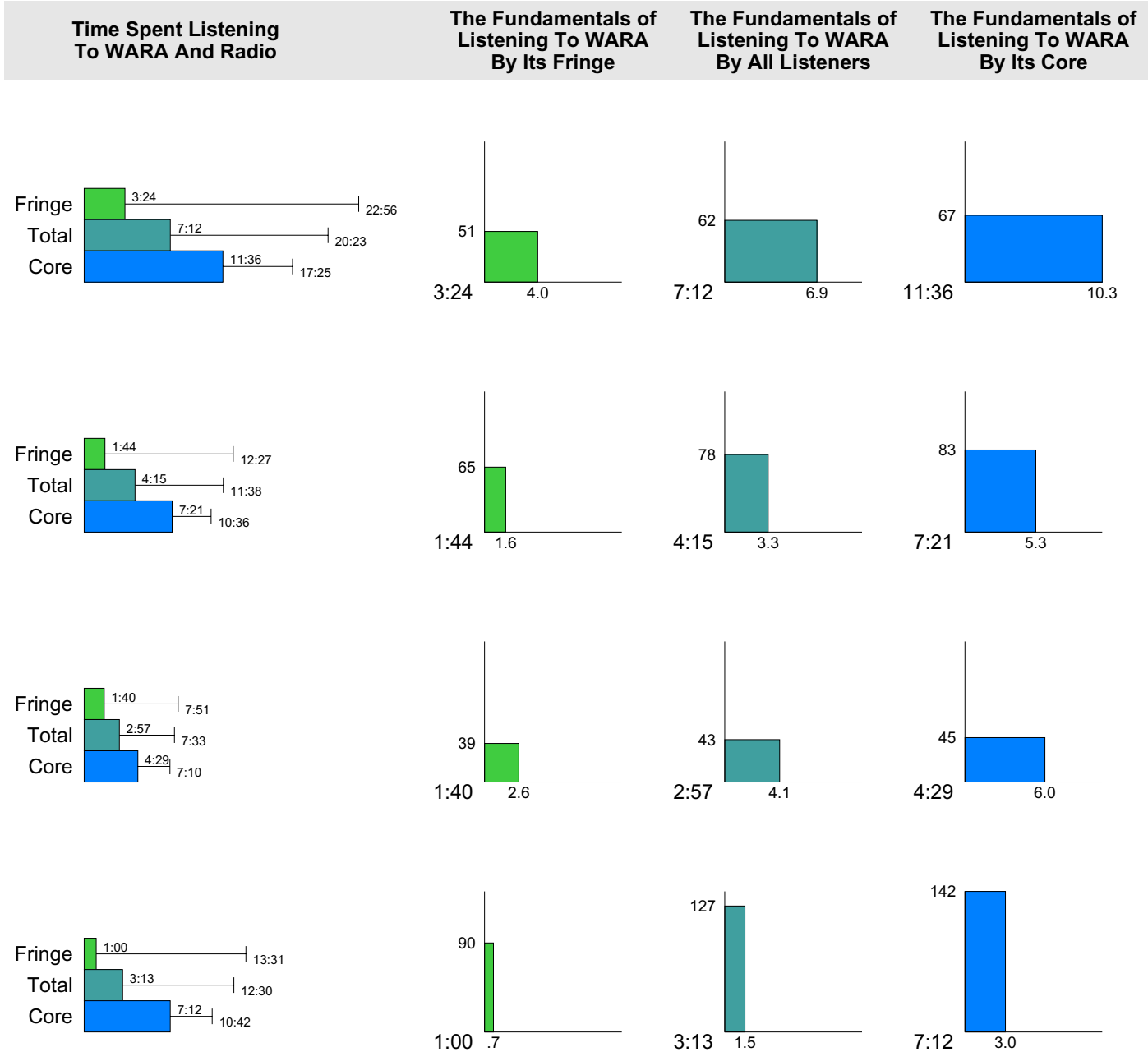


THE BASIC IDEA The patterns with which people listen to radio differ depending on where listening is done. Not everyone in WARA's audience listens to radio or to WARA at all locations. The graphs on these two pages show: how many WARA listeners use the station at each location; how much listening they do per week; the dynamics that underlie this listening; and the extent to which listeners prefer WARA over all other stations at each location. Core and fringe are compared to the station's total audience.

HOW TO READ The first column shows the percent of WARA listeners in each segment who listen to the station (top bar) and to the radio (bottom bar) at each location. The shaded bars in the second column display each segment's listening to WARA at each location as a percent of its total use of the station. The loyalty bars (third column) express the extent to which listeners in each segment prefer WARA to other stations at each location. Loyalty is a segment's TSL to WARA expressed as a percent of its TSL to radio.

The Dynamics of Listening To WARA by Location

Uptown USA Calendar 2000



HOW TO READ (continued) TSL to WARA at each location is depicted by bars; the line extending from each bar represents TSL to radio at this location. TSL is the product of occasions and duration, shown in the right three graphs. Occasions (box width) are the number of times listeners tune in WARA during the week at this location. Duration (box height) is the average time (in minutes) they spend with the station per occasion at this location. TSL is represented by box volume and is printed in hours and minutes in the lower left corner.

FOR INSTANCE 63% of the time that WARA's core listens to radio in cars – 7 hours and 10 minutes per week – is tuned to WARA – 4 hours and 29 minutes. This listening is the product of 6.0 occasions per week averaging 45 minutes apiece. 88% of WARA's core listeners use radio in cars. Although 79% of the core audience listen to WARA in cars, in-car listening accounts for only 34% of its listening to the station.

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The previous section introduced the OCCASION – the foundation of radio use because it marks the moment at which a person selects one station to the exclusion of all others. Influencing this decision can yield a high payoff in terms of increased listening to WARA. The following sets of graphs examine occasions on weekdays, Saturday, and Sunday. Each two-page spread presents four graphs: ACTIVITY in the upper-left graph, TUNING IN TO WARA in the upper-right, TUNING OUT FROM WARA in the lower-right, and LEVERAGE in the lower-left.

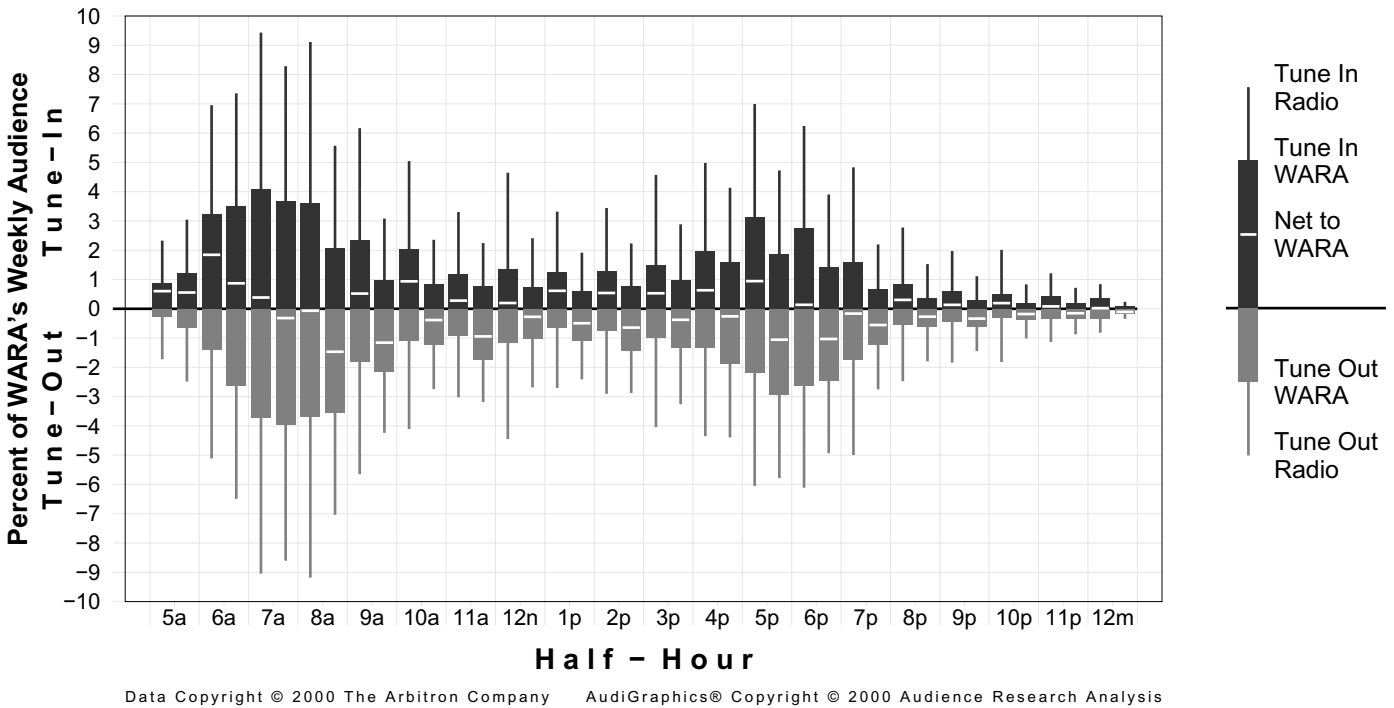
ACTIVITY. Every occasion begins with a tune-in and ends with a tune-out. This bar and whisker graph plots five bits of information for each half-hour. The top of the whisker indicates the percent of WARA's weekly audience turning on the radio or changing the station in each half-hour; the bottom of the whisker shows the percent turning off the radio or changing the station. The top of the bar shows the percent of WARA's weekly audience tuning in to WARA in each half-hour; the bottom of the bar shows the percent tuning out. The white tick marks WARA's net gain or loss. Net gain/loss is literally tune-ins to WARA minus tune-outs.

TUNING IN TO WARA. The bars in this graph are read from the right axis, and they show how people enter WARA's audience. Most people tune in from off. Although their decision to turn on the radio is primarily a function of lifestyle – over which programming can exercise little if any influence – WARA remains a viable choice for these listeners by offering a consistent appeal throughout the day and across the week. People also tune to WARA from other stations. Perhaps the other station gets worse; perhaps WARA gets better; in either case, at this point the listener decides that WARA is preferable. The boxes, read from the left axis, show the percent of occasions in each half-hour that are drawn from other stations.

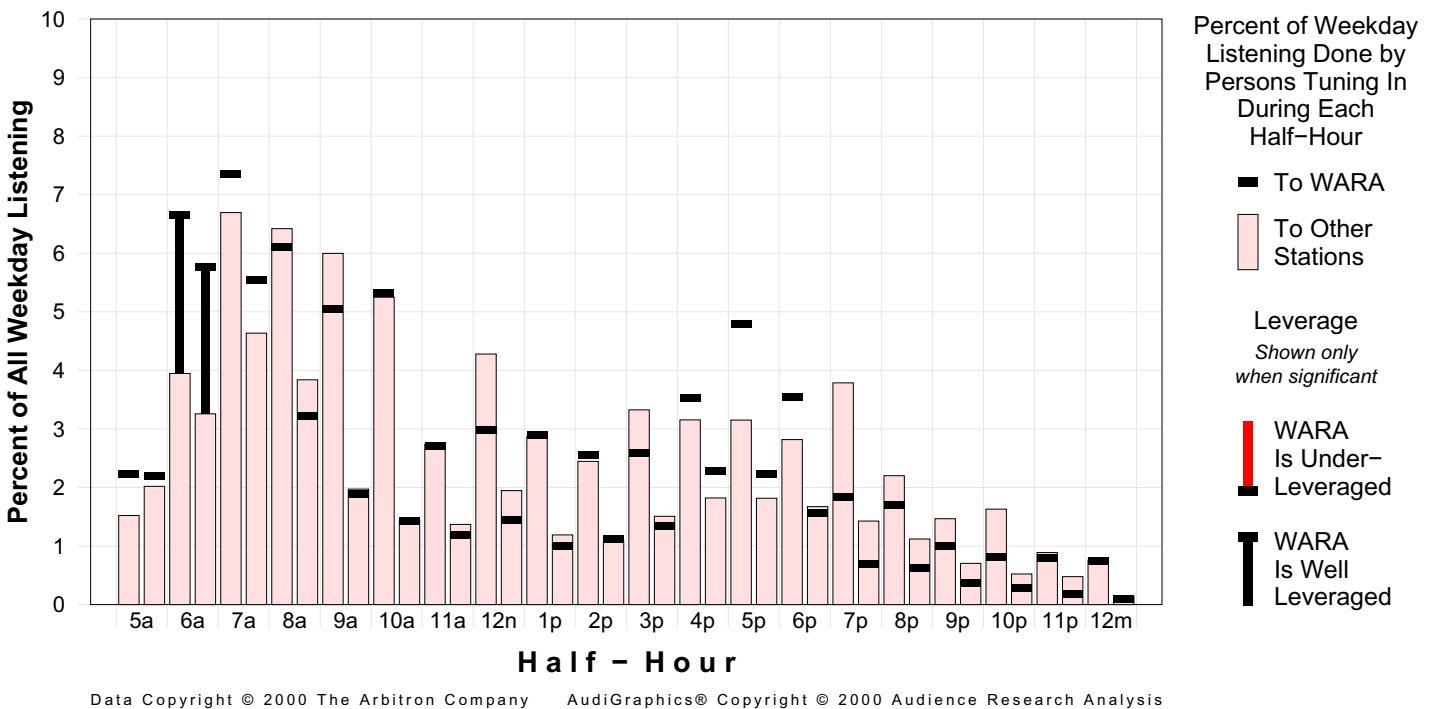
TUNING OUT FROM WARA. This graph tracks where people go when they tune away from WARA. It's structure parallels the graph above it. Most people simply turn off the radio when they stop listening to WARA – again, a function of lifestyle over which little influence can be exercised. A few tune out when they leave the house and get into the car, or park the car and go into the work place. The graph tracks such changes of venue when the listener returns to WARA. The tune-outs that cause the most concern happen when people leave WARA for another station. Boxes, read from the left axis, show the percent of occasions in each half-hour drawn to other stations from WARA.

LEVERAGE. The point at which people choose a station is important, but some tune-ins count more than others. A two-hour occasion, for example, is worth eight times as much as a 15-minute occasion. The LEVERAGE graph embodies this idea. The horizontal marks show how much listening to WARA on that day begins in each half-hour. Compare this to how much listening to other stations (by WARA's listeners) begins in each half-hour, shown by the shaded bars. Leverage is the difference between these two percentages. Solid vertical bars show when WARA is under-leveraged – that is, not taking advantage of its listeners' radio occasions as they occur. Hollow bars show when WARA is well-leveraged – that is, outperforming its listeners' contribution to other stations on this measure. These bars are shown only for the most significant levels of listening – where WARA has the most to gain (Under-Leveraged) or the most to lose (Well-Leveraged) by exerting influence over its listeners' occasions.

Activity Of WARA's Total Audience Monday-Friday Uptown USA Calendar 2000



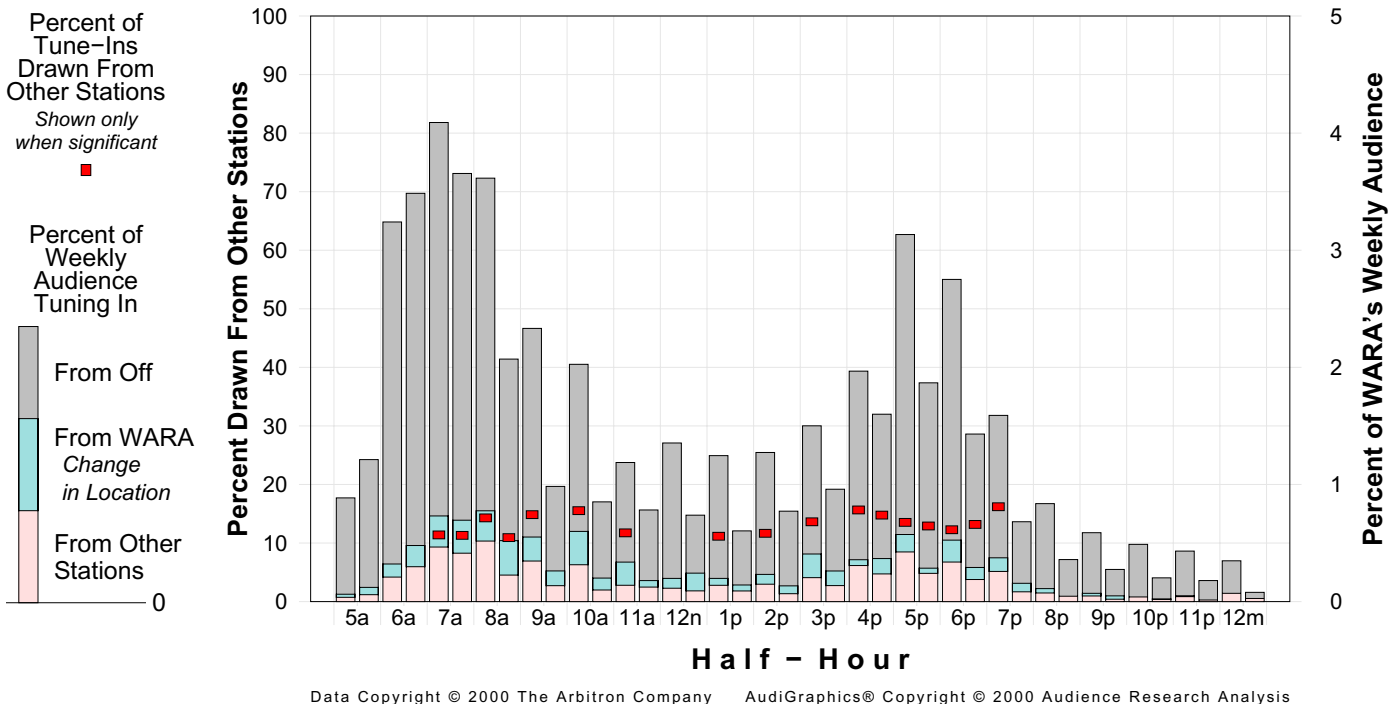
Leverage Exerted at Point of Tune-In By WARA's Total Audience Monday-Friday Uptown USA Calendar 2000



Tuning In To WARA

By WARA's Total Audience

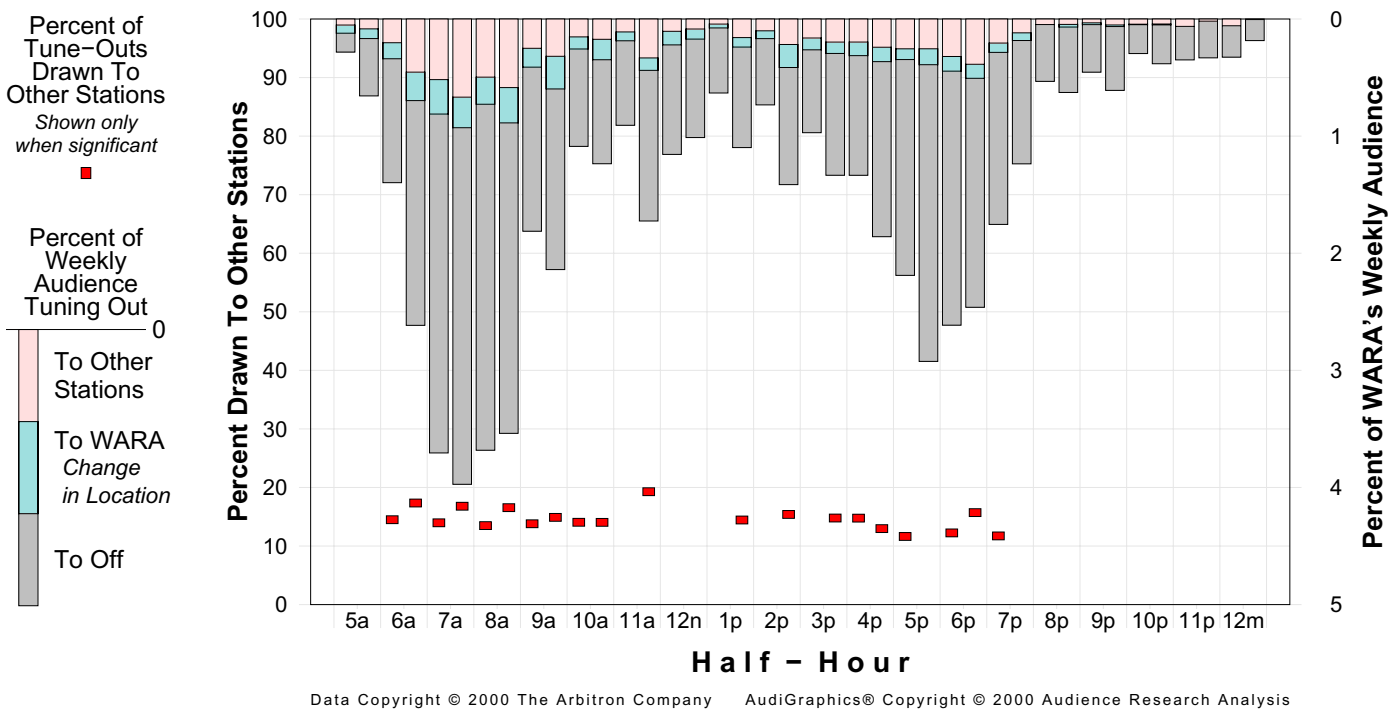
Monday-Friday
Uptown USA Calendar 2000



Tuning Out From WARA

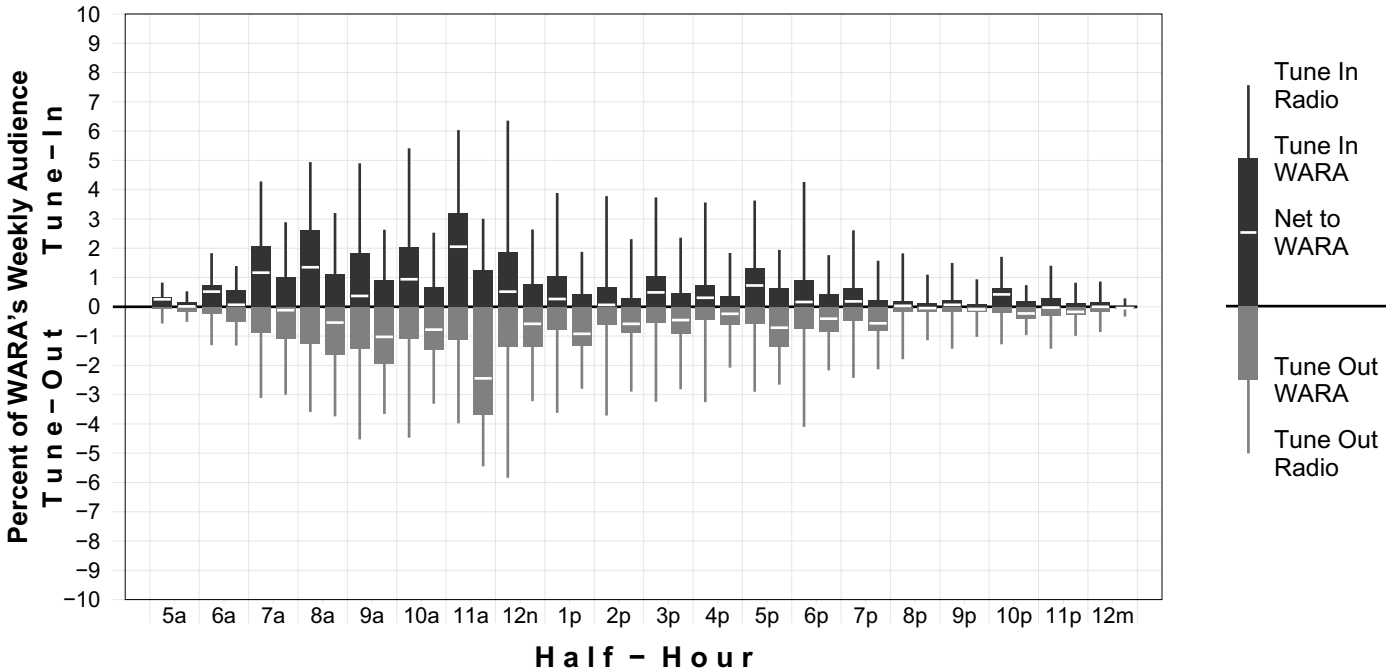
By WARA's Total Audience

Monday-Friday
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Activity Of WARA's Total Audience

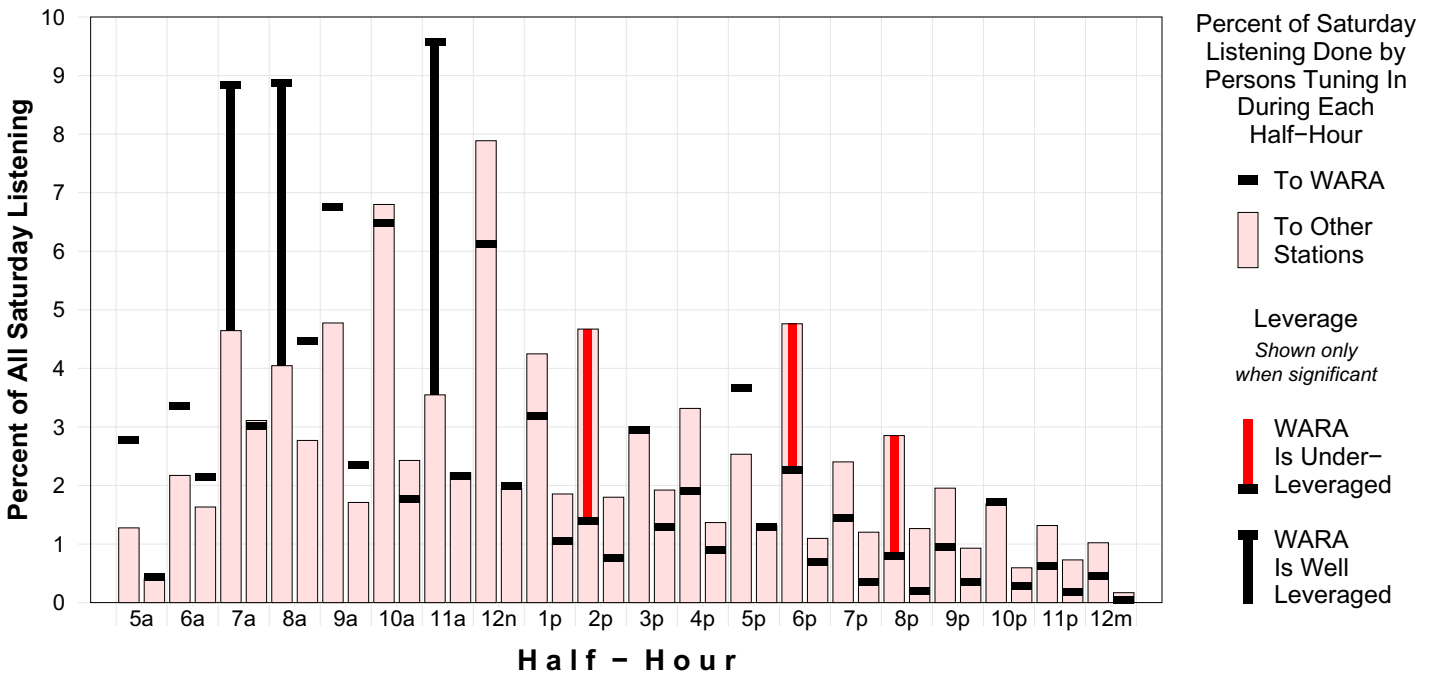
Saturday Uptown USA Calendar 2000



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Leverage Exerted at Point of Tune-In By WARA's Total Audience

Saturday Uptown USA Calendar 2000



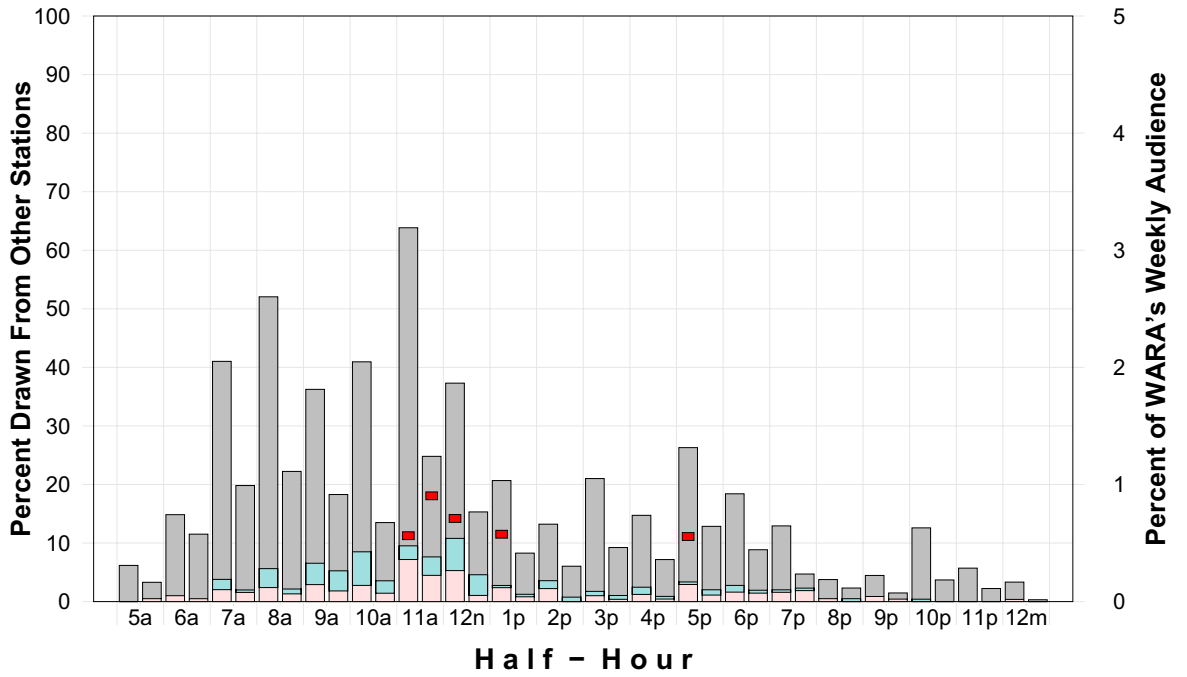
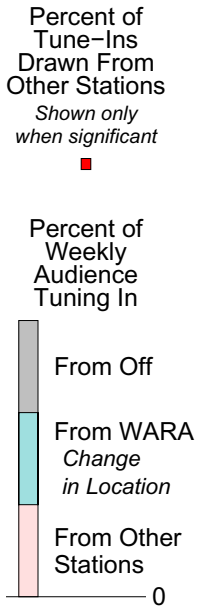
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Tuning In To WARA

By WARA's Total Audience

Saturday

Uptown USA Calendar 2000



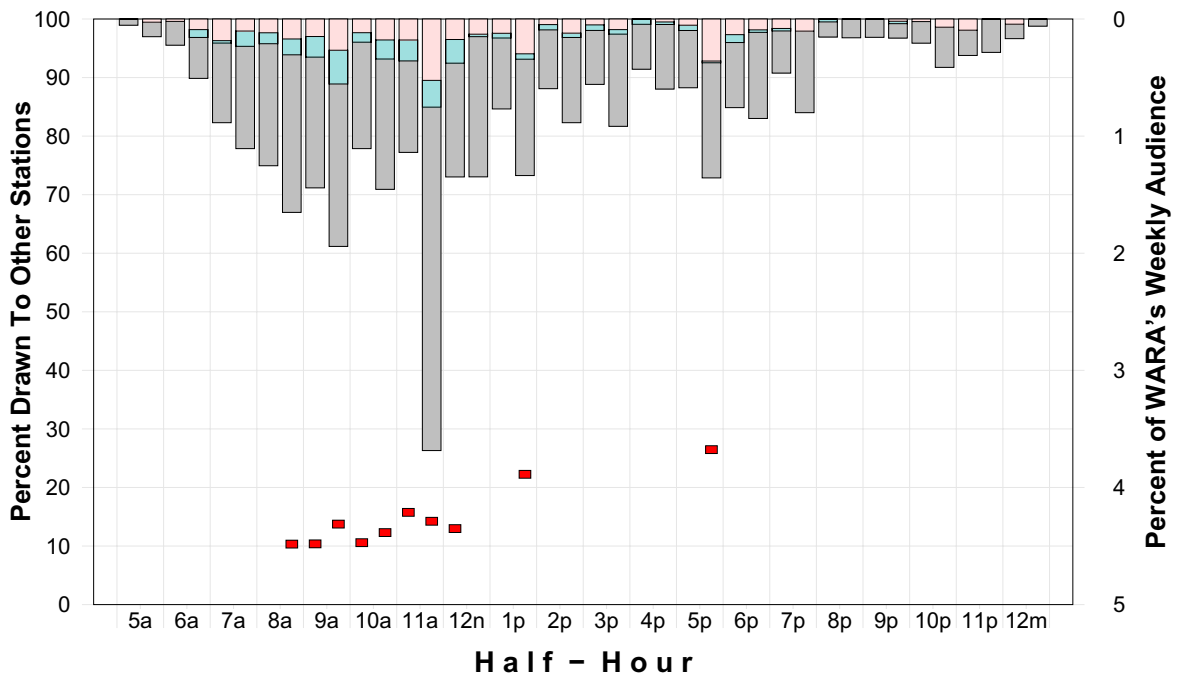
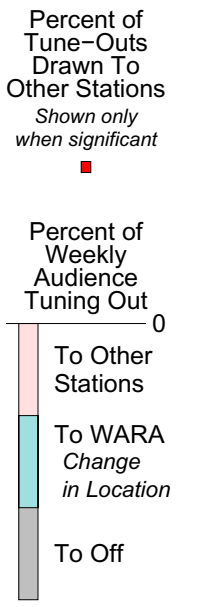
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Tuning Out From WARA

By WARA's Total Audience

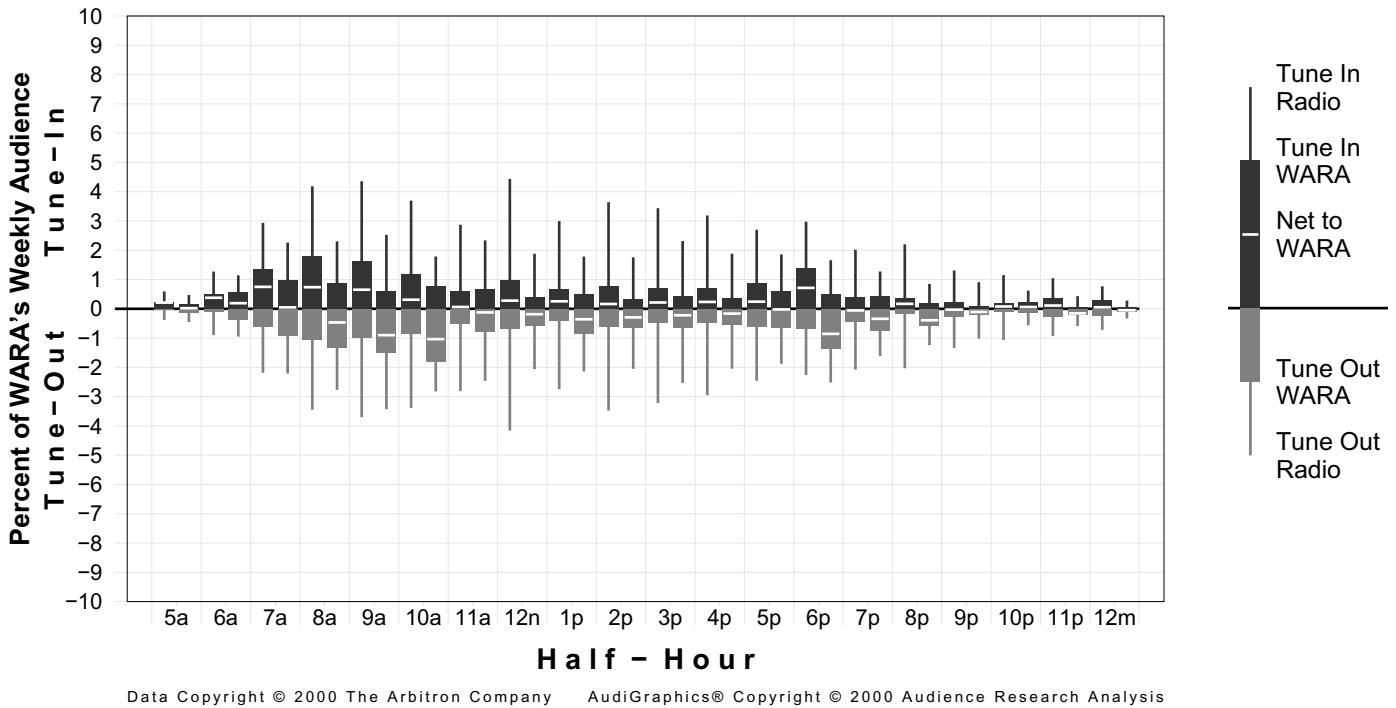
Saturday

Uptown USA Calendar 2000

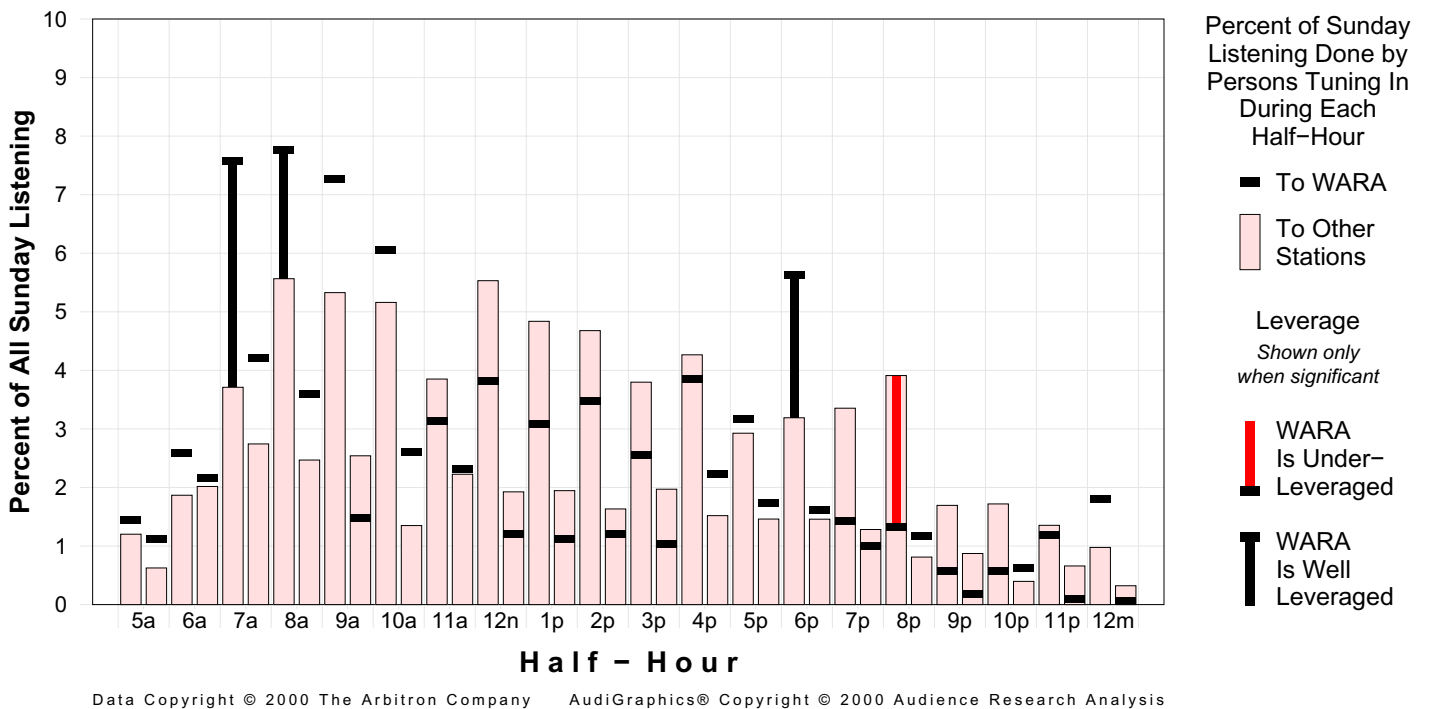


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Activity Of WARA's Total Audience Sunday Uptown USA Calendar 2000



Leverage Exerted at Point of Tune-In By WARA's Total Audience Sunday Uptown USA Calendar 2000

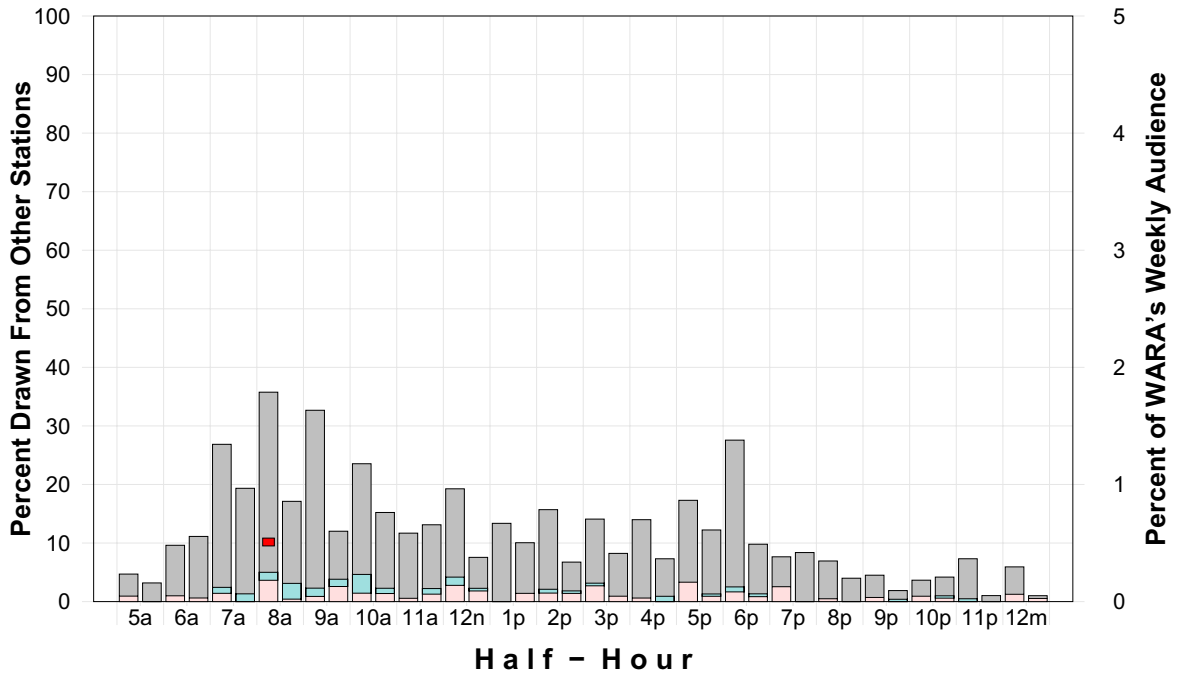
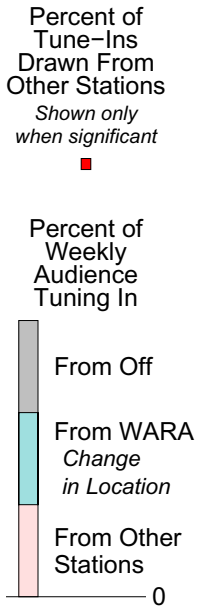


Tuning In To WARA

By WARA's Total Audience

Sunday

Uptown USA Calendar 2000



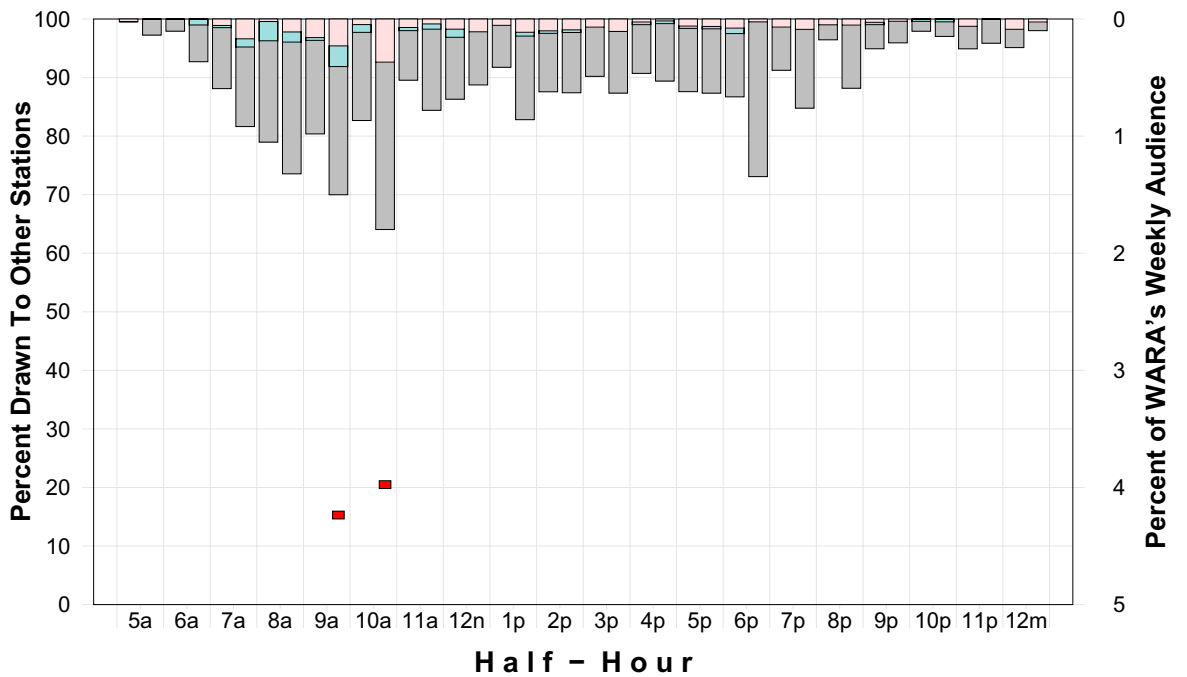
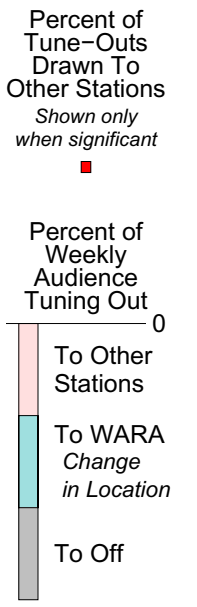
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Tuning Out From WARA

By WARA's Total Audience

Sunday

Uptown USA Calendar 2000



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WARA's weekly audience of 412,600 persons spends more time listening to other radio stations than to WARA, as the LOYALTY section examined in detail. Of course, loyalty to WARA varies across audience segments because competition for WARA listeners varies across audience segments. The intensity of competition is gauged by a segment's loyalty to the competitor relative to WARA.

STATIONS COMPETING FOR WARA'S LISTENERS displays the main competitors for demographic and geographic segments of the weekly audience. The tables compare each segment's loyalty to WARA with its loyalty to the primary and secondary competitor. When a segment's loyalty to a competitor is higher, WARA is losing the battle for these shared listeners. A secondary and/or primary competitor may not be displayed for a particular segment when the size of the sample is too small to yield reliable results.

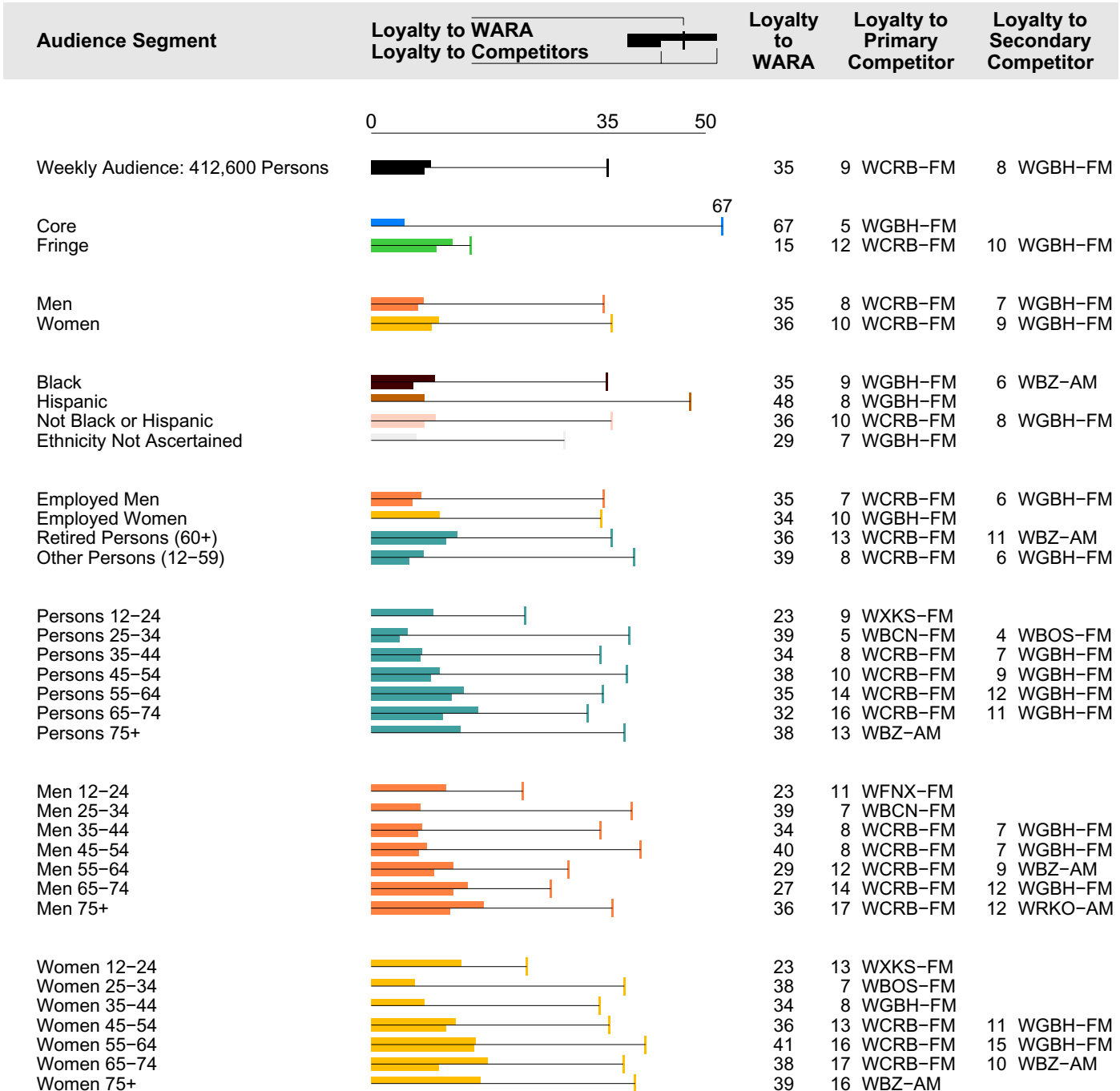
THE APPEAL OF WARA'S TOP COMPETITORS is detailed in a set of three appeal maps that describe the sex and age of the listeners shared with major competitors. The size of the circles represents the amount of listening done to each competitor by listeners shared with each. The horizontal positions of the circles show the median age of shared listeners; the vertical positions display the concentration of males. Median age, sex, and circle size are based on the amount of listening done by shared listeners, rather than the number of shared listeners. Total audience is shown in the upper-left graph, core in the upper-right, and fringe in the lower-right.

NOTES: Employed Men and Employed Women are defined as persons who work 30 hours or more per week. Retired Persons are those over 60 years of age who are not employed. Other Persons (12-59) are who remains. Only geographies in which WARA has significant audience are printed. In geographies where Arbitron specifically tracks listening by Blacks and/or Hispanics, listening by non-Blacks and/or non-Hispanics is reported as "Not Black or Hispanic". Where Hispanic or Black controls are not used, listening is reported as "Ethnicity Not Ascertained". "HDBA" in a geography name indicates a high-density Black area; "HDHA" indicates high-density Hispanic area. Zip code data may be highly volatile, as Arbitron does not consider zips in its allocation or weighting of sample.

Stations Competing For WARA's Listeners

The Demographics of Competition

Uptown USA Calendar 2000



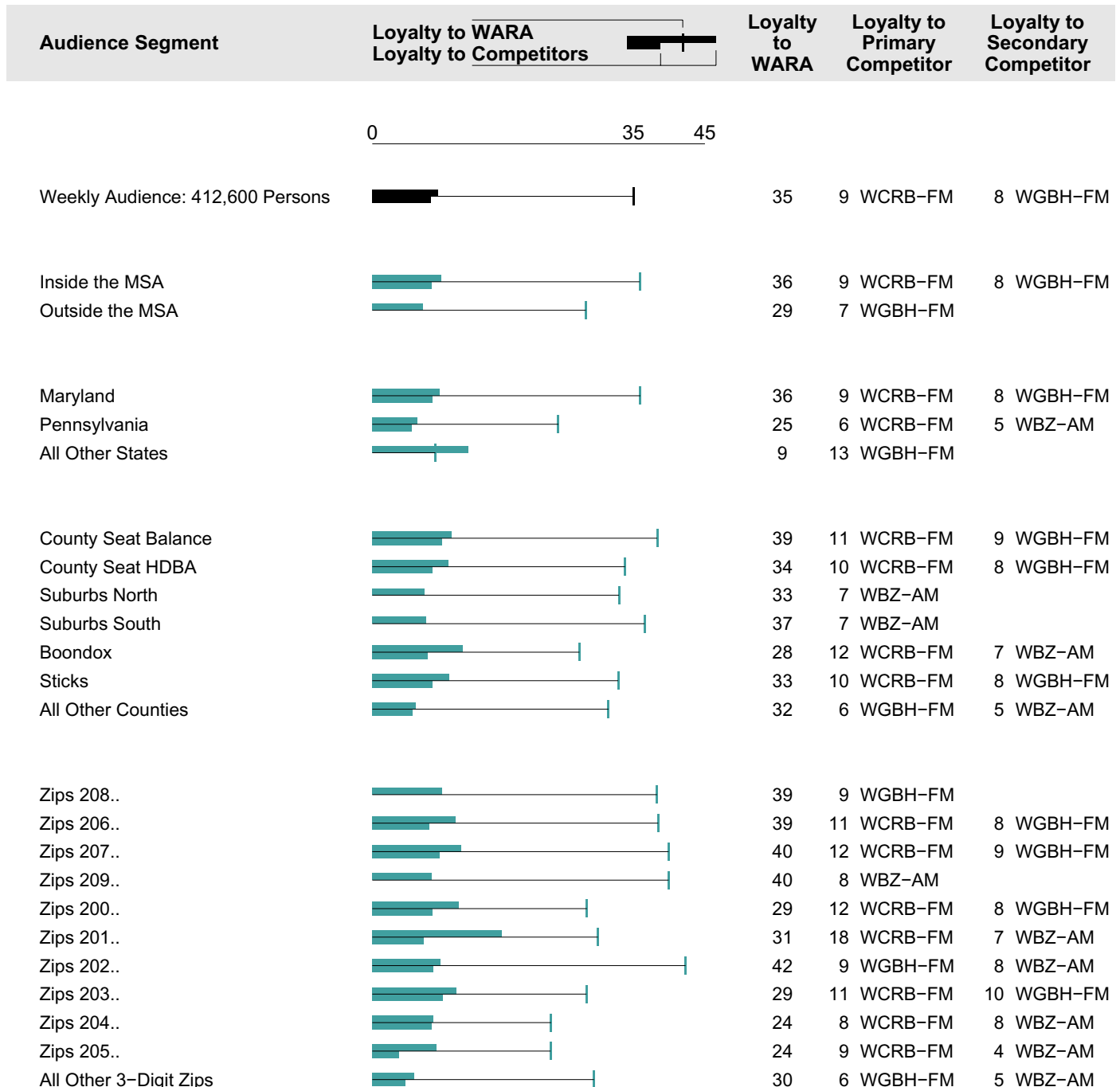
HOW TO READ The vertical marks show the loyalty of each audience segment to WARA. The ends of the horizontal bars show the loyalty of each audience segment to the primary competitor (top bar) and secondary competitor (bottom bar). The call letters and actual percentages are displayed as numbers on the right side of the page. Competitors are not shown when sample is too small.

WHAT TO LOOK FOR Competition for WARA's listeners varies across audience segments. The intensity of competition is gauged by a segment's loyalty to the competitor relative to WARA. When a segment's loyalty to a competitor is higher, WARA is losing the battle for these shared listeners. This is shown in the graph by a bar passing through the mark. Ideally, all bars would stop left of the marks.

Stations Competing For WARA's Listeners

The Geographics of Competition

Uptown USA Calendar 2000



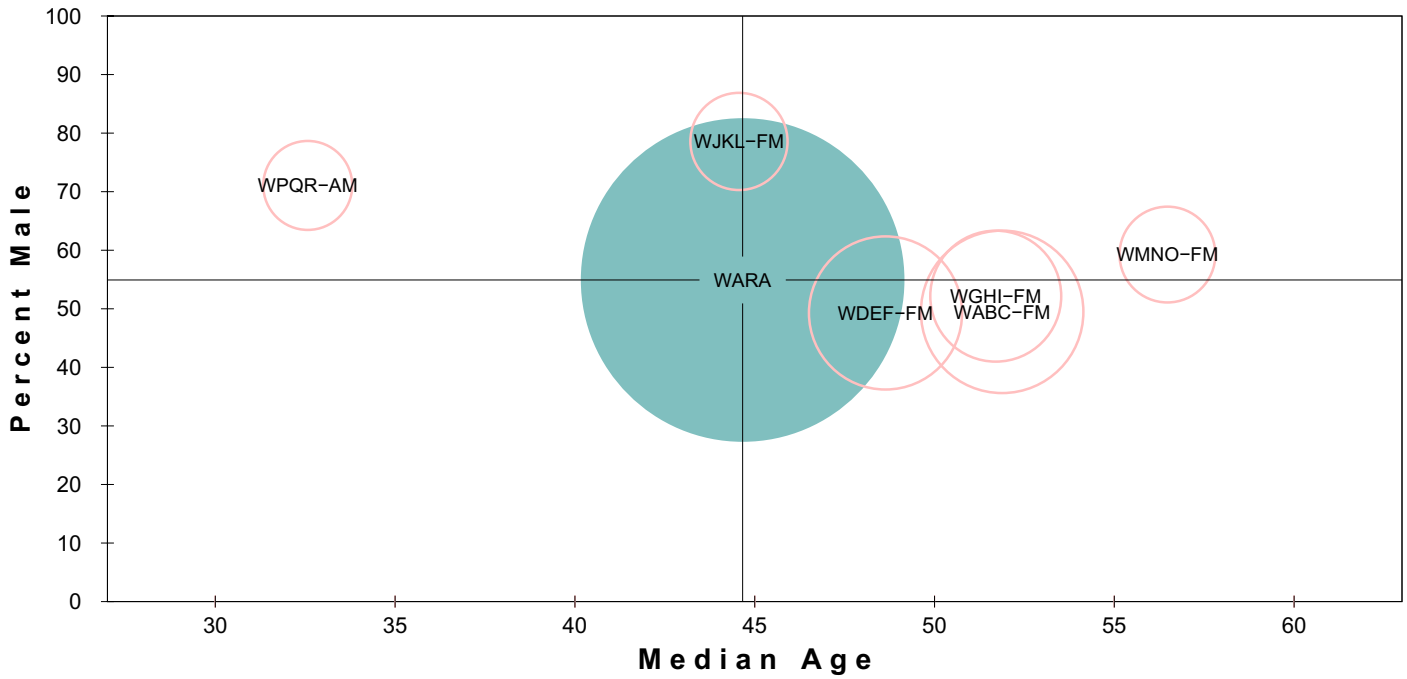
HOW TO READ The vertical marks show the loyalty of each audience segment to WARA. The ends of the horizontal bars show the loyalty of each audience segment to the primary competitor (top bar) and secondary competitor (bottom bar). The call letters and actual percentages are displayed as numbers on the right side of the page. Competitors are not shown when sample is too small.

WHAT TO LOOK FOR Competition for WARA's listeners varies across audience segments. The intensity of competition is gauged by a segment's loyalty to the competitor relative to WARA. When a segment's loyalty to a competitor is higher, WARA is losing the battle for these shared listeners. This is shown in the graph by a bar passing through the mark. Ideally, all bars would stop left of the marks.

The Appeal of WARA's Top Competitors to All WARA Listeners

Uptown USA Calendar 2000

Circles Represent Amount of Listening to Each Station by WARA Listeners

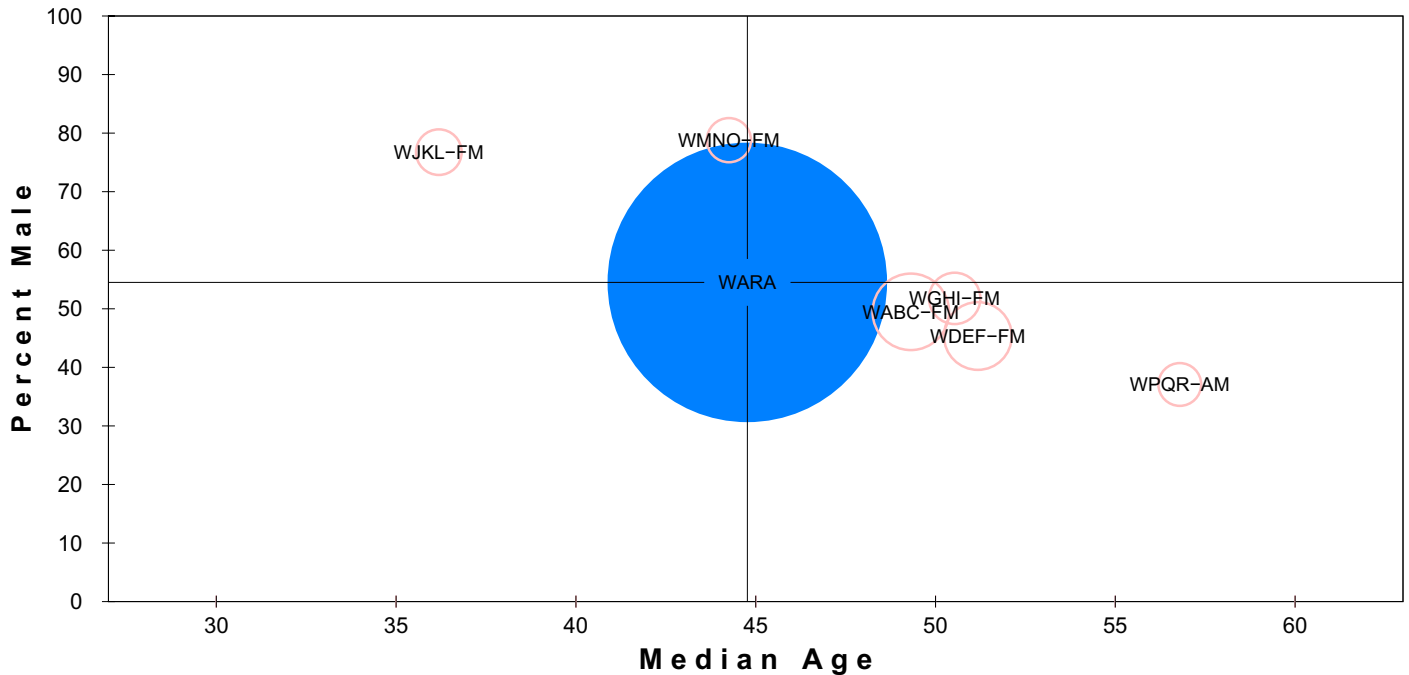


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The Appeal of WARA's Top Competitors to Core WARA Listeners

Uptown USA Calendar 2000

Circles Represent Amount of Listening to Each Station by WARA Listeners

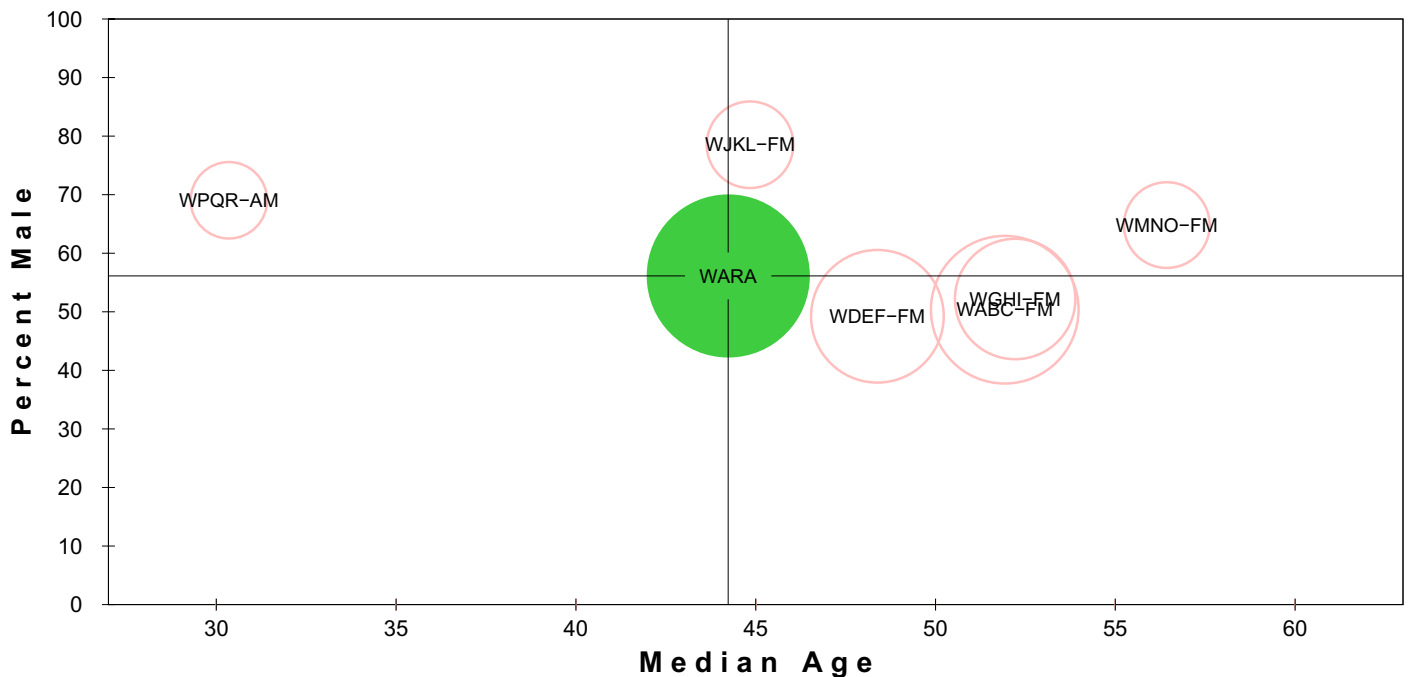


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The Appeal of WARA's Top Competitors to Fringe WARA Listeners

Uptown USA Calendar 2000

Circles Represent Amount of Listening to Each Station by WARA Listeners



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page 113	Location of Listening to All Competitors by WARA's Listeners

Given a basic understanding of the appeal of major competitors to various segments of WARA's audience, AudiGraphics focuses on the top four competitors for WARA's listeners: WABC-FM, WDEF-FM, WGHI-FM, and WJKL-FM. Together, these four stations account for 26% of the time WARA's weekly audience spends with radio.

WABC-FM alone accounts for 9%, and this section focuses on persons shared with this station. WABC-FM reduces the size of WARA's average audience (AQH) and share by claiming listening that might otherwise be to WARA. If WARA were to claim this crossover listening for itself, its average audience and share would increase by as much as 25%. This is called POTENTIAL: the maximum increase that would be realized were WARA to claim all crossover listening to WABC-FM among its current weekly audience.

However, certain types of shared listeners may be easier to influence than others, depending on their current attachment to each station. AudiGraphics extends its core/fringe analysis to assess this attachment. Shared listeners are of three types: those who are CORE TO WARA (and fringe to WABC-FM), those who are CORE TO WABC-FM (and fringe to WARA), and those who are FRINGE TO BOTH stations.

The shared audience that is core to WABC-FM offers a 16% potential; that is, WARA's AQH and share would increase by 16% if it could claim all of this listening. But because this shared audience is core to WABC-FM, this potential may be difficult to realize; the listening of the shared listeners that are fringe to WABC-FM may be easier to influence.

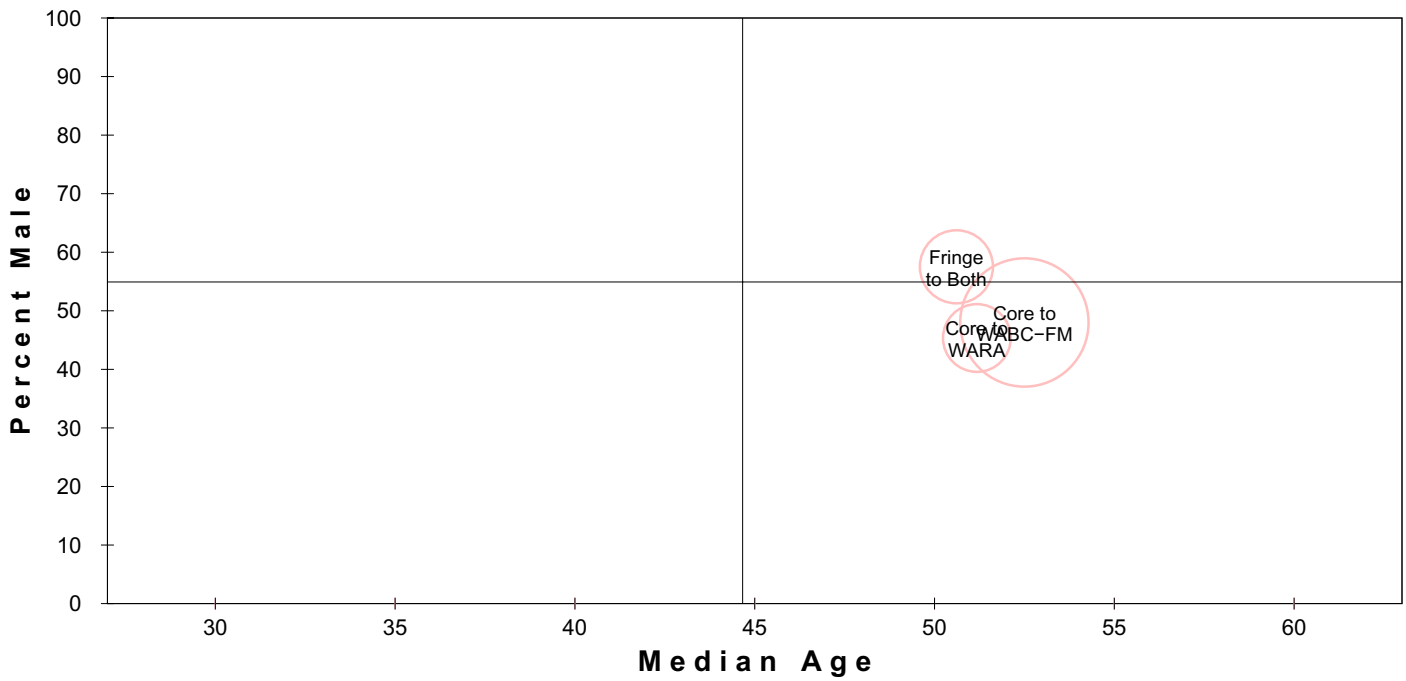
AudiGraphics informs strategies designed to influence the behavior of shared listeners by looking at the natures of these listeners and their listening in three ways. First, an APPEAL map compares the age and sex of these three types of listener. Second, a DYNAMICS OF COMPETITION table shows the potential audience gains available to WARA by claiming crossover listening, as well as the fundamentals of this listening. And third, sets of COMPETITIVE PREFERENCE graphs track the shared audience's listening to each station through the day.

Which station is preferred by the audience that listens to both? Three sets of graphs trace this question weekdays, Saturdays, and Sundays. Each two-page spread presents four graphs: listening by all shared listeners in the upper-left graph, listening by persons core to WARA in the upper-right, listening by persons core to WABC-FM in the lower-right, and listening by persons fringe to each in the lower-left.

WABC-FM's Sex & Age Appeal to Listeners Shared With WARA

Uptown USA Calendar 2000

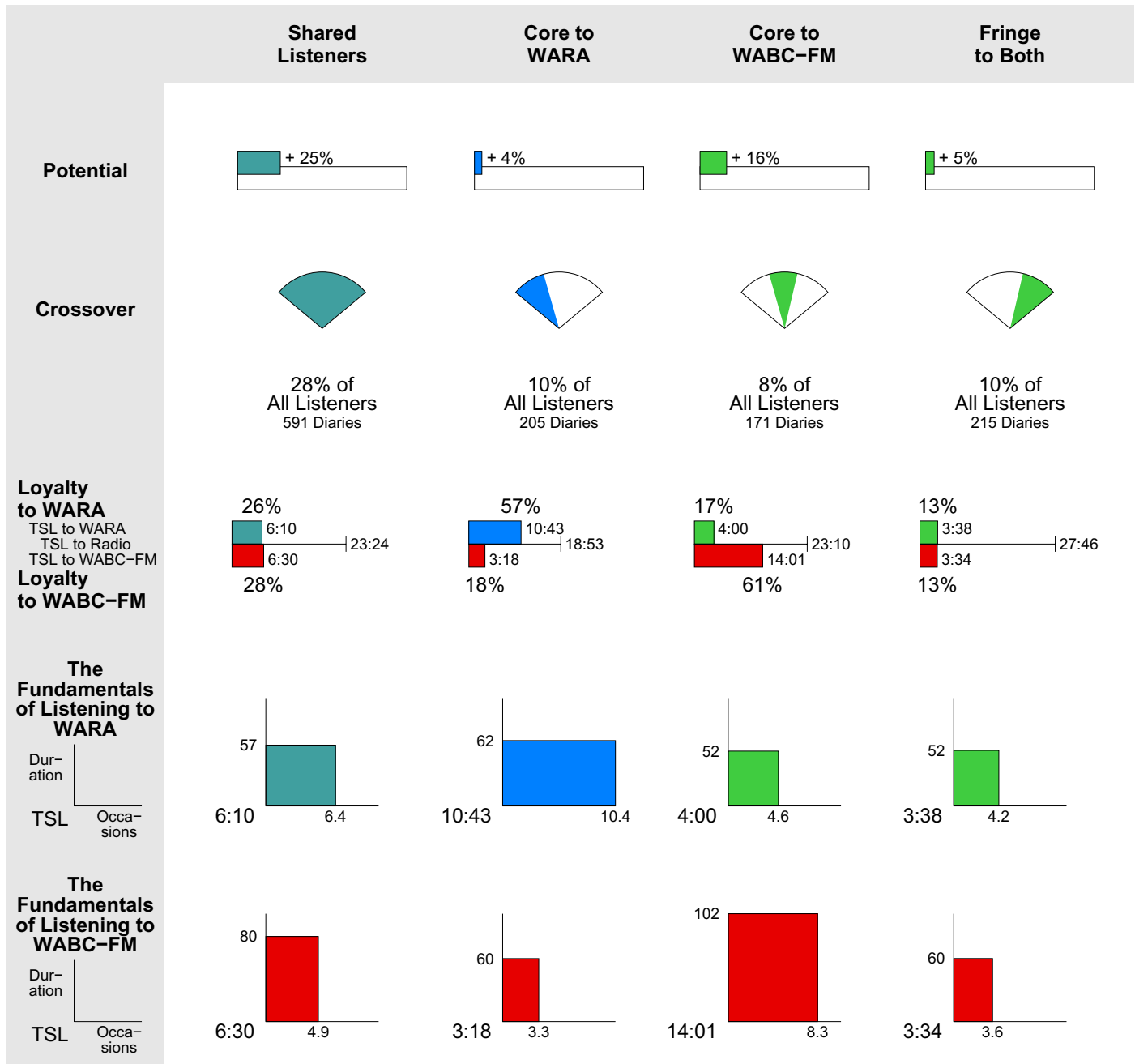
Circles Represent Amount of Listening to WABC-FM by WARA Listeners



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The Dynamics of Competition With WABC-FM

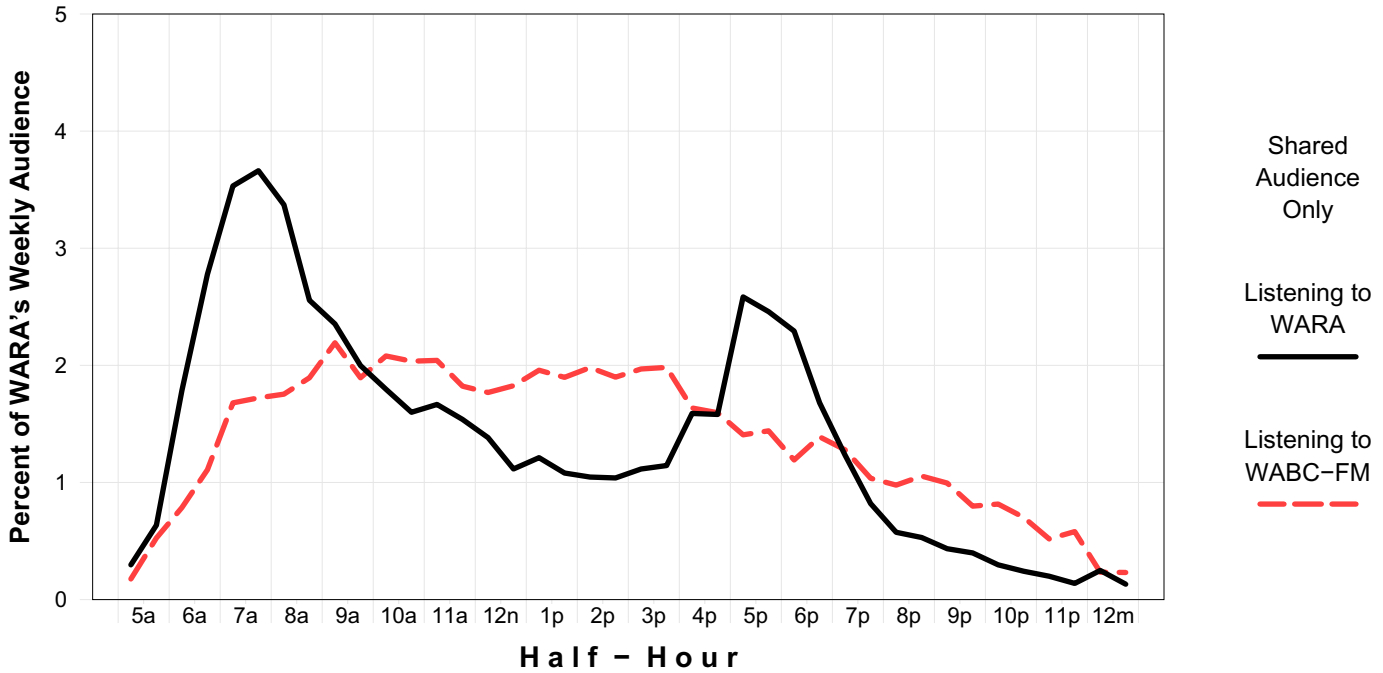
Uptown USA Calendar 2000



THE BASIC IDEA Because WARA's listeners aren't listening to the station when they cross over to a competitor, the competitor reduces the size of WARA's average audience (AQH) and share. Potential is the amount by which WARA's average audience (AQH) and share would increase if it were to claim all of this crossover listening for itself. As such, potential presents a best-case scenario. Certain types of shared listeners may be easier to influence than others, depending on their attachment to each station.

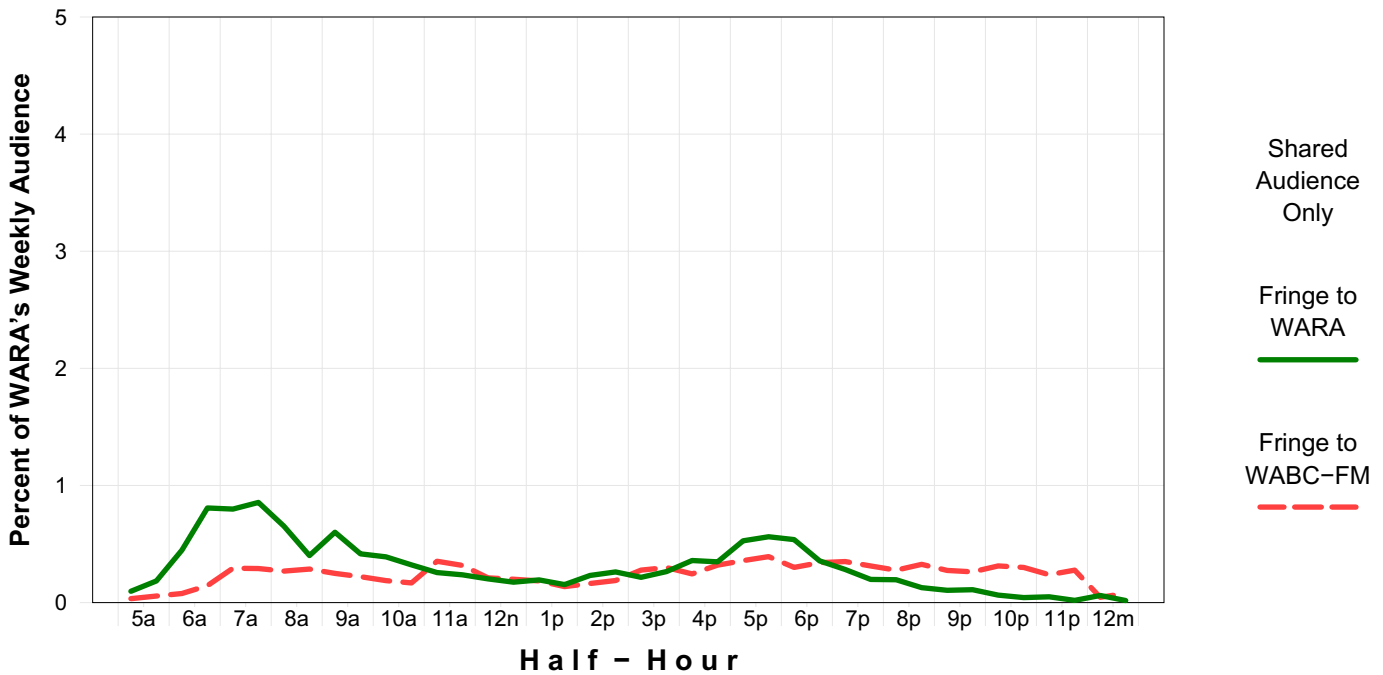
HOW TO READ The first column shows listening dynamics for all shared listeners; the three right-most columns detail the dynamics for three types of shared listeners. Loyalty and time spent listening (TSL) indicate which of the two stations is preferred by shared listeners. TSL is the time, in hours and minutes, shared listeners spend with each station each week. Loyalty expresses this time as a percent of shared listeners' total weekly radio use. Occasions and duration show the fundamentals of listening by this shared audience.

**Competitive Preference: All
WARA Listeners Shared With WABC-FM**
Monday-Friday
Uptown USA Calendar 2000



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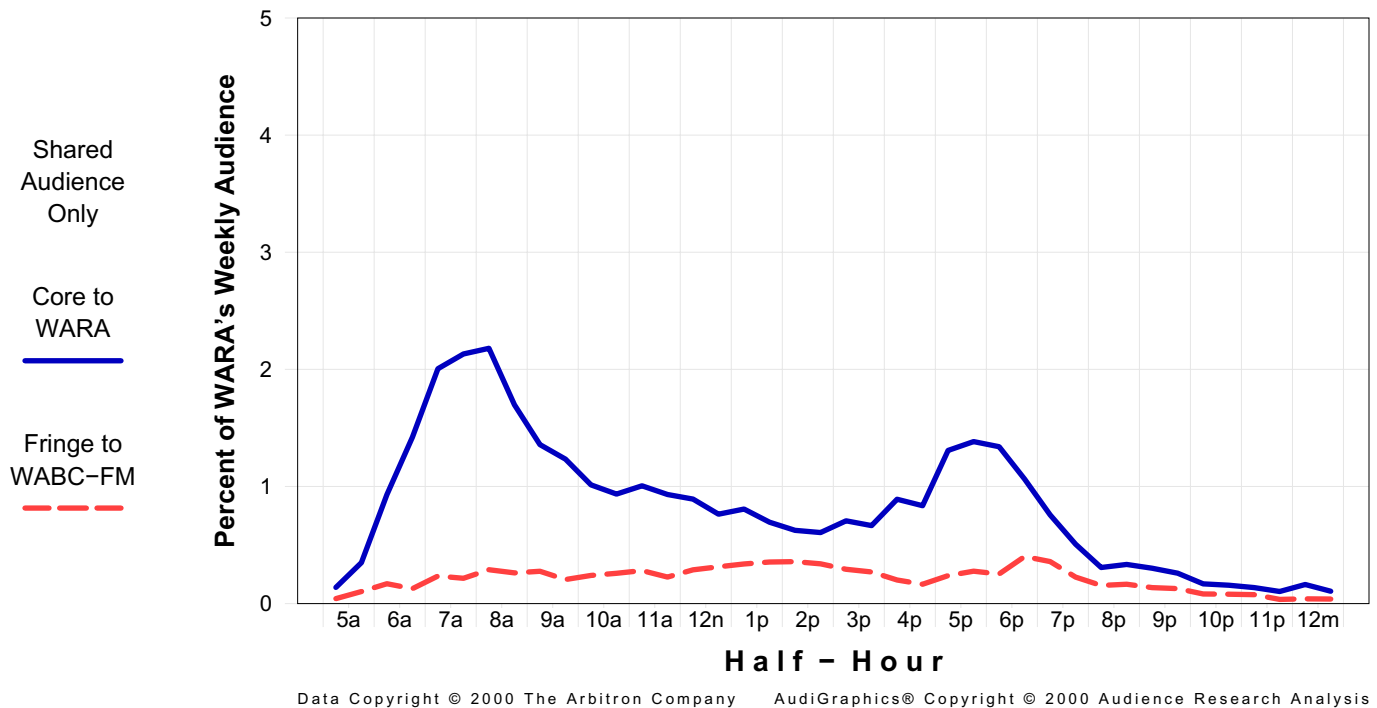
**WARA Listeners Shared With
WABC-FM Who Are Fringe to Both**
Monday-Friday
Uptown USA Calendar 2000



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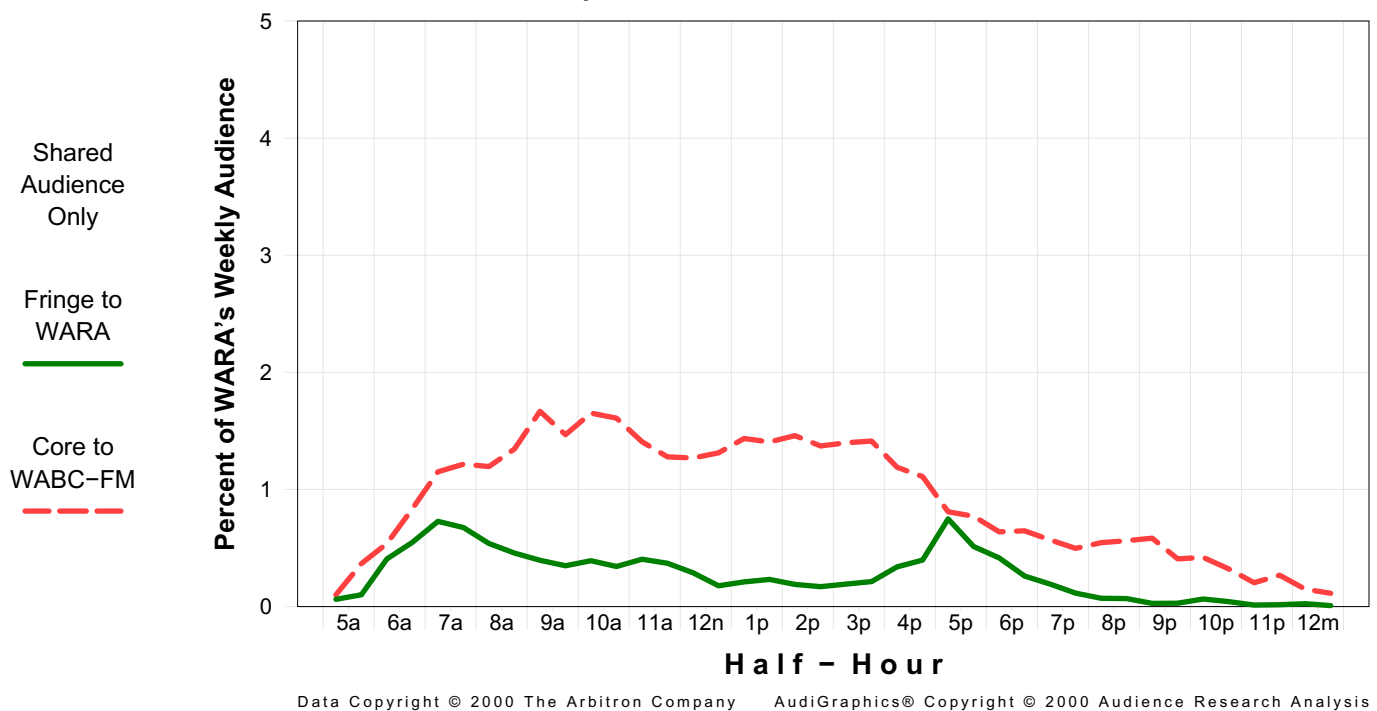
WARA Listeners Shared With WABC-FM Who Are Core to WARA

Monday-Friday
Uptown USA Calendar 2000



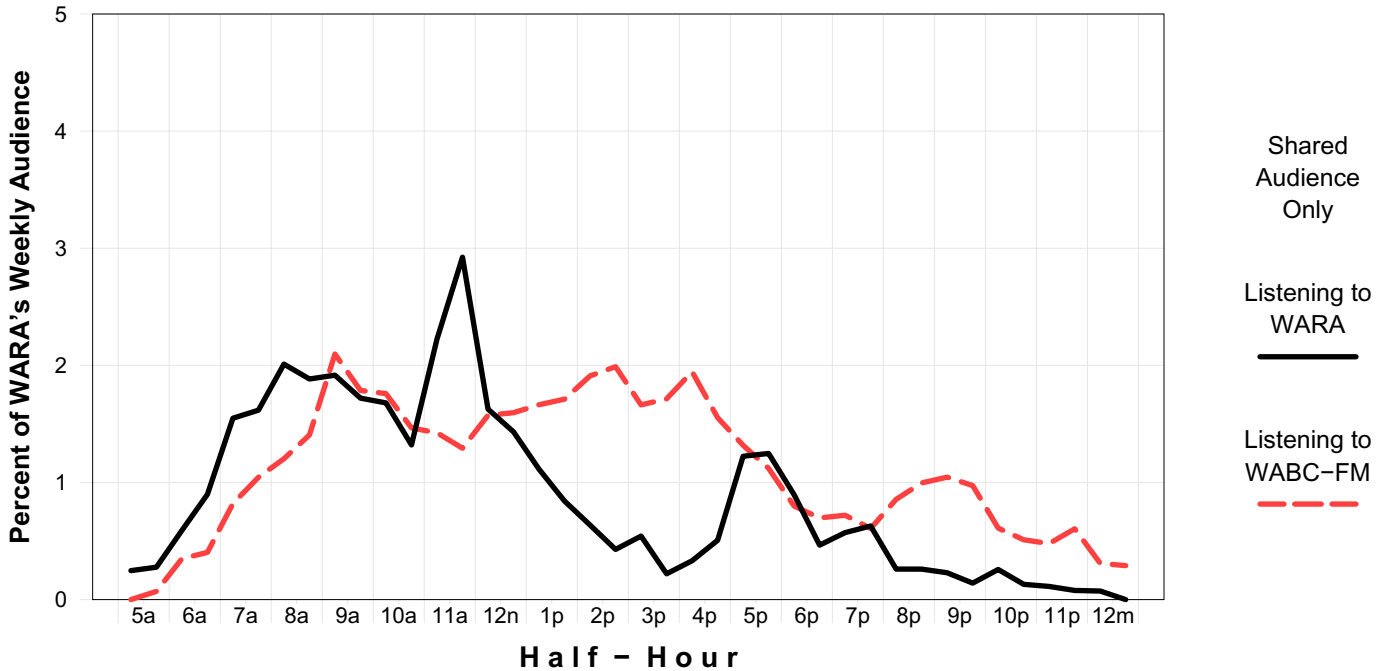
WARA Listeners Shared With WABC-FM Who Are Core to WABC-FM

Monday-Friday
Uptown USA Calendar 2000



Competitive Preference: All WARA Listeners Shared With WABC-FM

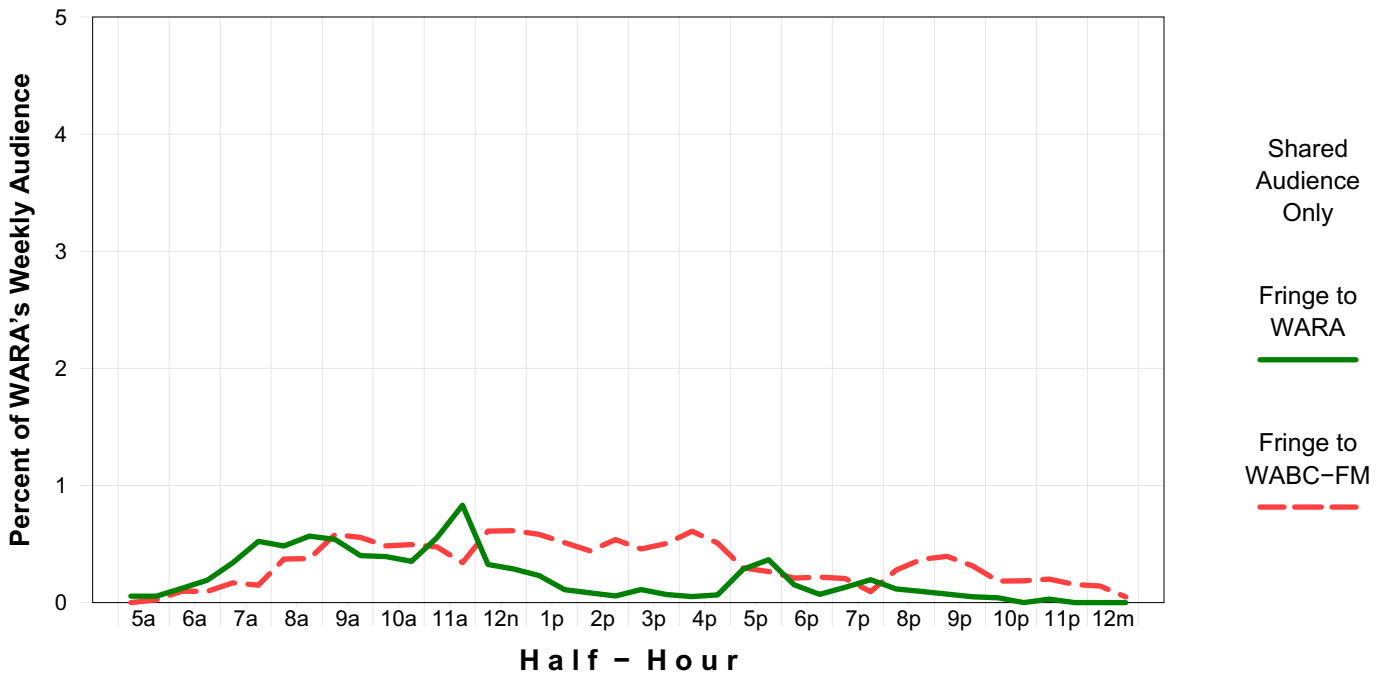
Saturday
Uptown USA Calendar 2000



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WARA Listeners Shared With WABC-FM Who Are Fringe to Both

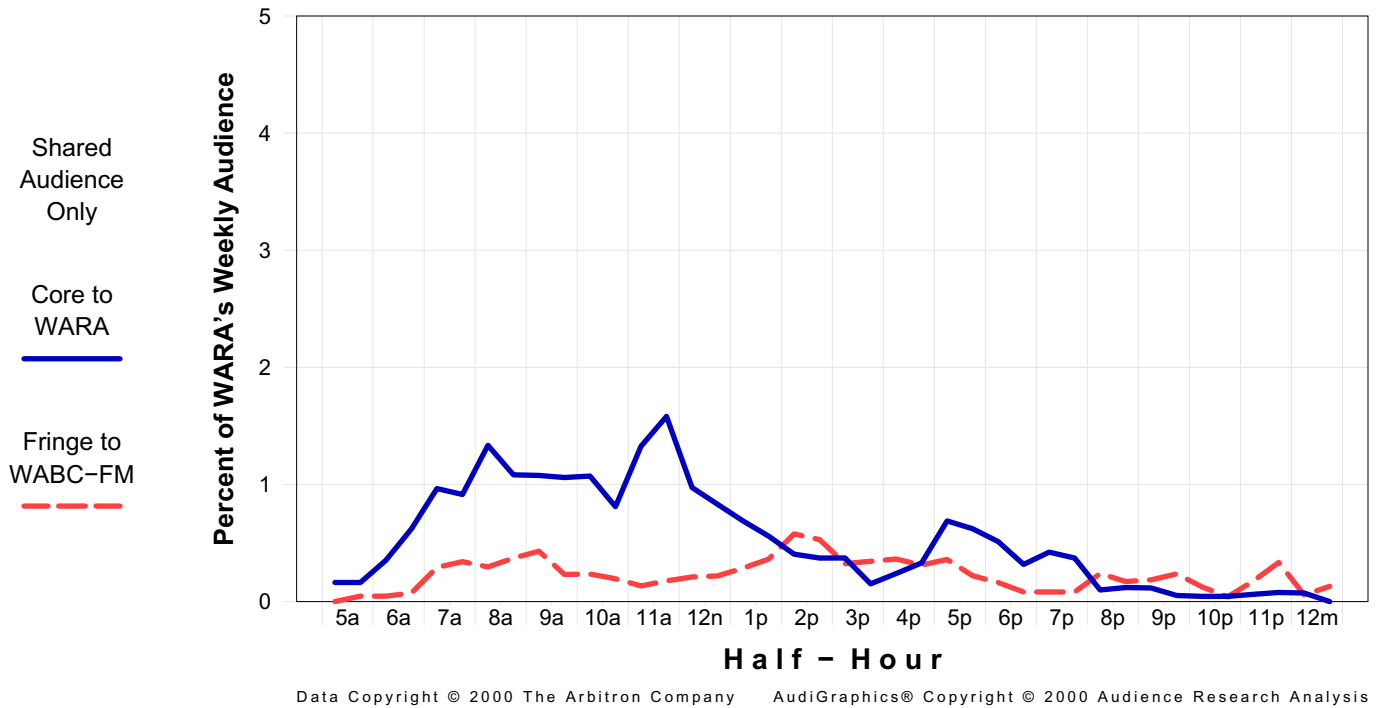
Saturday
Uptown USA Calendar 2000



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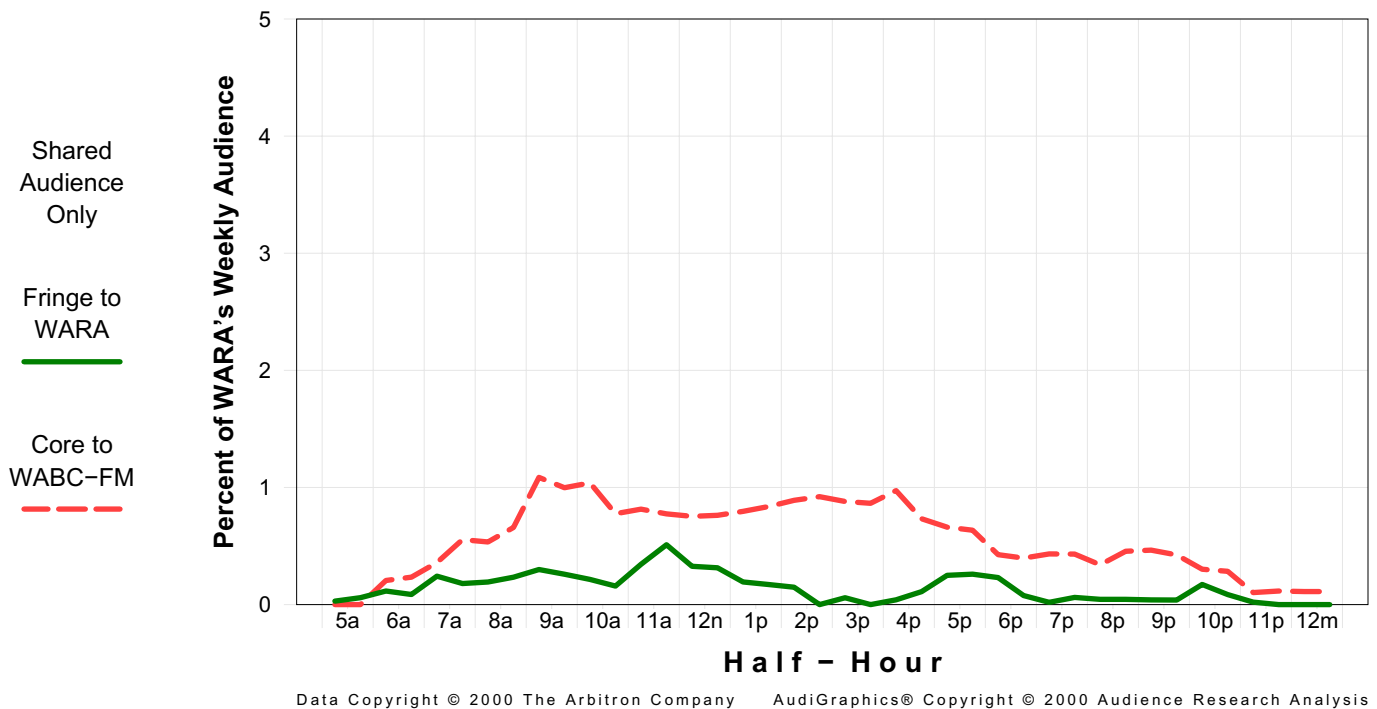
WARA Listeners Shared With WABC-FM Who Are Core to WARA

Saturday
Uptown USA Calendar 2000



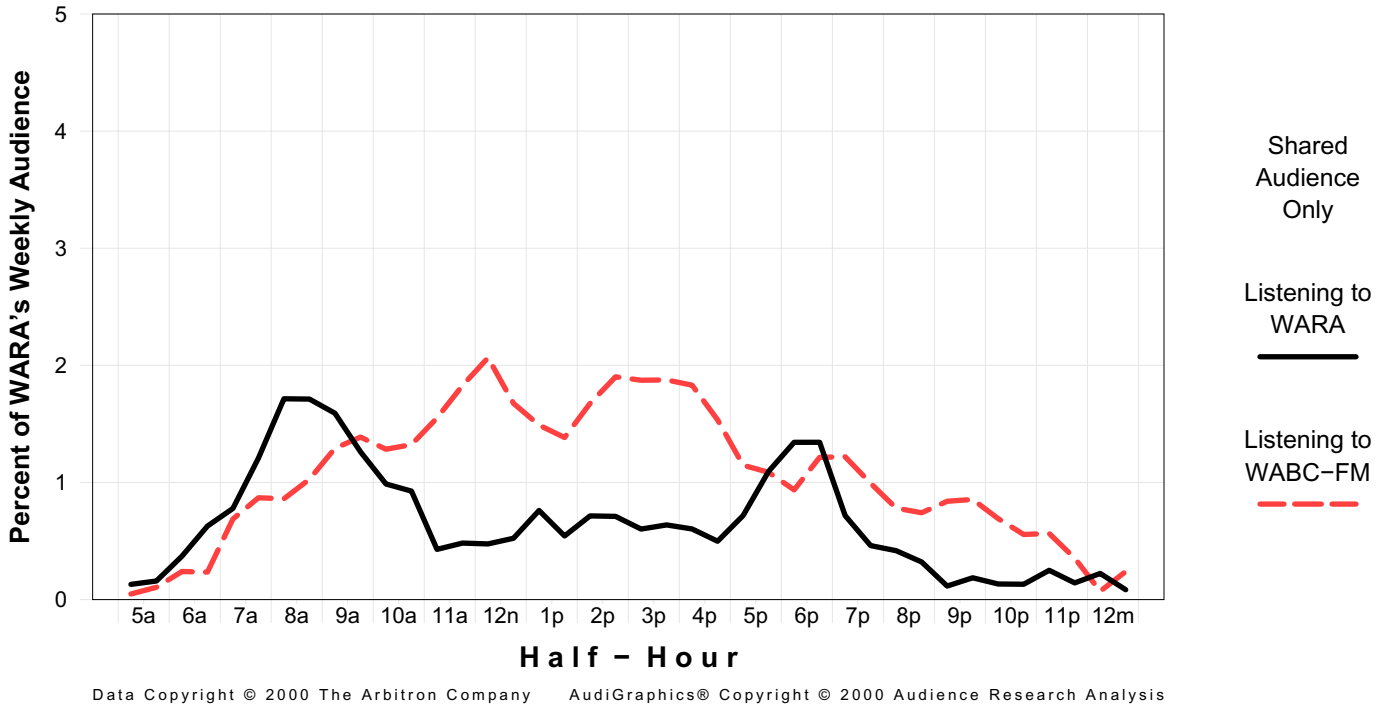
WARA Listeners Shared With WABC-FM Who Are Core to WABC-FM

Saturday
Uptown USA Calendar 2000



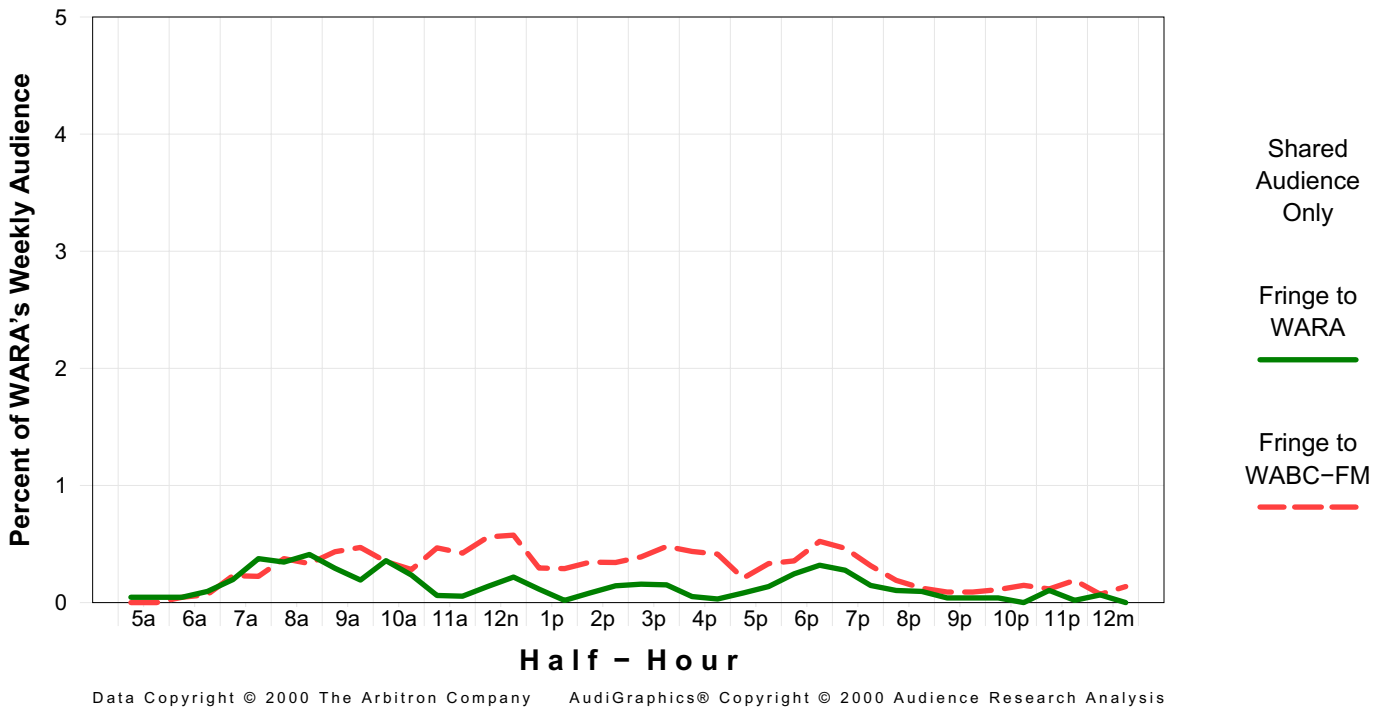
Competitive Preference: All WARA Listeners Shared With WABC-FM

Sunday Uptown USA Calendar 2000



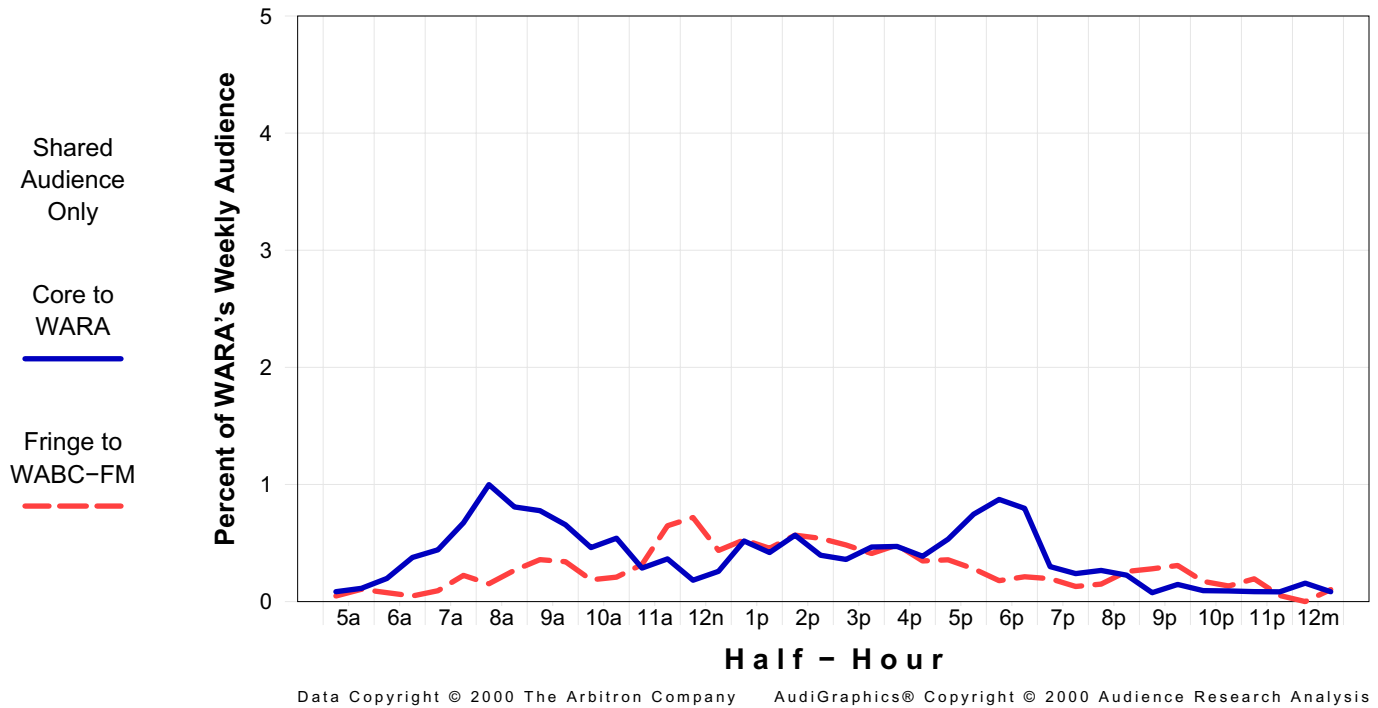
WARA Listeners Shared With WABC-FM Who Are Fringe to Both

Sunday Uptown USA Calendar 2000



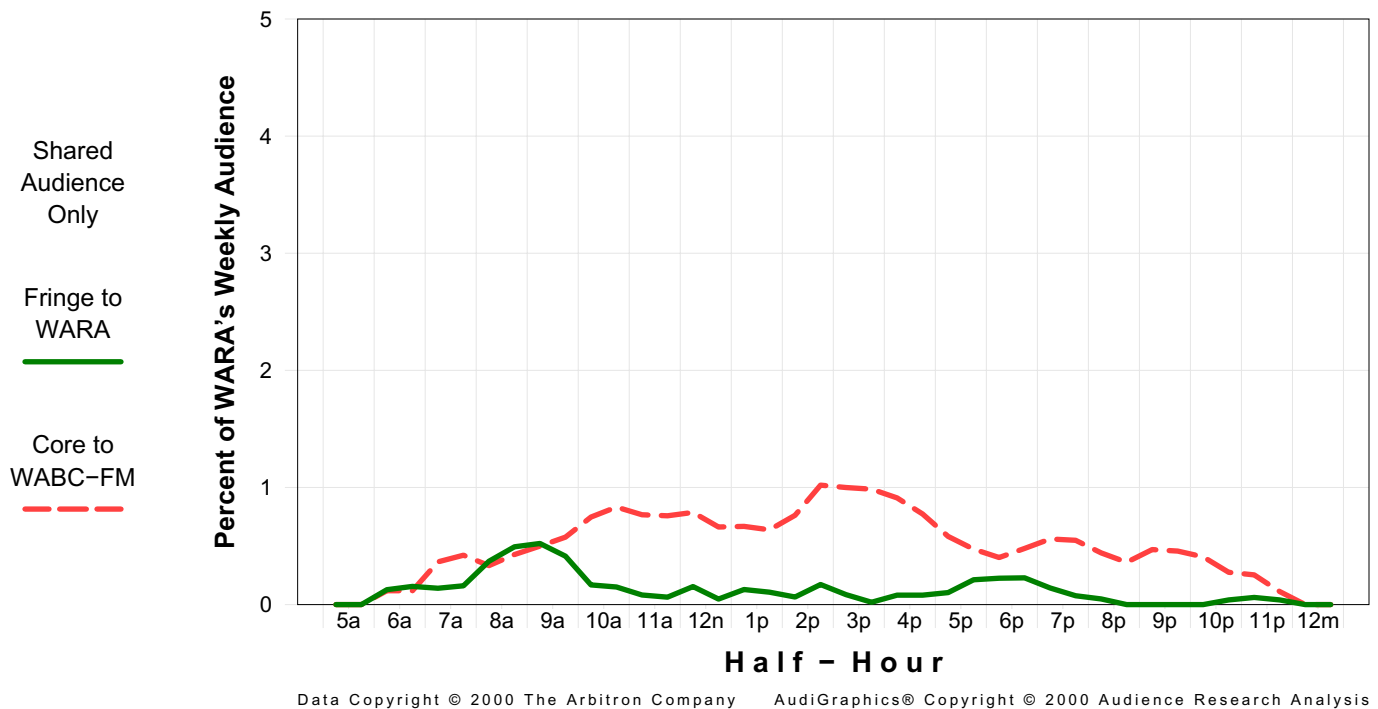
WARA Listeners Shared With WABC-FM Who Are Core to WARA

Sunday
Uptown USA Calendar 2000



WARA Listeners Shared With WABC-FM Who Are Core to WABC-FM

Sunday
Uptown USA Calendar 2000



	Use of WARA
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page 31	Location of WARA Listening
page 43	Activity of WARA's Audience and Leverage
	Use of Specific Competitors
page 51	Overview of Top Competitors for WARA's Listeners
page 57	Audience Shared with WABC-FM
page 67	Audience Shared with WDEF-FM
page 77	Audience Shared with WGHI-FM
page 87	Audience Shared with WJKL-FM
	Use of the Competition in General
page 97	Listening to All Competitors by WARA's Listeners
page 105	The Appeal of All Competitors to WARA's Listeners
page 113	Location of Listening to All Competitors by WARA's Listeners

Given a basic understanding of the appeal of major competitors to various segments of WARA's audience, AudiGraphics focuses on the top four competitors for WARA's listeners: WABC-FM, WDEF-FM, WGHI-FM, and WJKL-FM. Together, these four stations account for 26% of the time WARA's weekly audience spends with radio.

WDEF-FM alone accounts for 8%, and this section focuses on persons shared with this station. WDEF-FM reduces the size of WARA's average audience (AQH) and share by claiming listening that might otherwise be to WARA. If WARA were to claim this crossover listening for itself, its average audience and share would increase by as much as 22%. This is called POTENTIAL: the maximum increase that would be realized were WARA to claim all crossover listening to WDEF-FM among its current weekly audience.

However, certain types of shared listeners may be easier to influence than others, depending on their current attachment to each station. AudiGraphics extends its core/fringe analysis to assess this attachment. Shared listeners are of three types: those who are CORE TO WARA (and fringe to WDEF-FM), those who are CORE TO WDEF-FM (and fringe to WARA), and those who are FRINGE TO BOTH stations.

The shared audience that is core to WDEF-FM offers a 12% potential; that is, WARA's AQH and share would increase by 12% if it could claim all of this listening. But because this shared audience is core to WDEF-FM, this potential may be difficult to realize; the listening of the shared listeners that are fringe to WDEF-FM may be easier to influence.

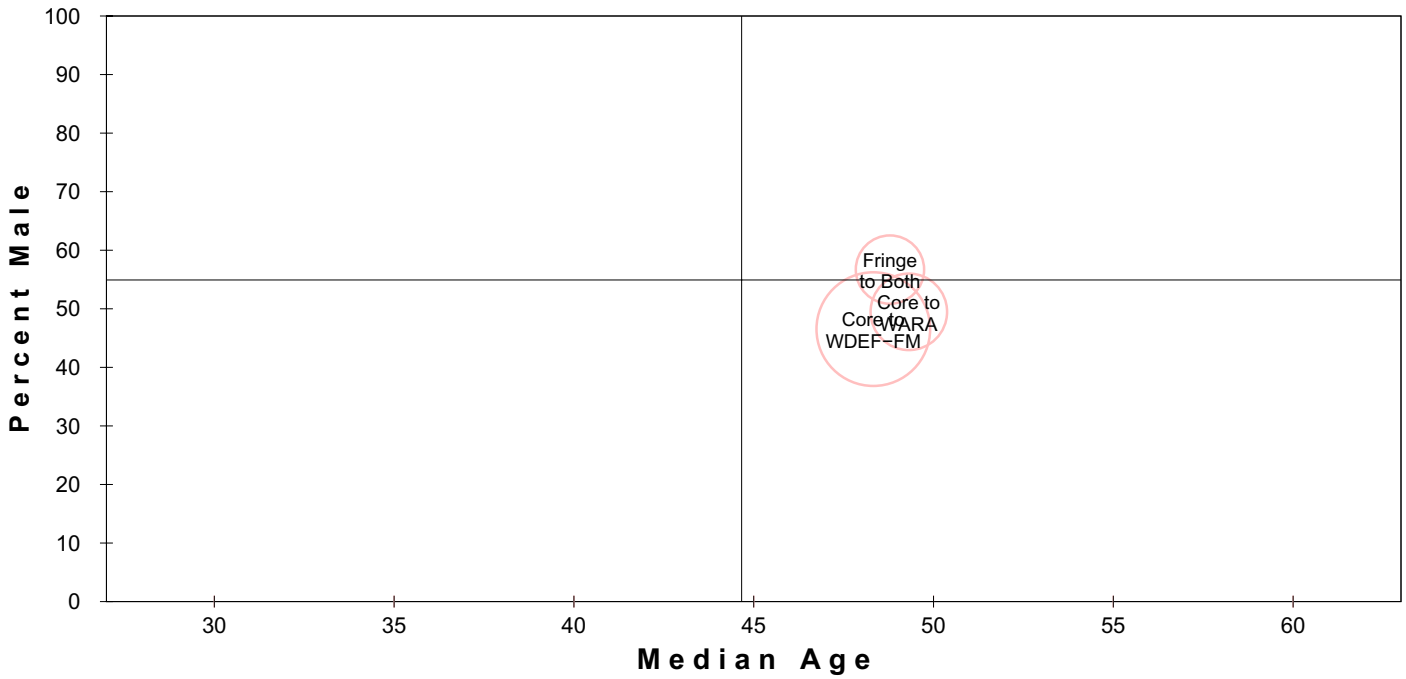
AudiGraphics informs strategies designed to influence the behavior of shared listeners by looking at the natures of these listeners and their listening in three ways. First, an APPEAL map compares the age and sex of these three types of listener. Second, a DYNAMICS OF COMPETITION table shows the potential audience gains available to WARA by claiming crossover listening, as well as the fundamentals of this listening. And third, sets of COMPETITIVE PREFERENCE graphs track the shared audience's listening to each station through the day.

Which station is preferred by the audience that listens to both? Three sets of graphs trace this question weekdays, Saturdays, and Sundays. Each two-page spread presents four graphs: listening by all shared listeners in the upper-left graph, listening by persons core to WARA in the upper-right, listening by persons core to WDEF-FM in the lower-right, and listening by persons fringe to each in the lower-left.

WDEF-FM's Sex & Age Appeal to Listeners Shared With WARA

Uptown USA Calendar 2000

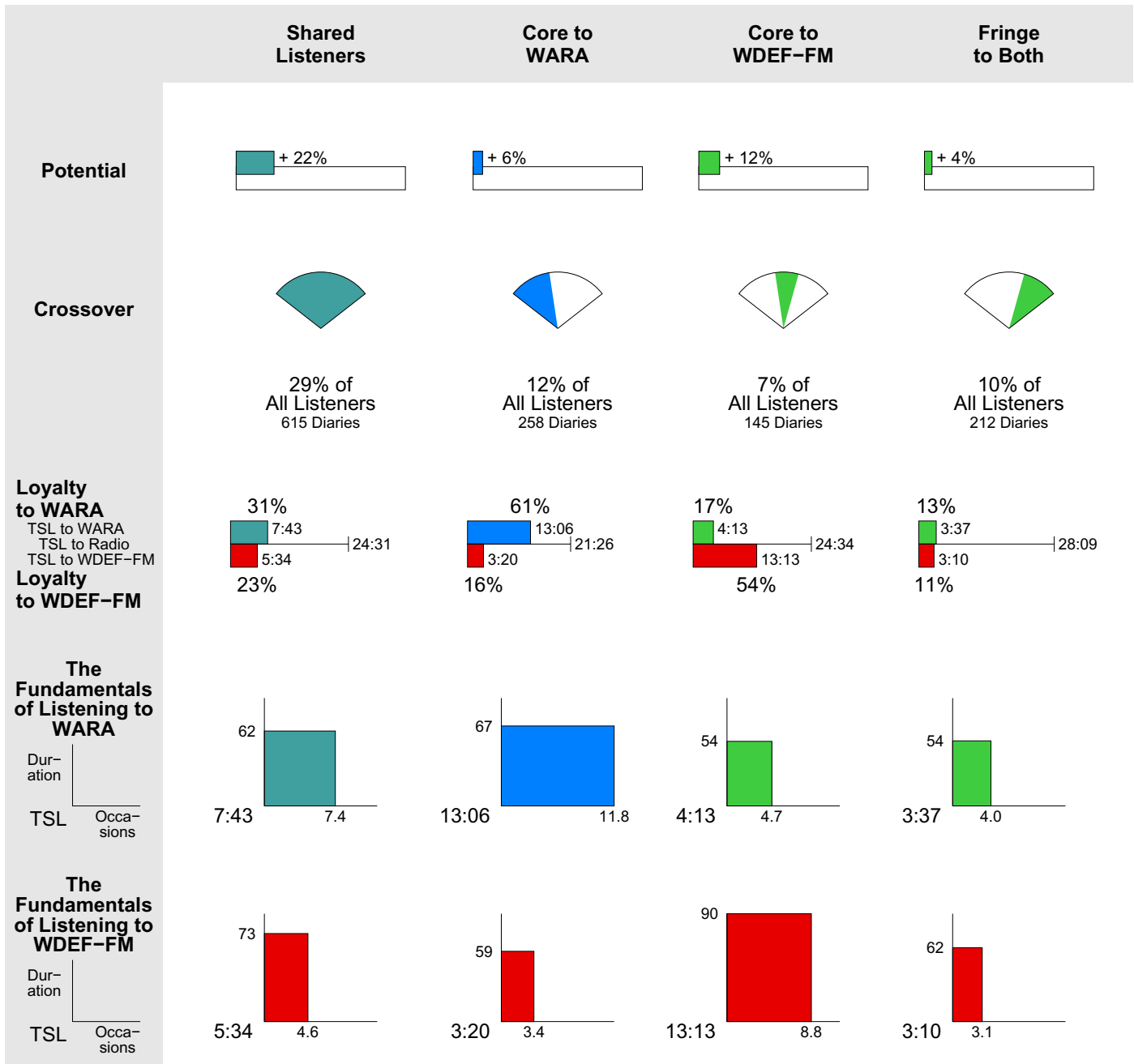
Circles Represent Amount of Listening to WDEF-FM by WARA Listeners



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The Dynamics of Competition With WDEF-FM

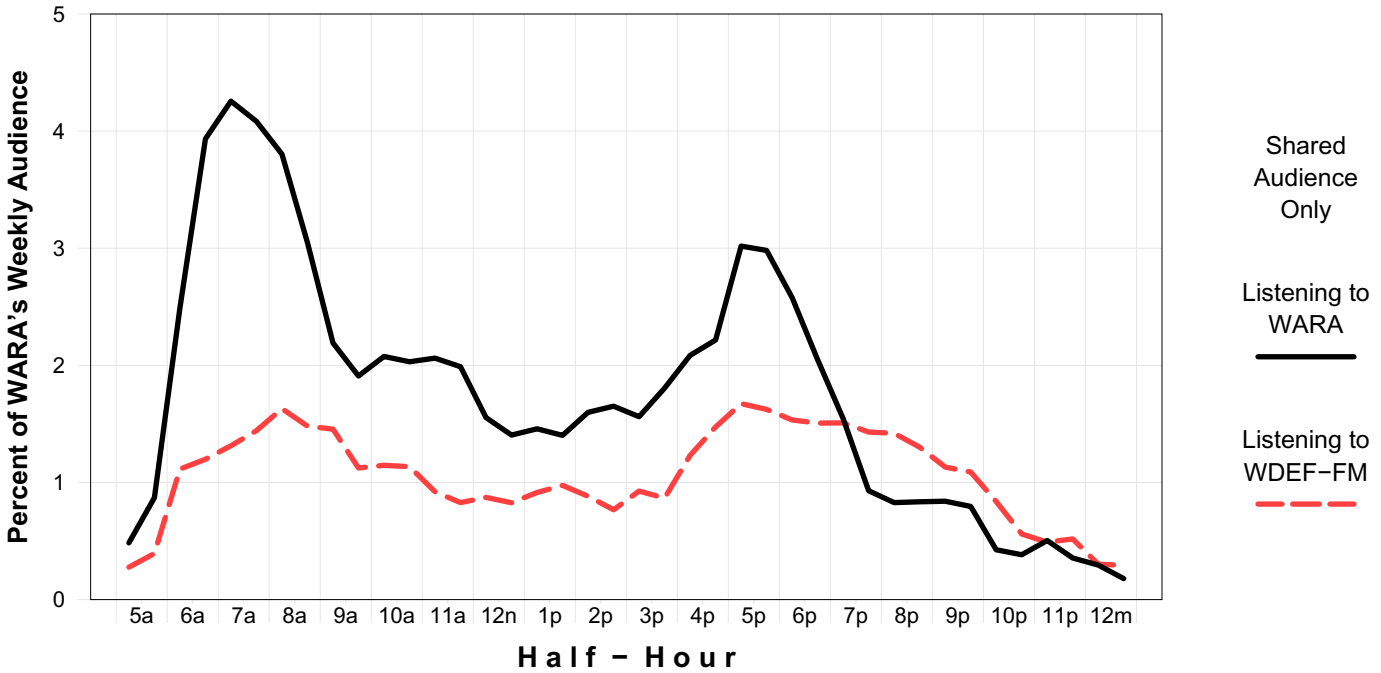
Uptown USA Calendar 2000



THE BASIC IDEA Because WARA's listeners aren't listening to the station when they cross over to a competitor, the competitor reduces the size of WARA's average audience (AQH) and share. Potential is the amount by which WARA's average audience (AQH) and share would increase if it were to claim all of this crossover listening for itself. As such, potential presents a best-case scenario. Certain types of shared listeners may be easier to influence than others, depending on their attachment to each station.

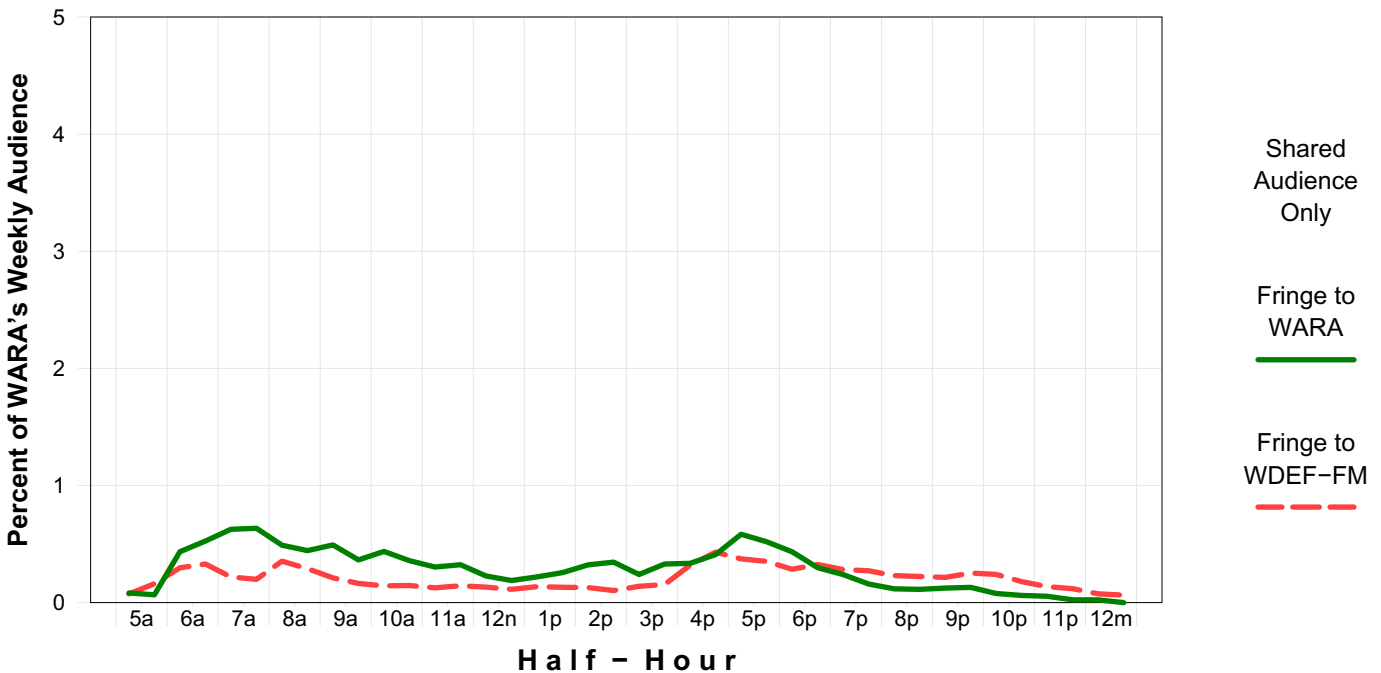
HOW TO READ The first column shows listening dynamics for all shared listeners; the three right-most columns detail the dynamics for three types of shared listeners. Loyalty and time spent listening (TSL) indicate which of the two stations is preferred by shared listeners. TSL is the time, in hours and minutes, shared listeners spend with each station each week. Loyalty expresses this time as a percent of shared listeners' total weekly radio use. Occasions and duration show the fundamentals of listening by this shared audience.

**Competitive Preference: All
WARA Listeners Shared With WDEF-FM**
Monday-Friday
Uptown USA Calendar 2000



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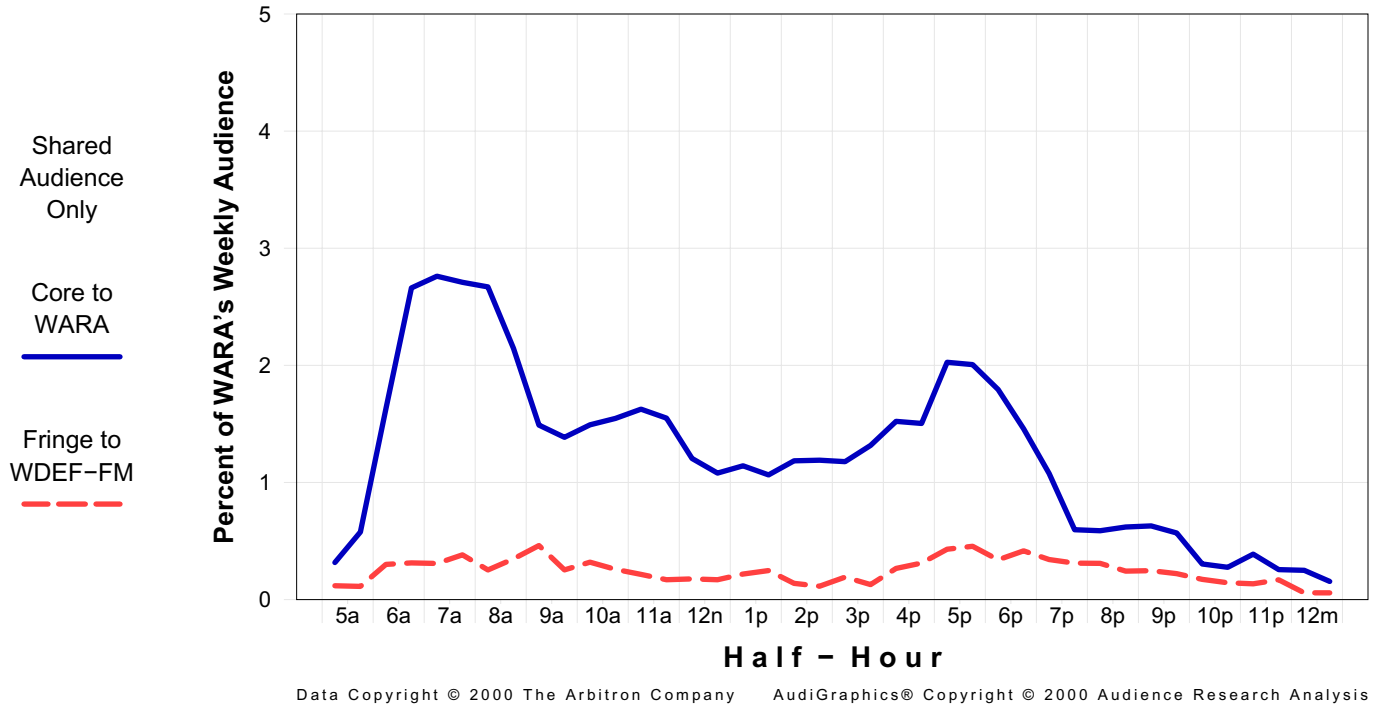
**WARA Listeners Shared With
WDEF-FM Who Are Fringe to Both**
Monday-Friday
Uptown USA Calendar 2000



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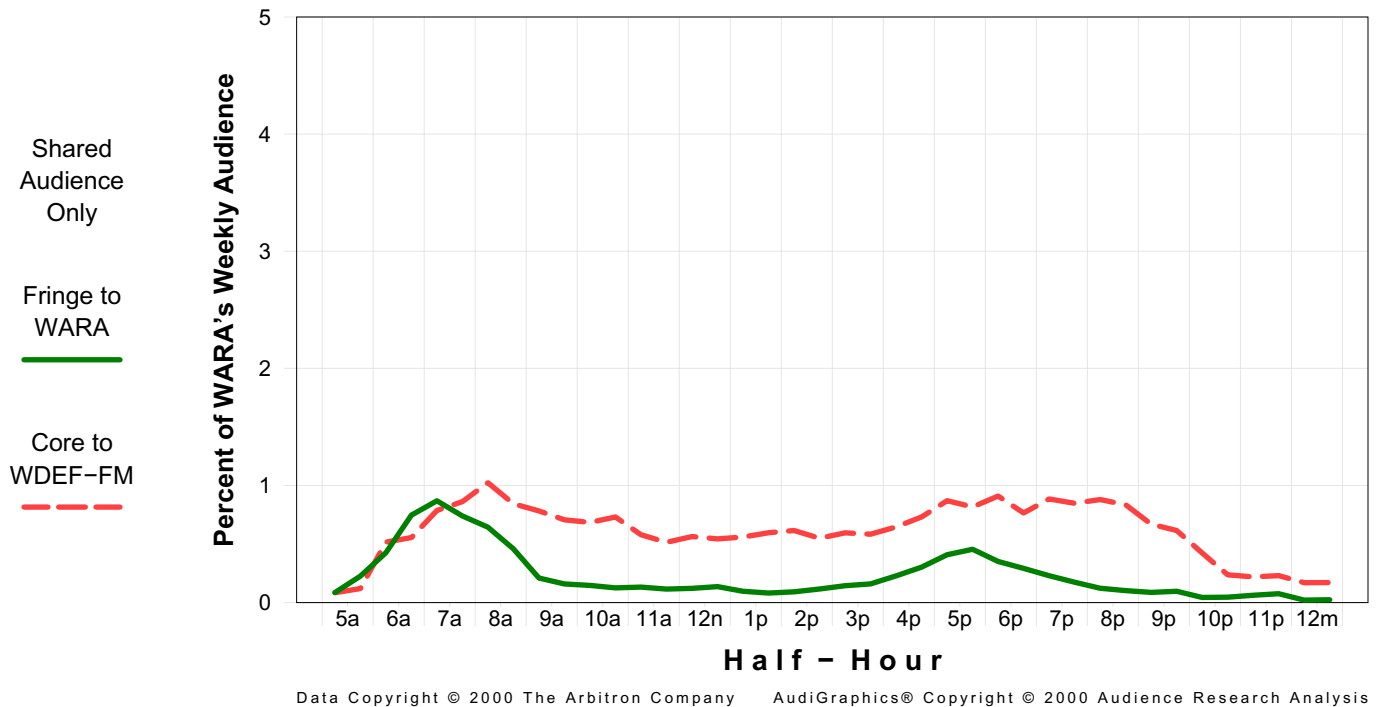
WARA Listeners Shared With WDEF-FM Who Are Core to WARA

Monday-Friday
Uptown USA Calendar 2000



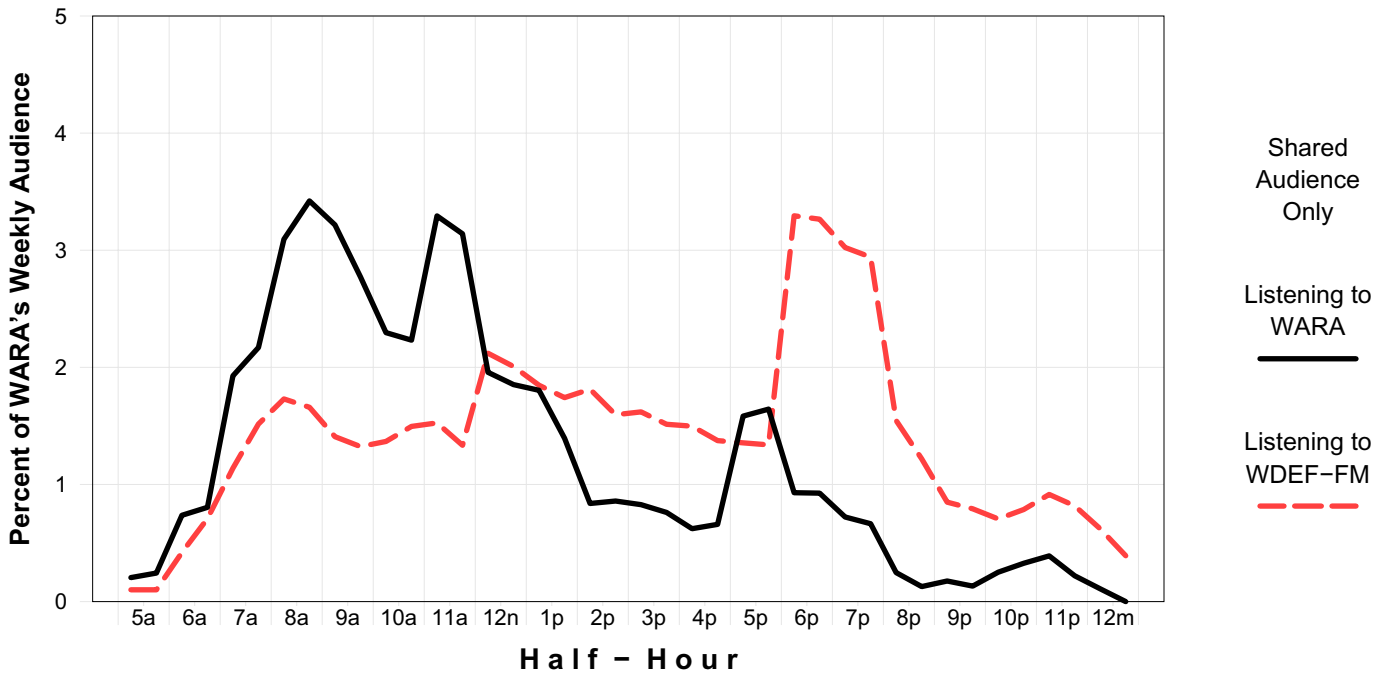
WARA Listeners Shared With WDEF-FM Who Are Core to WDEF-FM

Monday-Friday
Uptown USA Calendar 2000



Competitive Preference: All WARA Listeners Shared With WDEF-FM

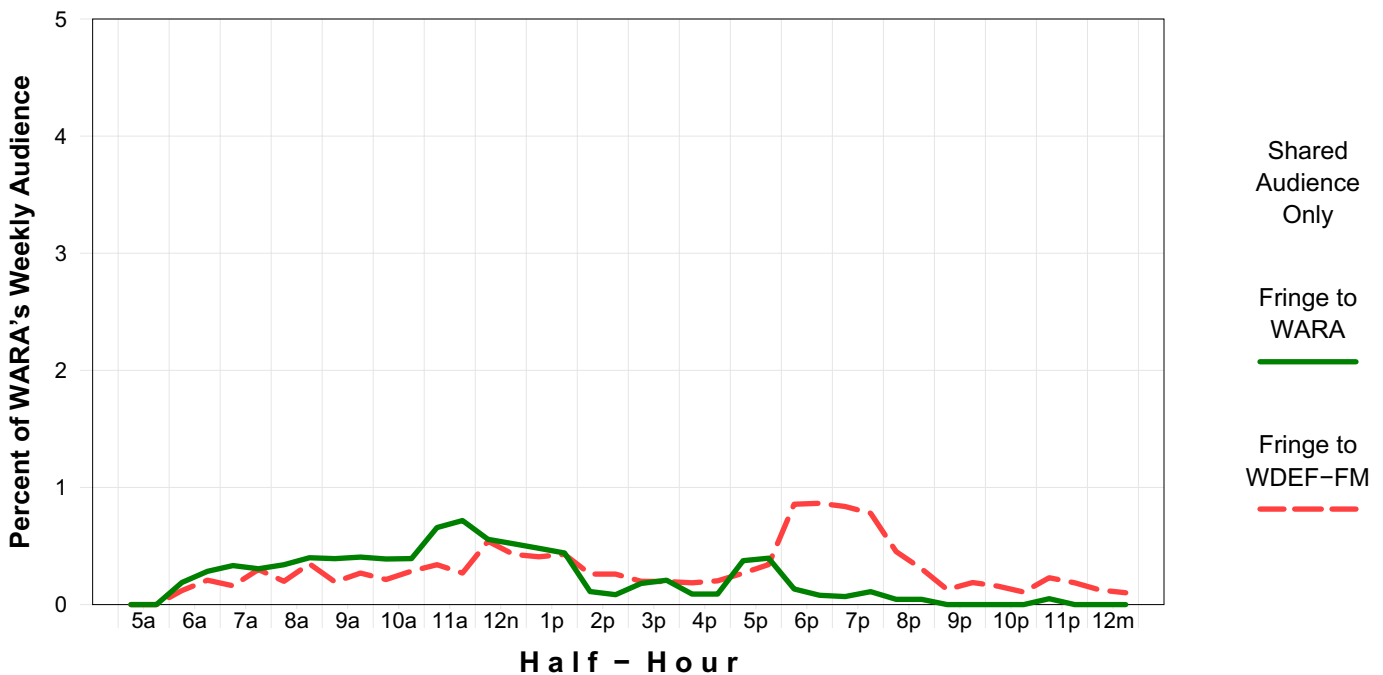
Saturday
Uptown USA Calendar 2000



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WARA Listeners Shared With WDEF-FM Who Are Fringe to Both

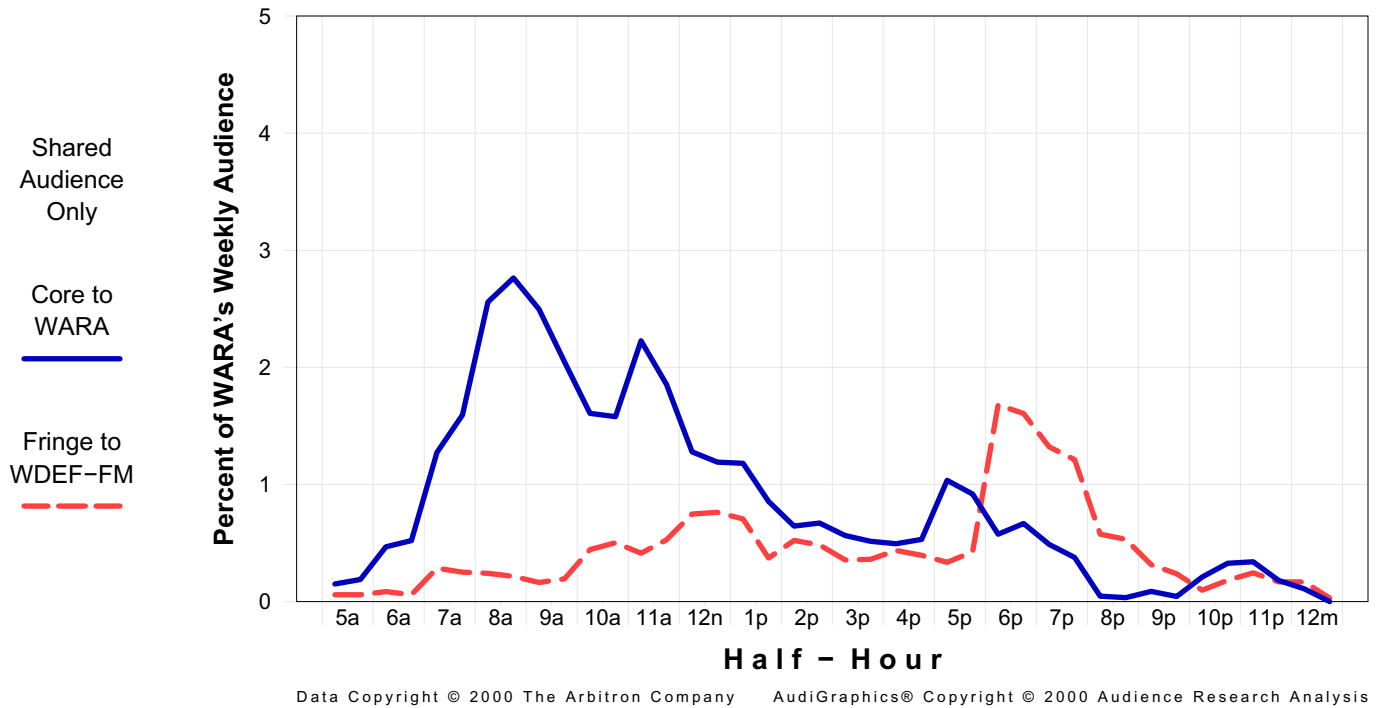
Saturday
Uptown USA Calendar 2000



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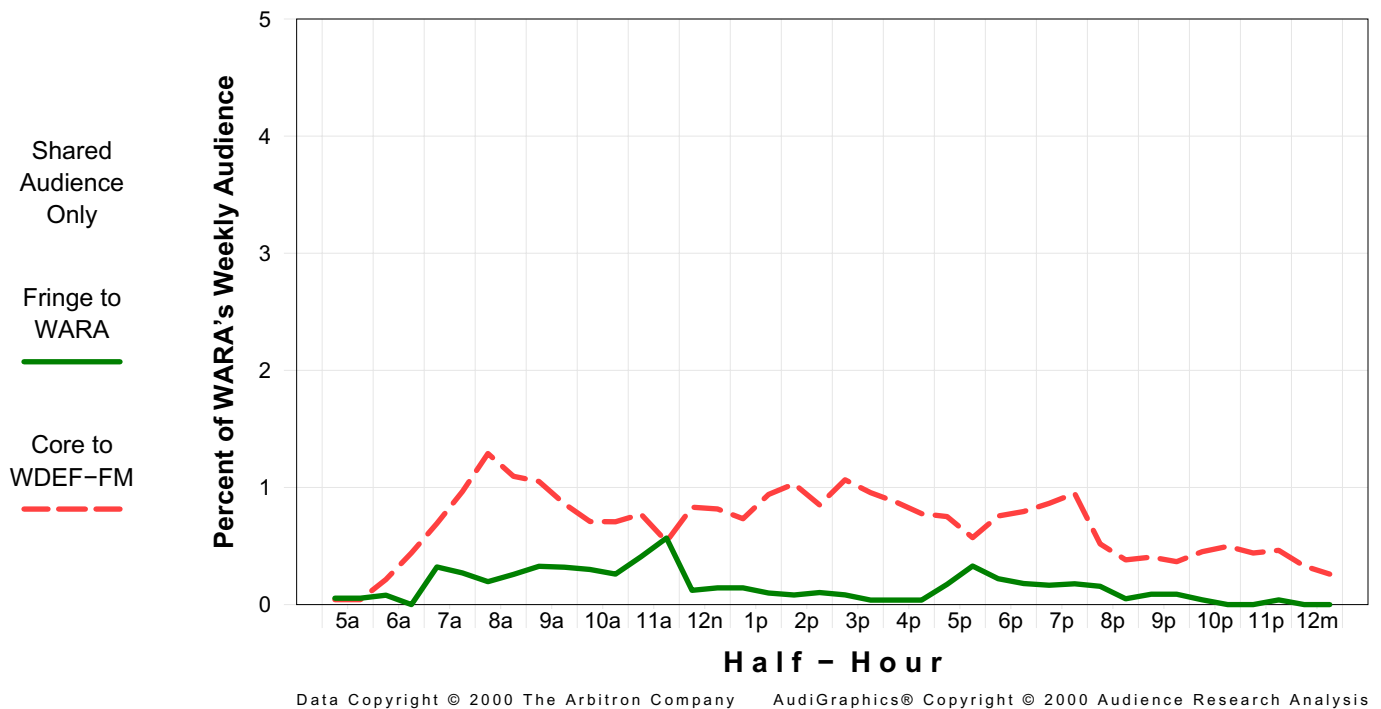
WARA Listeners Shared With WDEF-FM Who Are Core to WARA

Saturday
Uptown USA Calendar 2000



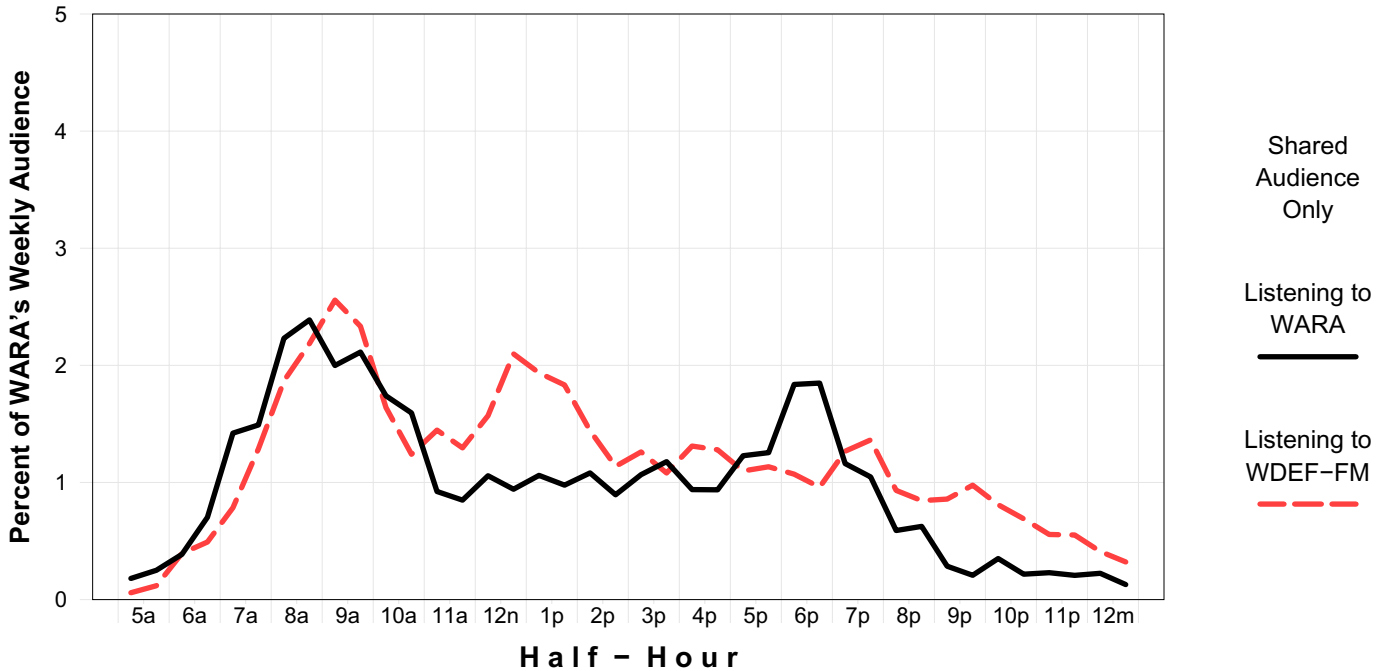
WARA Listeners Shared With WDEF-FM Who Are Core to WDEF-FM

Saturday
Uptown USA Calendar 2000



Competitive Preference: All WARA Listeners Shared With WDEF-FM

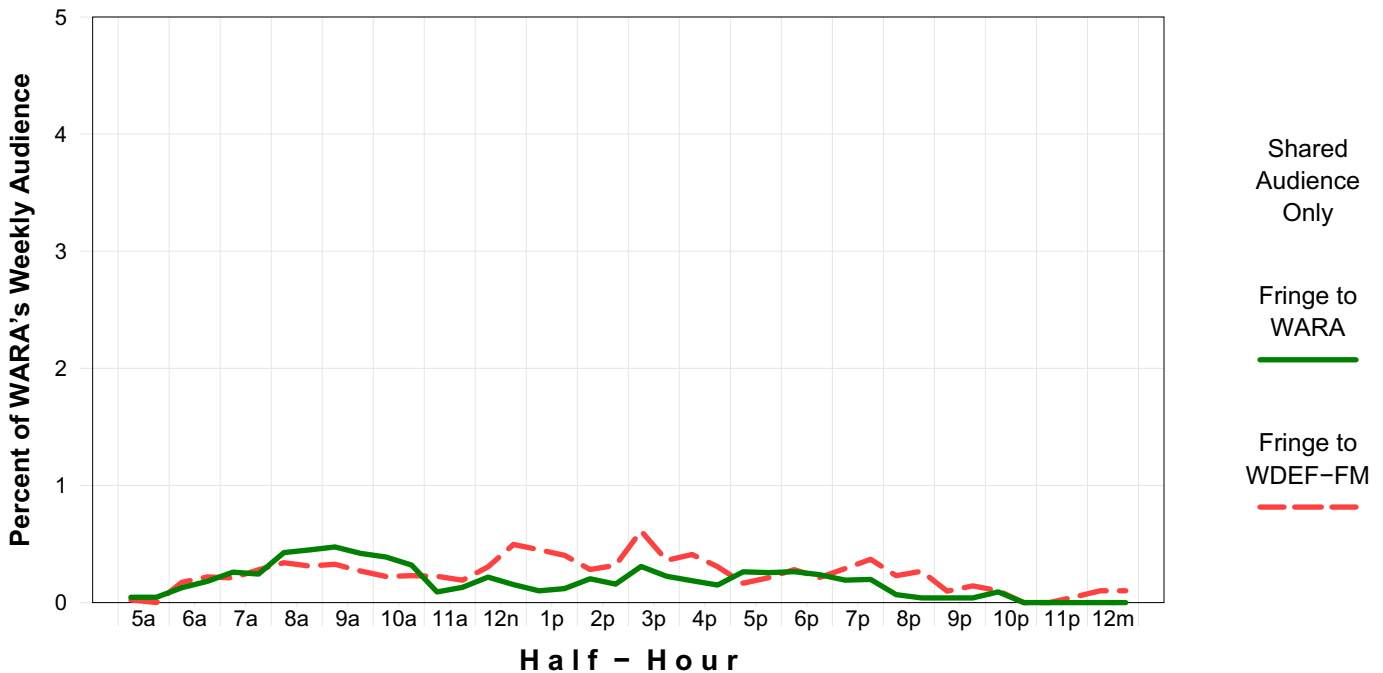
Sunday
Uptown USA Calendar 2000



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WARA Listeners Shared With WDEF-FM Who Are Fringe to Both

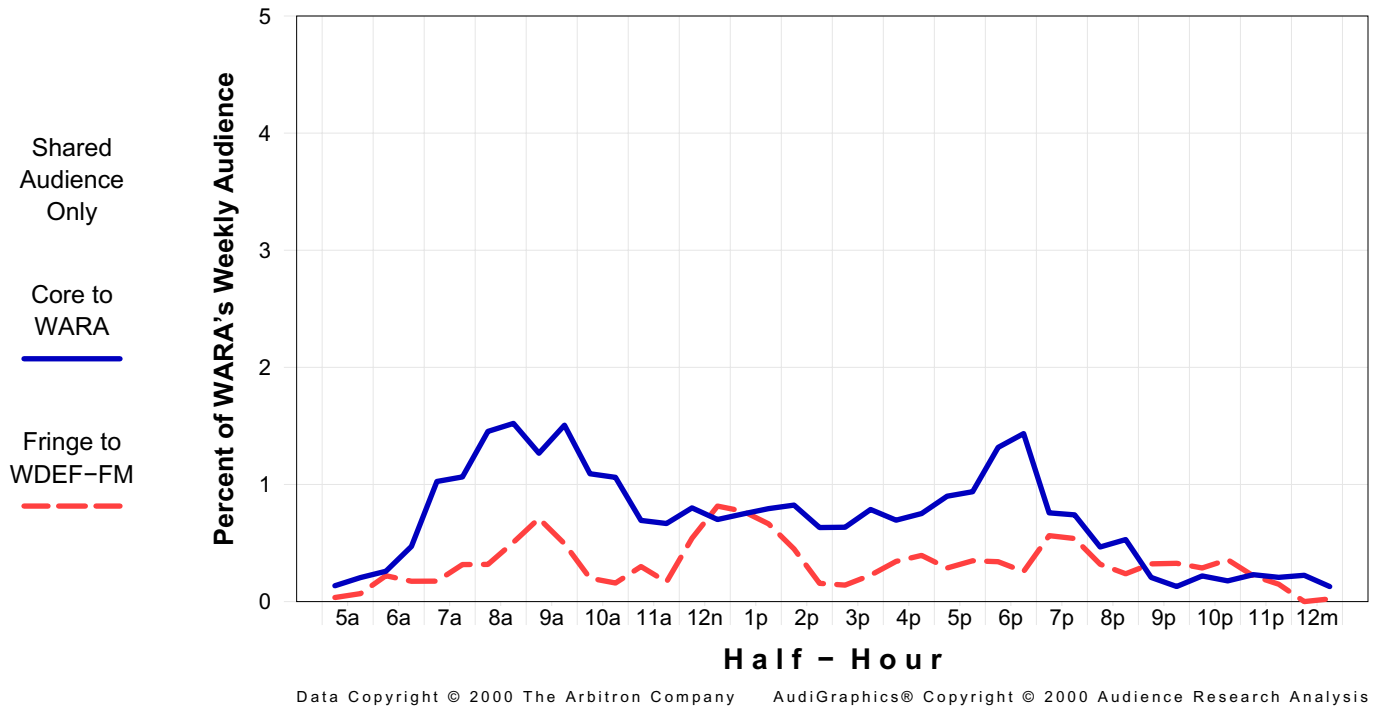
Sunday
Uptown USA Calendar 2000



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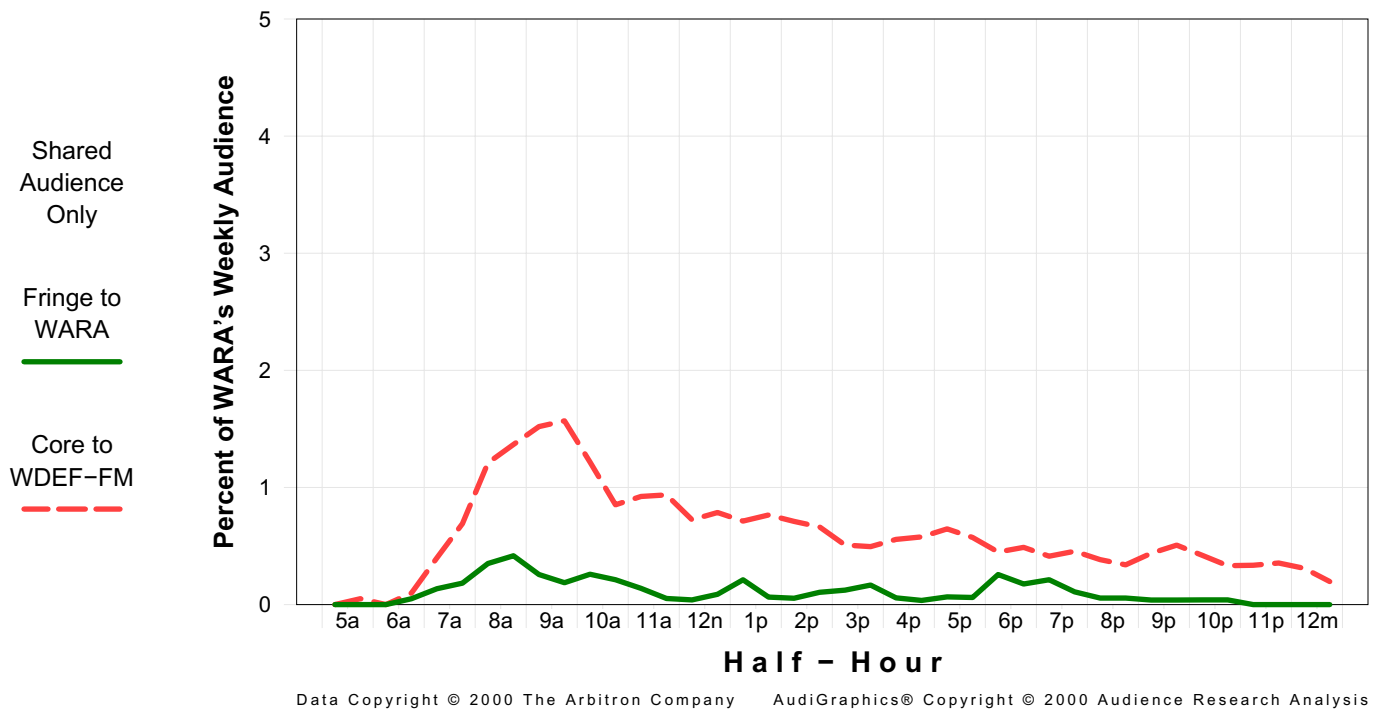
WARA Listeners Shared With WDEF-FM Who Are Core to WARA

Sunday
Uptown USA Calendar 2000



WARA Listeners Shared With WDEF-FM Who Are Core to WDEF-FM

Sunday
Uptown USA Calendar 2000



	Use of WARA
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Given a basic understanding of the appeal of major competitors to various segments of WARA's audience, AudiGraphics focuses on the top four competitors for WARA's listeners: WABC-FM, WDEF-FM, WGHI-FM, and WJKL-FM. Together, these four stations account for 26% of the time WARA's weekly audience spends with radio.

WGHI-FM alone accounts for 6%, and this section focuses on persons shared with this station. WGHI-FM reduces the size of WARA's average audience (AQH) and share by claiming listening that might otherwise be to WARA. If WARA were to claim this crossover listening for itself, its average audience and share would increase by as much as 16%. This is called POTENTIAL: the maximum increase that would be realized were WARA to claim all crossover listening to WGHI-FM among its current weekly audience.

However, certain types of shared listeners may be easier to influence than others, depending on their current attachment to each station. AudiGraphics extends its core/fringe analysis to assess this attachment. Shared listeners are of three types: those who are CORE TO WARA (and fringe to WGHI-FM), those who are CORE TO WGHI-FM (and fringe to WARA), and those who are FRINGE TO BOTH stations.

The shared audience that is core to WGHI-FM offers a 9% potential; that is, WARA's AQH and share would increase by 9% if it could claim all of this listening. But because this shared audience is core to WGHI-FM, this potential may be difficult to realize; the listening of the shared listeners that are fringe to WGHI-FM may be easier to influence.

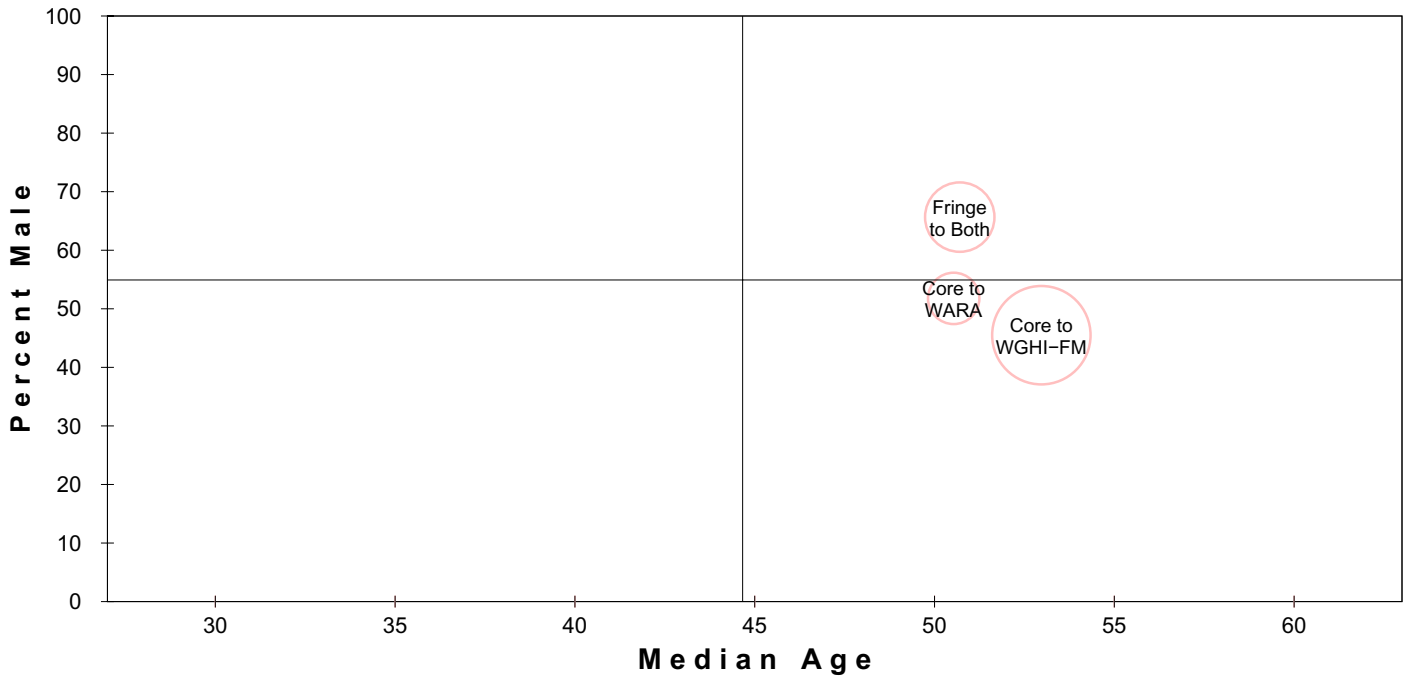
AudiGraphics informs strategies designed to influence the behavior of shared listeners by looking at the natures of these listeners and their listening in three ways. First, an APPEAL map compares the age and sex of these three types of listener. Second, a DYNAMICS OF COMPETITION table shows the potential audience gains available to WARA by claiming crossover listening, as well as the fundamentals of this listening. And third, sets of COMPETITIVE PREFERENCE graphs track the shared audience's listening to each station through the day.

Which station is preferred by the audience that listens to both? Three sets of graphs trace this question weekdays, Saturdays, and Sundays. Each two-page spread presents four graphs: listening by all shared listeners in the upper-left graph, listening by persons core to WARA in the upper-right, listening by persons core to WGHI-FM in the lower-right, and listening by persons fringe to each in the lower-left.

WGHI-FM's Sex & Age Appeal to Listeners Shared With WARA

Uptown USA Calendar 2000

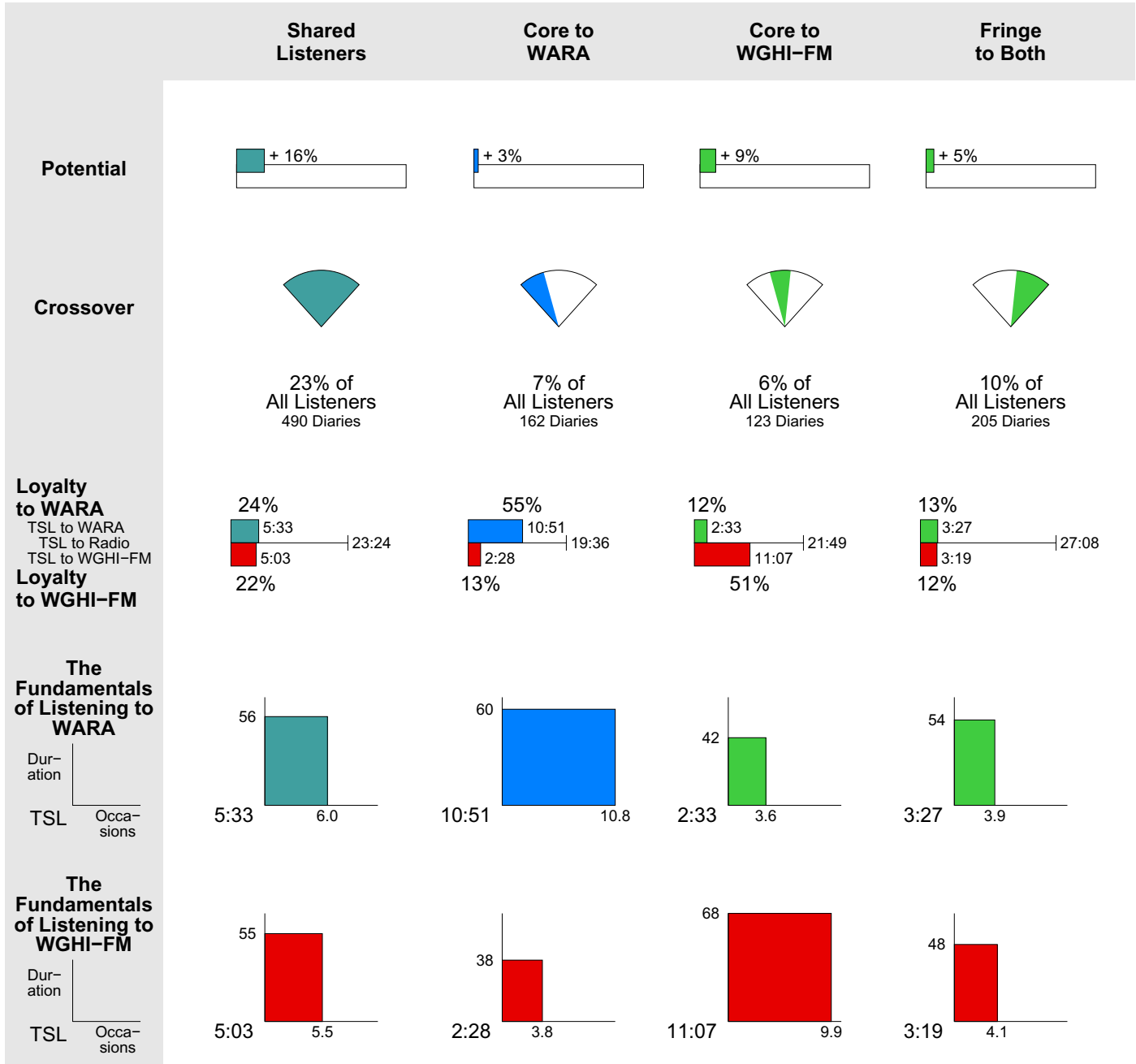
Circles Represent Amount of Listening to WGHI-FM by WARA Listeners



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The Dynamics of Competition With WGHI-FM

Uptown USA Calendar 2000

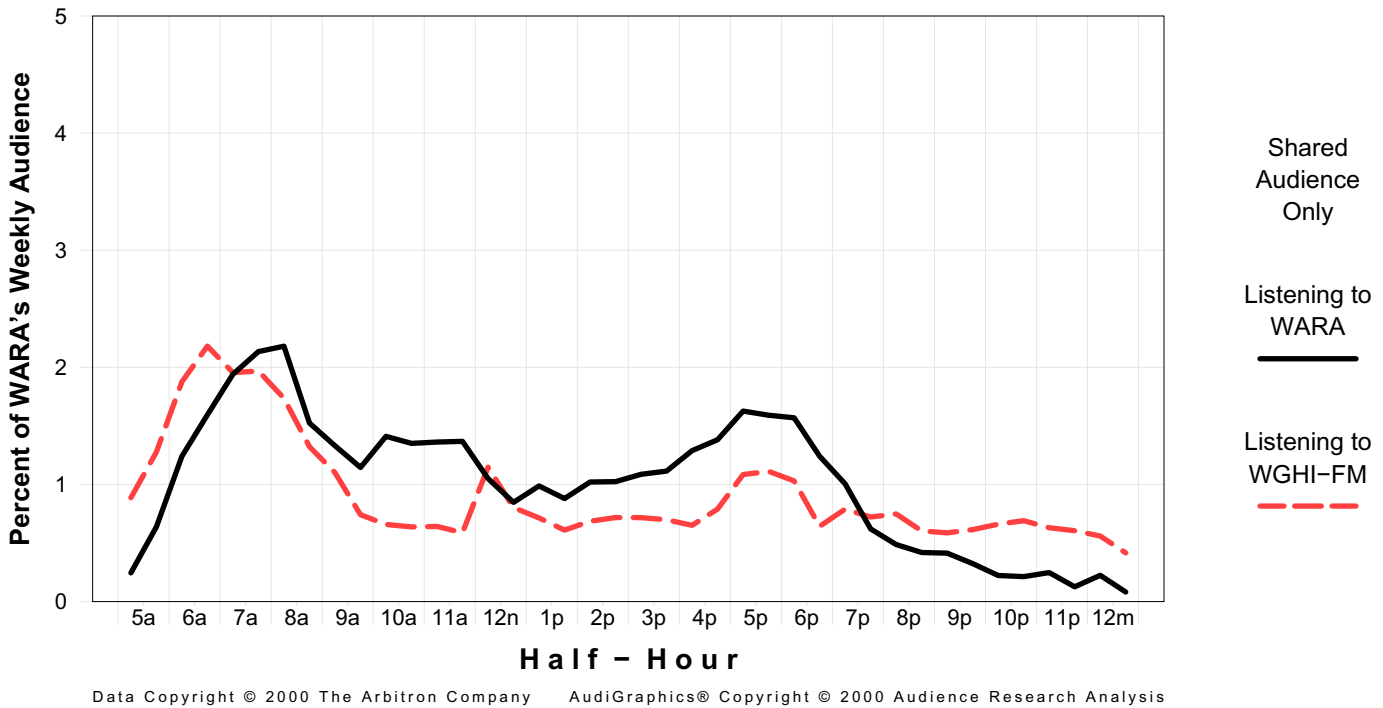


THE BASIC IDEA Because WARA's listeners aren't listening to the station when they cross over to a competitor, the competitor reduces the size of WARA's average audience (AQH) and share. Potential is the amount by which WARA's average audience (AQH) and share would increase if it were to claim all of this crossover listening for itself. As such, potential presents a best-case scenario. Certain types of shared listeners may be easier to influence than others, depending on their attachment to each station.

HOW TO READ The first column shows listening dynamics for all shared listeners; the three right-most columns detail the dynamics for three types of shared listeners. Loyalty and time spent listening (TSL) indicate which of the two stations is preferred by shared listeners. TSL is the time, in hours and minutes, shared listeners spend with each station each week. Loyalty expresses this time as a percent of shared listeners' total weekly radio use. Occasions and duration show the fundamentals of listening by this shared audience.

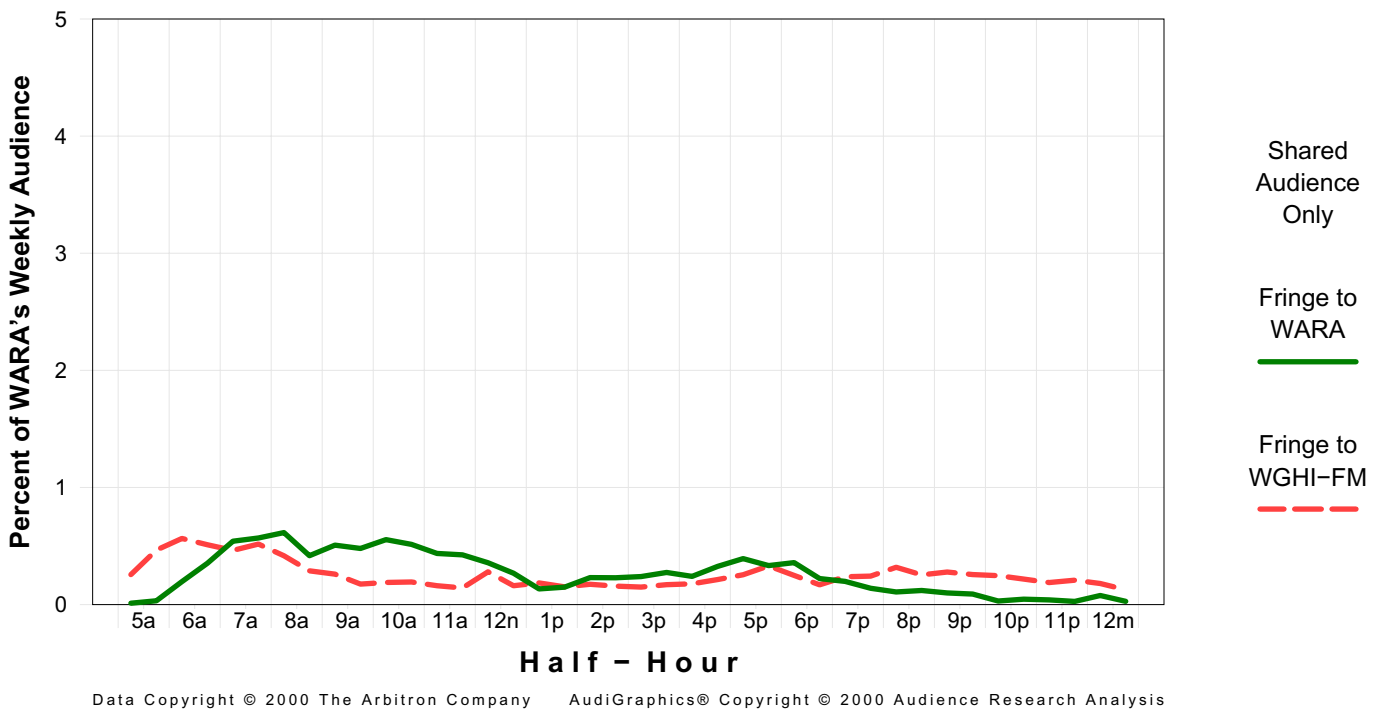
Competitive Preference: All WARA Listeners Shared With WGHI-FM

Monday-Friday
Uptown USA Calendar 2000



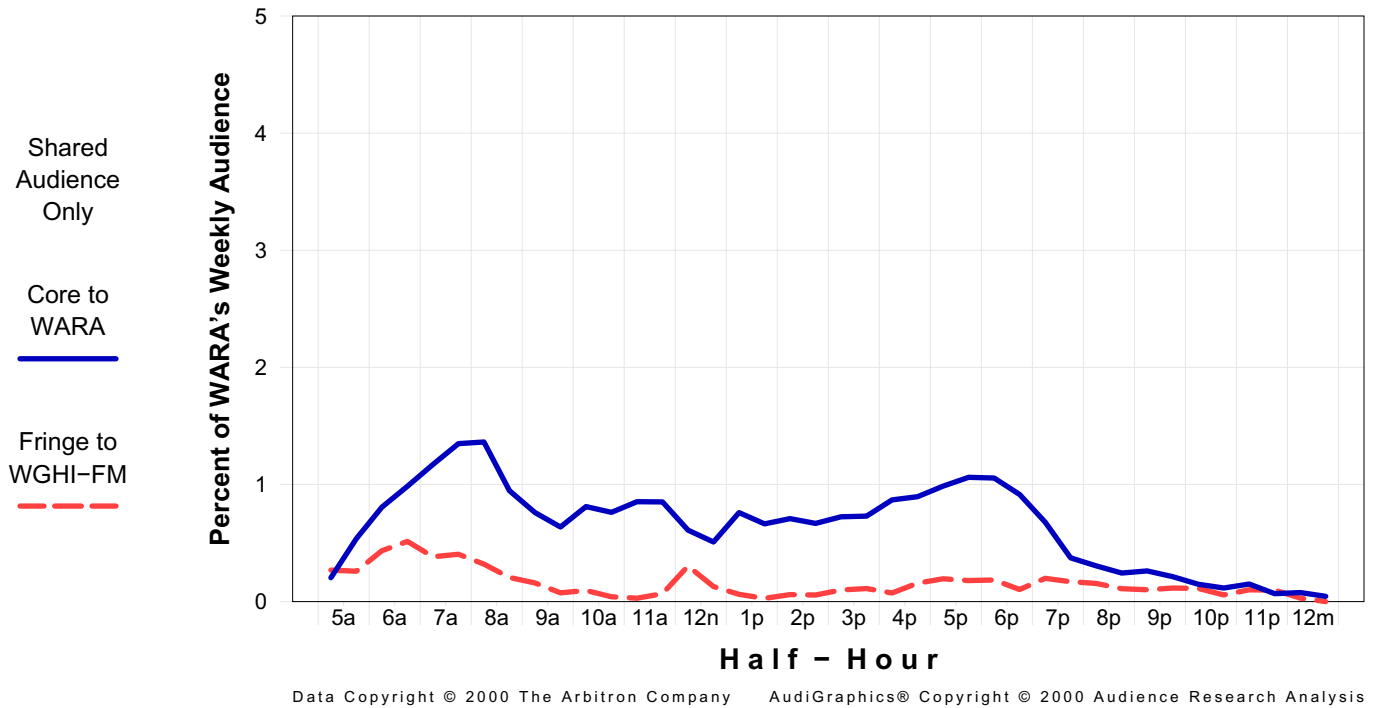
WARA Listeners Shared With WGHI-FM Who Are Fringe to Both

Monday-Friday
Uptown USA Calendar 2000



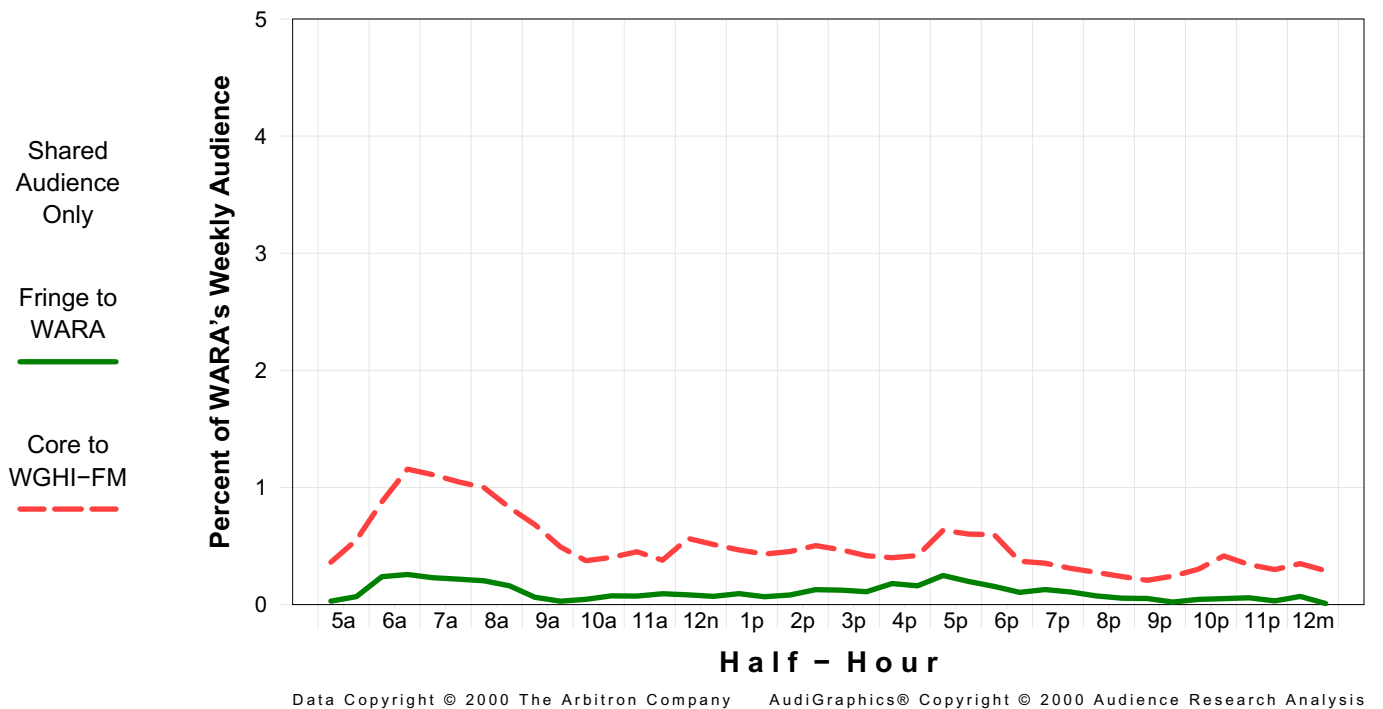
WARA Listeners Shared With WGHI-FM Who Are Core to WARA

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Uptown USA Calendar 2000



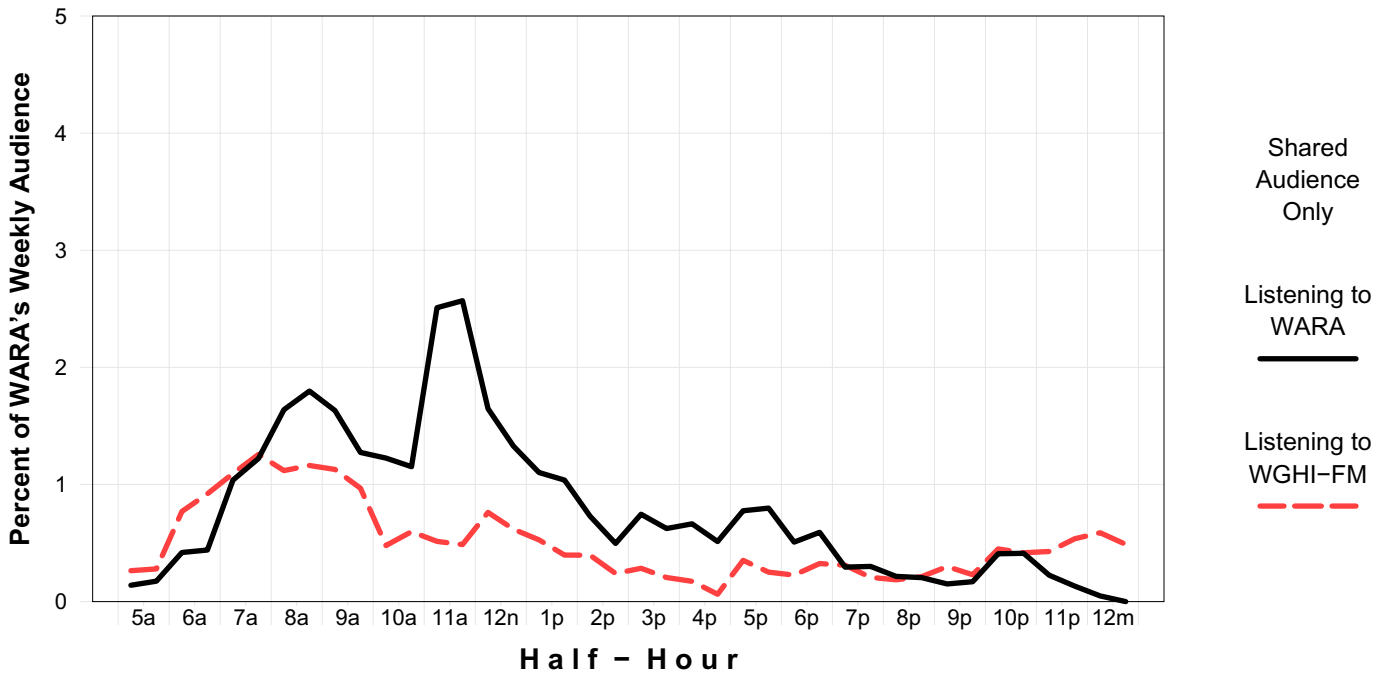
WARA Listeners Shared With WGHI-FM Who Are Core to WGHI-FM

Monday-Friday
Uptown USA Calendar 2000



Competitive Preference: All WARA Listeners Shared With WGHI-FM

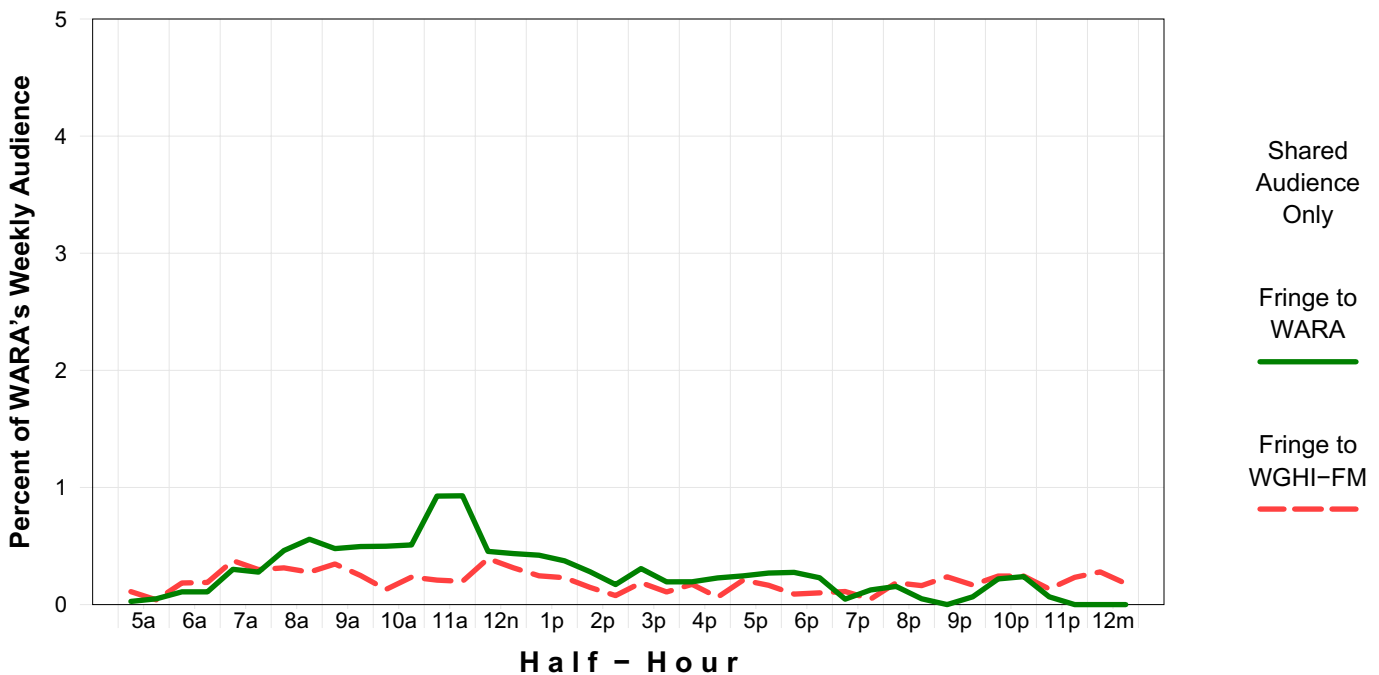
Saturday
Uptown USA Calendar 2000



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WARA Listeners Shared With WGHI-FM Who Are Fringe to Both

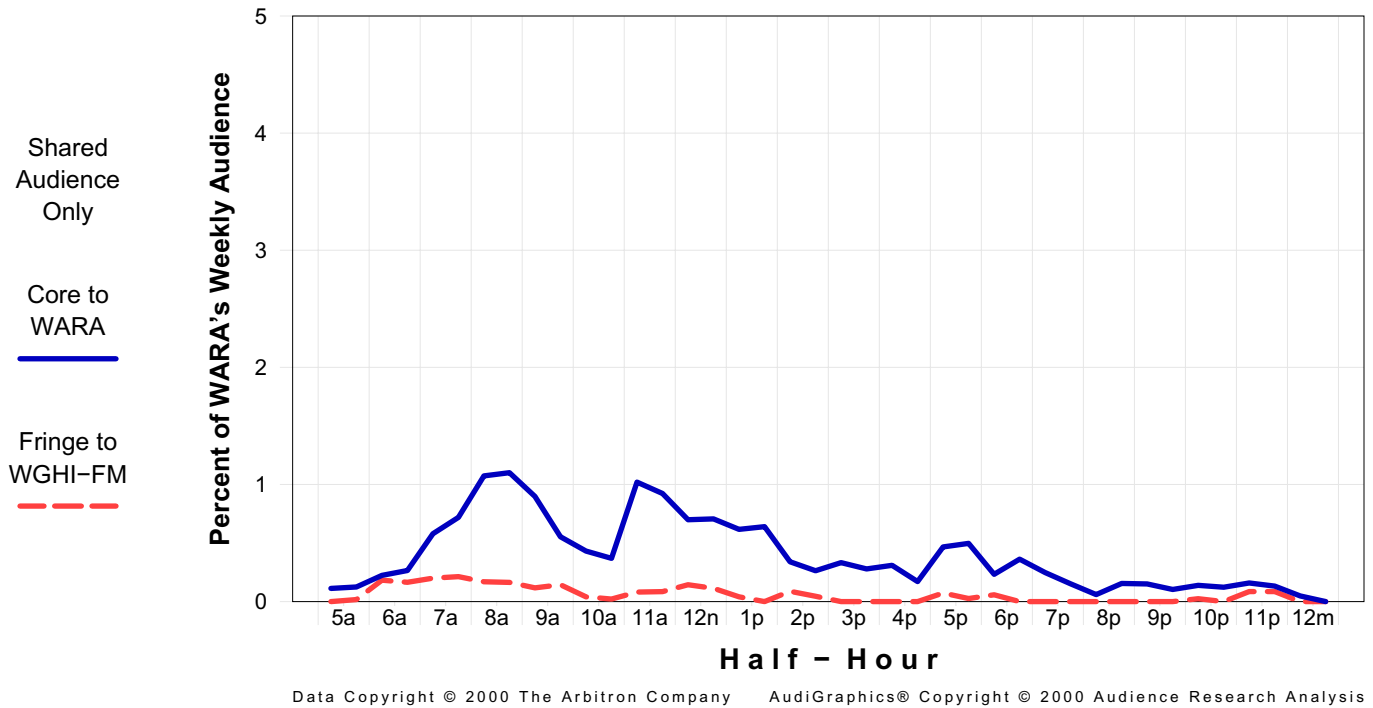
Saturday
Uptown USA Calendar 2000



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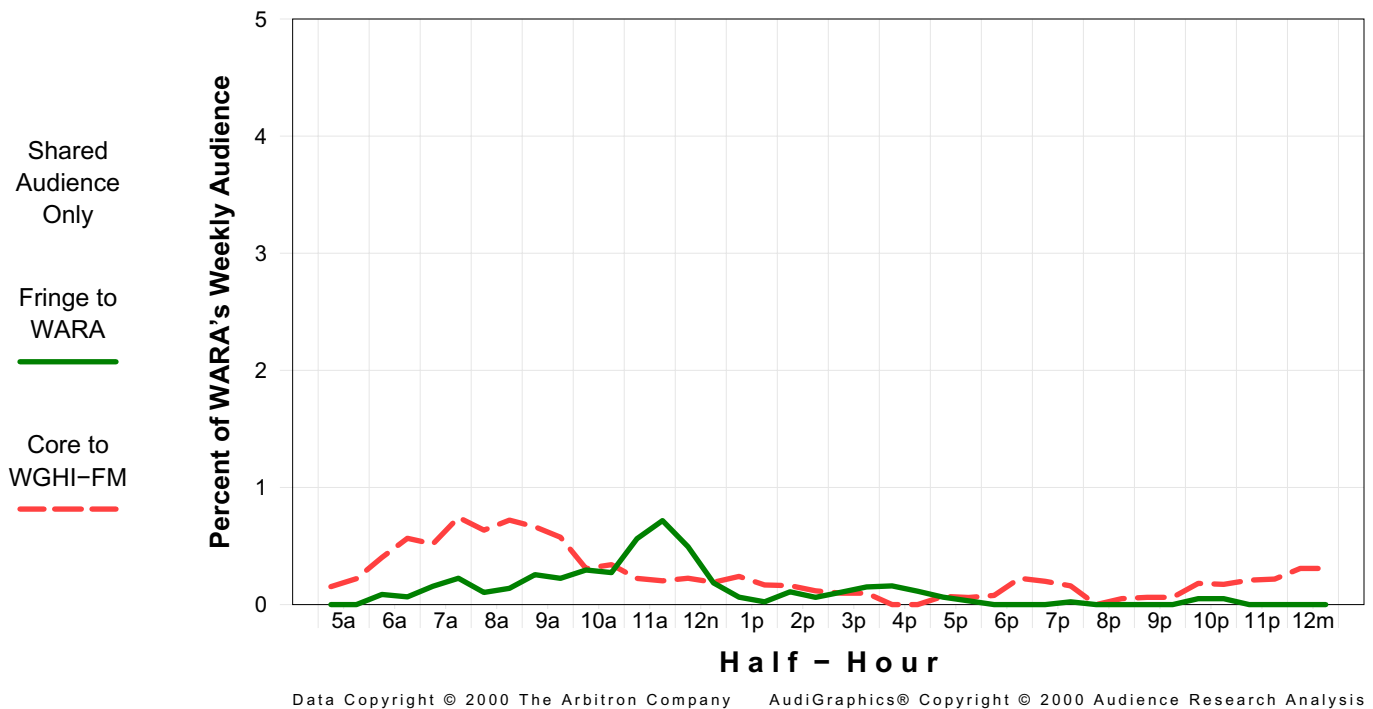
WARA Listeners Shared With WGHI-FM Who Are Core to WARA

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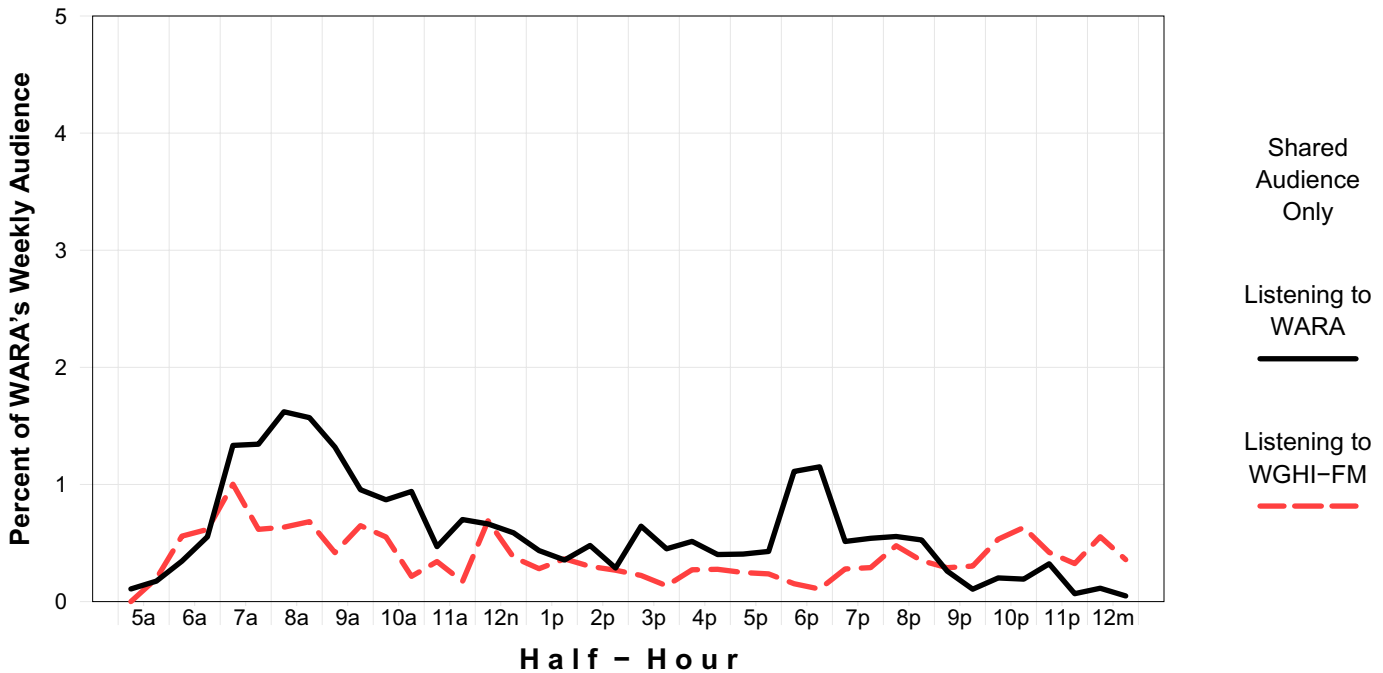
WARA Listeners Shared With WGHI-FM Who Are Core to WGHI-FM

Saturday
Uptown USA Calendar 2000



Competitive Preference: All WARA Listeners Shared With WGHI-FM

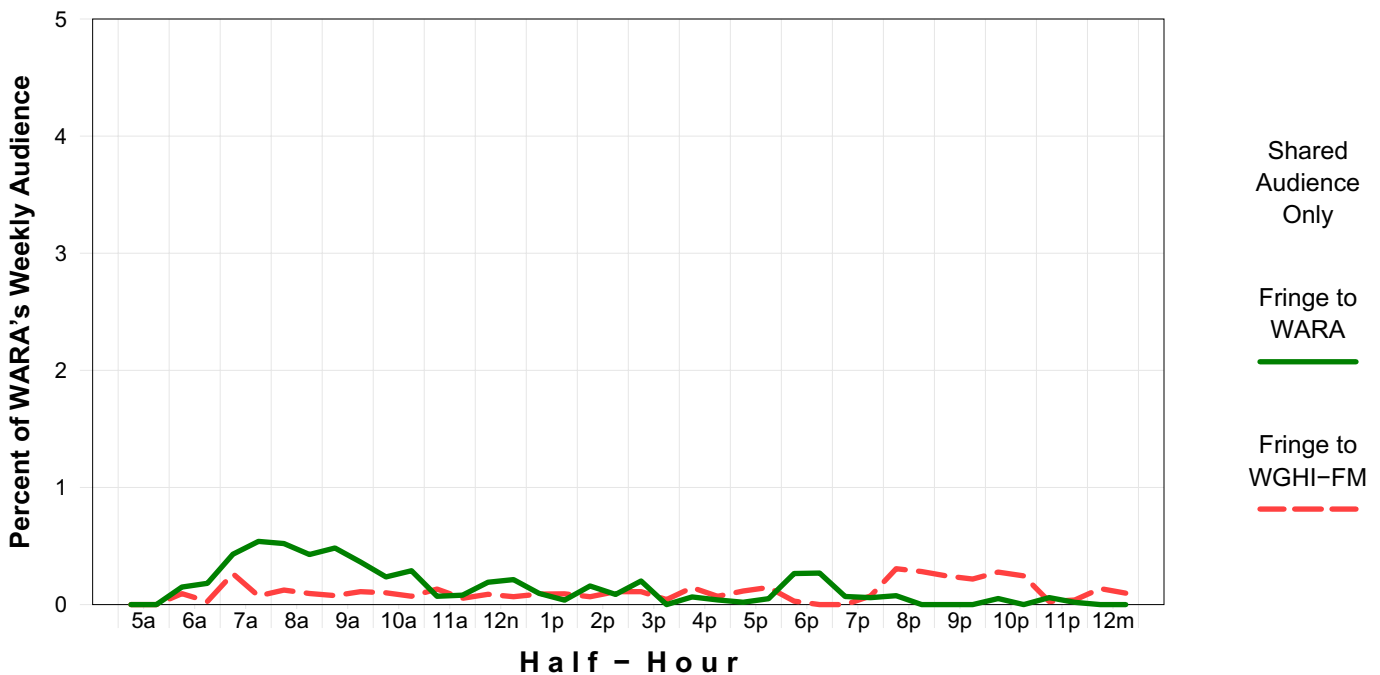
Sunday
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WARA Listeners Shared With WGHI-FM Who Are Fringe to Both

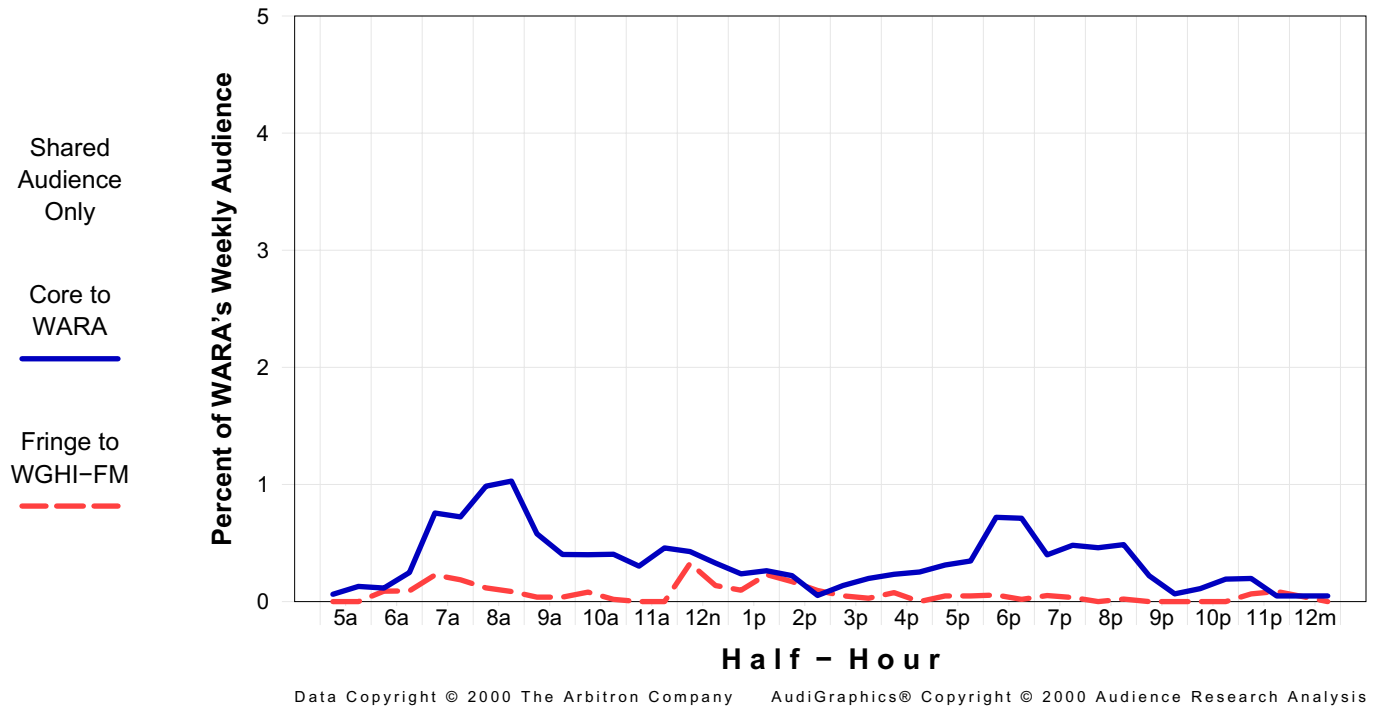
Sunday
Uptown USA Calendar 2000



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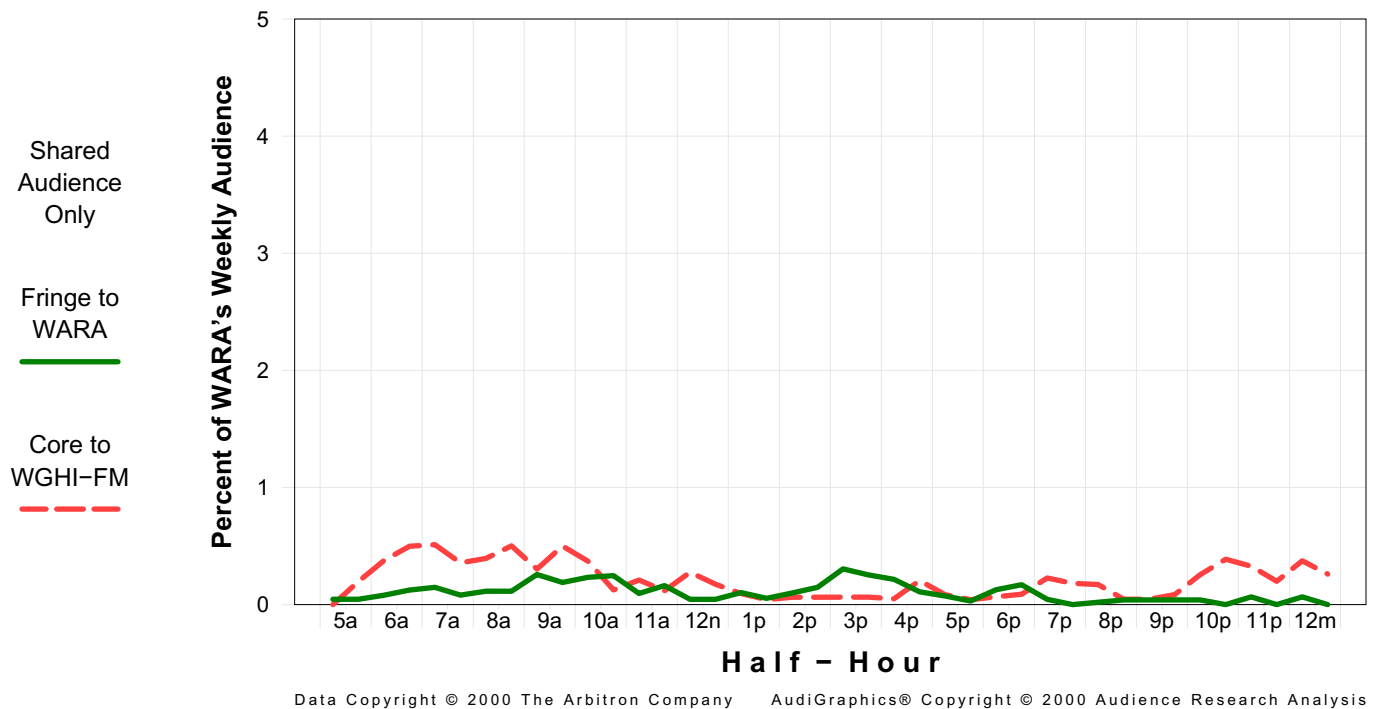
WARA Listeners Shared With WGHI-FM Who Are Core to WARA

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Uptown USA Calendar 2000



WARA Listeners Shared With WGHI-FM Who Are Core to WGHI-FM

Sunday
Uptown USA Calendar 2000



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Given a basic understanding of the appeal of major competitors to various segments of WARA's audience, AudiGraphics focuses on the top four competitors for WARA's listeners: WABC-FM, WDEF-FM, WGHI-FM, and WJKL-FM. Together, these four stations account for 26% of the time WARA's weekly audience spends with radio.

WJKL-FM alone accounts for 3%, and this section focuses on persons shared with this station. WJKL-FM reduces the size of WARA's average audience (AQH) and share by claiming listening that might otherwise be to WARA. If WARA were to claim this crossover listening for itself, its average audience and share would increase by as much as 9%. This is called POTENTIAL: the maximum increase that would be realized were WARA to claim all crossover listening to WJKL-FM among its current weekly audience.

However, certain types of shared listeners may be easier to influence than others, depending on their current attachment to each station. AudiGraphics extends its core/fringe analysis to assess this attachment. Shared listeners are of three types: those who are CORE TO WARA (and fringe to WJKL-FM), those who are CORE TO WJKL-FM (and fringe to WARA), and those who are FRINGE TO BOTH stations.

The shared audience that is core to WJKL-FM offers a 4% potential; that is, WARA's AQH and share would increase by 4% if it could claim all of this listening. But because this shared audience is core to WJKL-FM, this potential may be difficult to realize; the listening of the shared listeners that are fringe to WJKL-FM may be easier to influence.

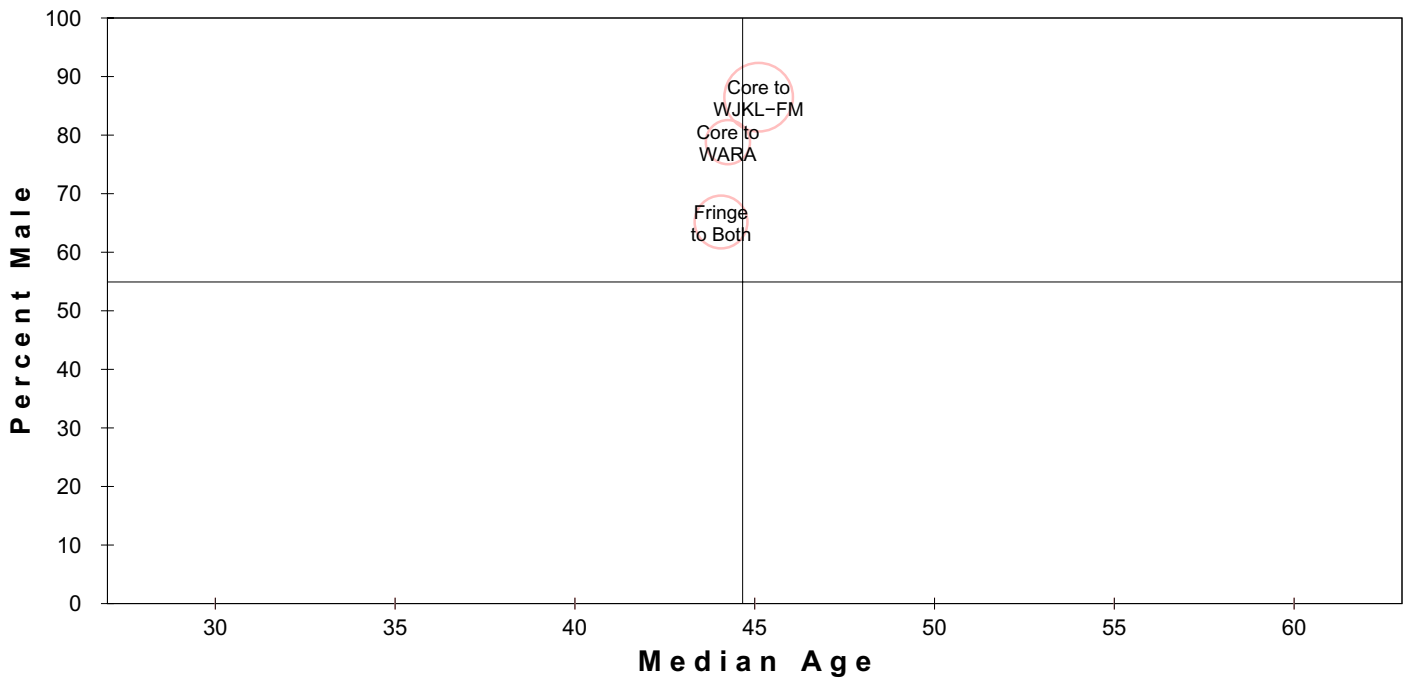
AudiGraphics informs strategies designed to influence the behavior of shared listeners by looking at the natures of these listeners and their listening in three ways. First, an APPEAL map compares the age and sex of these three types of listener. Second, a DYNAMICS OF COMPETITION table shows the potential audience gains available to WARA by claiming crossover listening, as well as the fundamentals of this listening. And third, sets of COMPETITIVE PREFERENCE graphs track the shared audience's listening to each station through the day.

Which station is preferred by the audience that listens to both? Three sets of graphs trace this question weekdays, Saturdays, and Sundays. Each two-page spread presents four graphs: listening by all shared listeners in the upper-left graph, listening by persons core to WARA in the upper-right, listening by persons core to WJKL-FM in the lower-right, and listening by persons fringe to each in the lower-left.

WJKL-FM's Sex & Age Appeal to Listeners Shared With WARA

Uptown USA Calendar 2000

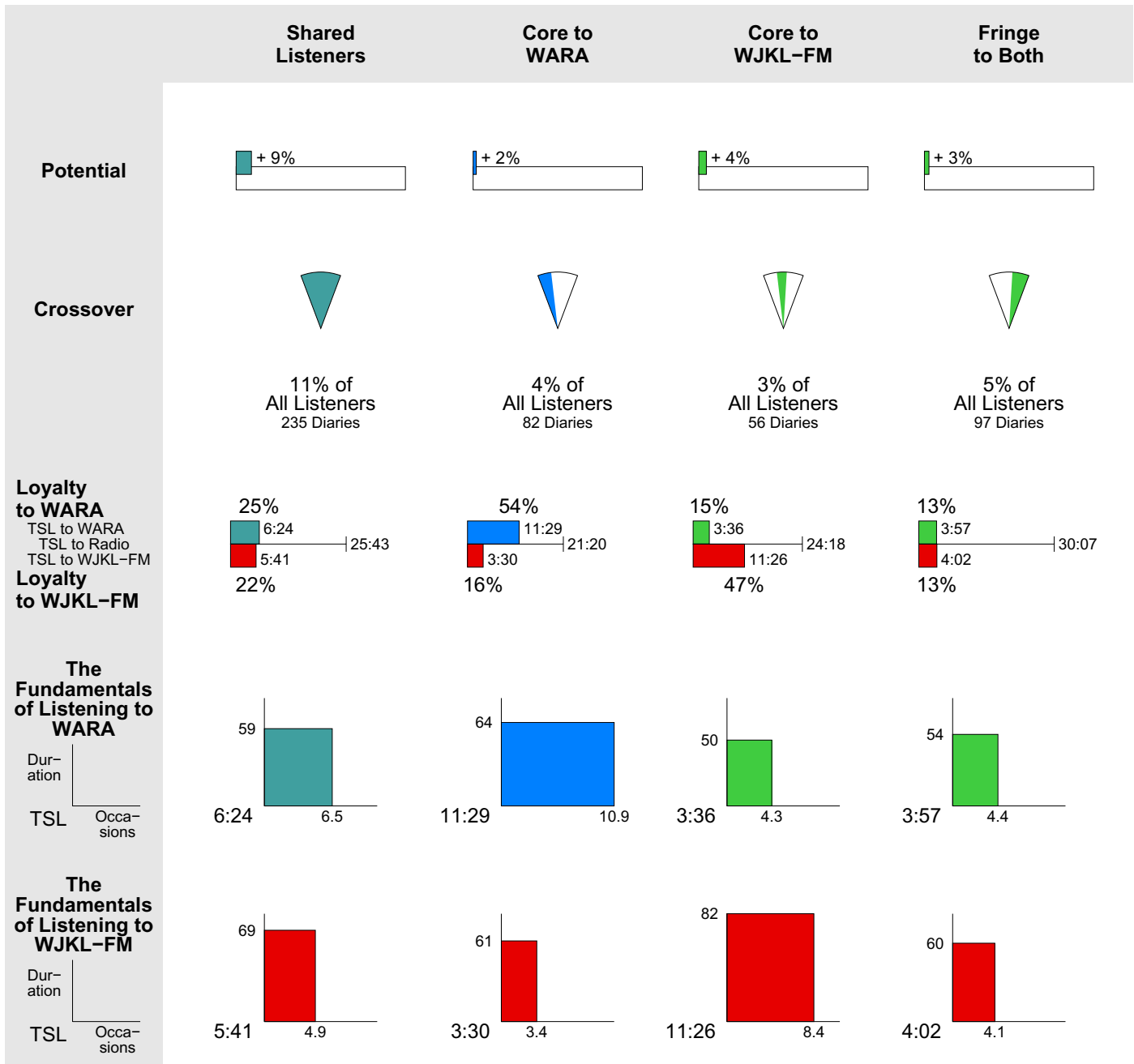
Circles Represent Amount of Listening to WJKL-FM by WARA Listeners



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The Dynamics of Competition With WJKL-FM

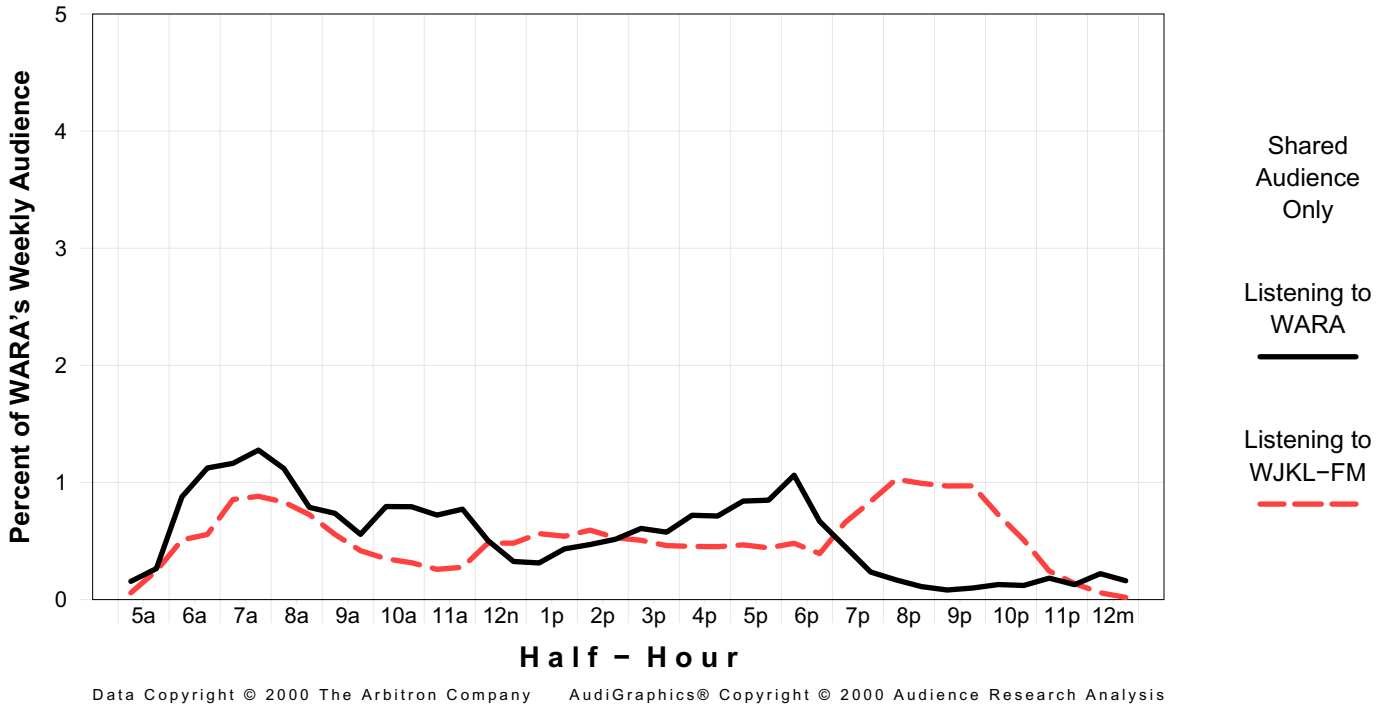
Uptown USA Calendar 2000



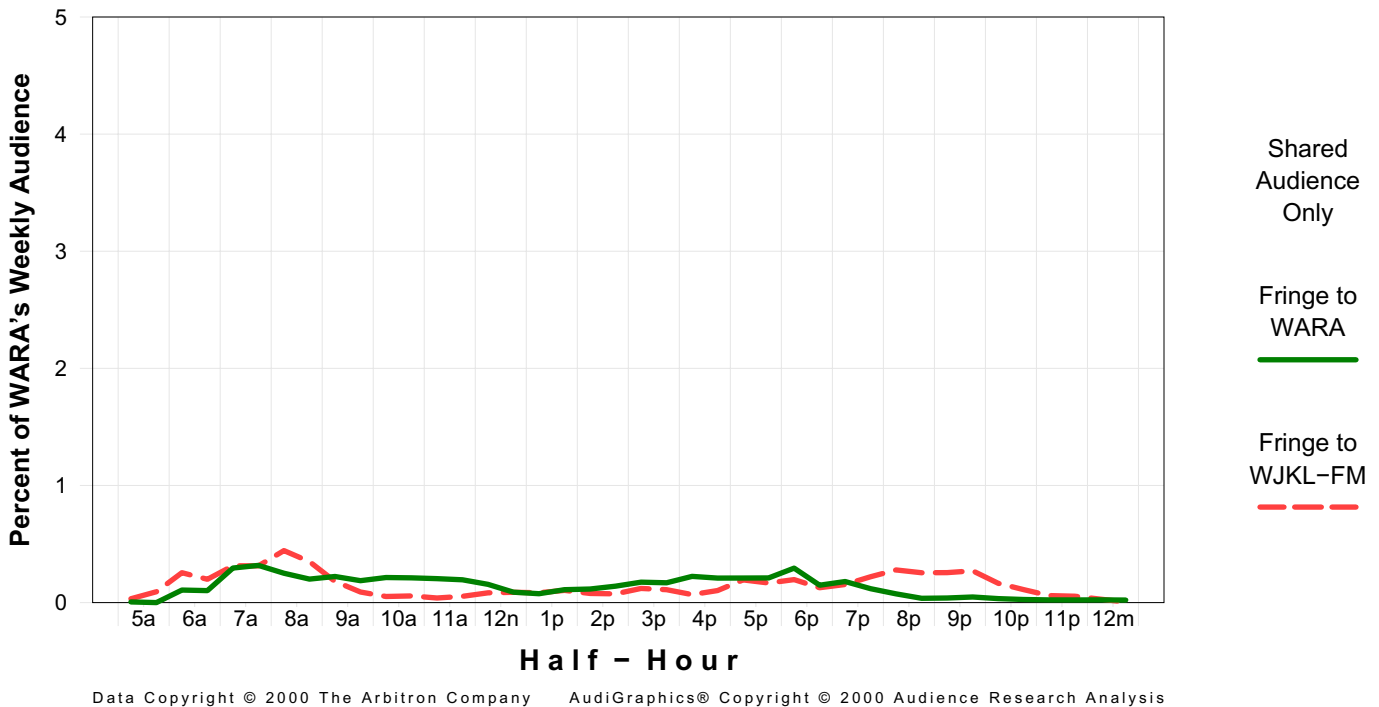
THE BASIC IDEA Because WARA's listeners aren't listening to the station when they cross over to a competitor, the competitor reduces the size of WARA's average audience (AQH) and share. Potential is the amount by which WARA's average audience (AQH) and share would increase if it were to claim all of this crossover listening for itself. As such, potential presents a best-case scenario. Certain types of shared listeners may be easier to influence than others, depending on their attachment to each station.

HOW TO READ The first column shows listening dynamics for all shared listeners; the three right-most columns detail the dynamics for three types of shared listeners. Loyalty and time spent listening (TSL) indicate which of the two stations is preferred by shared listeners. TSL is the time, in hours and minutes, shared listeners spend with each station each week. Loyalty expresses this time as a percent of shared listeners' total weekly radio use. Occasions and duration show the fundamentals of listening by this shared audience.

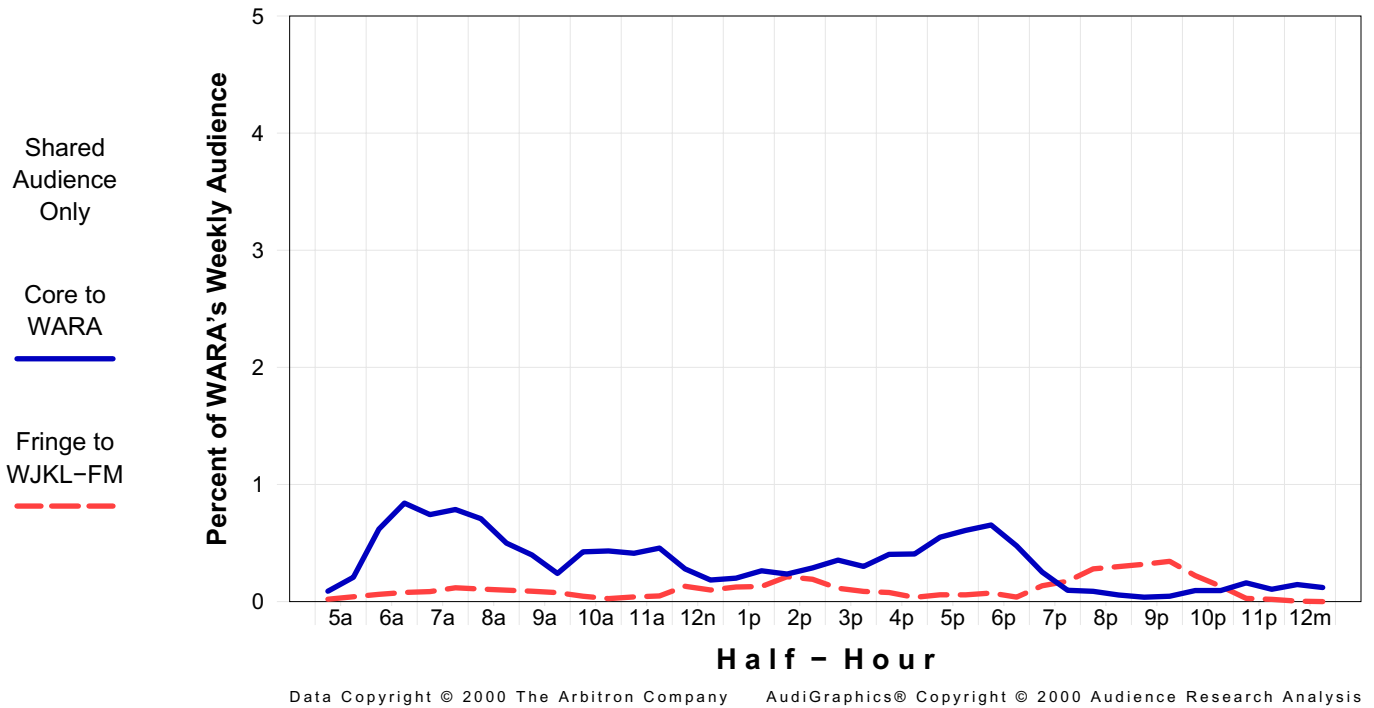
**Competitive Preference: All
WARA Listeners Shared With WJKL-FM**
Monday-Friday
Uptown USA Calendar 2000



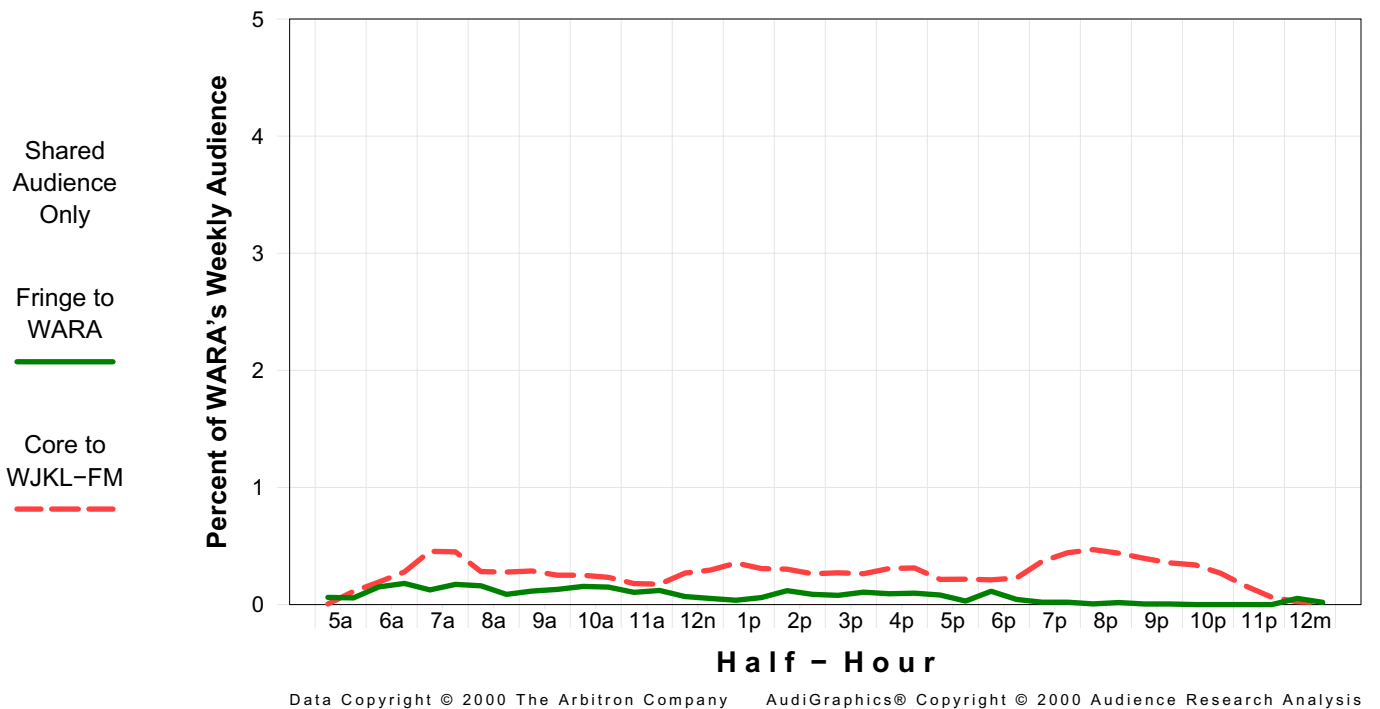
**WARA Listeners Shared With
WJKL-FM Who Are Fringe to Both**
Monday-Friday
Uptown USA Calendar 2000



**WARA Listeners Shared With
WJKL-FM Who Are Core to WARA**
Monday-Friday
Uptown USA Calendar 2000

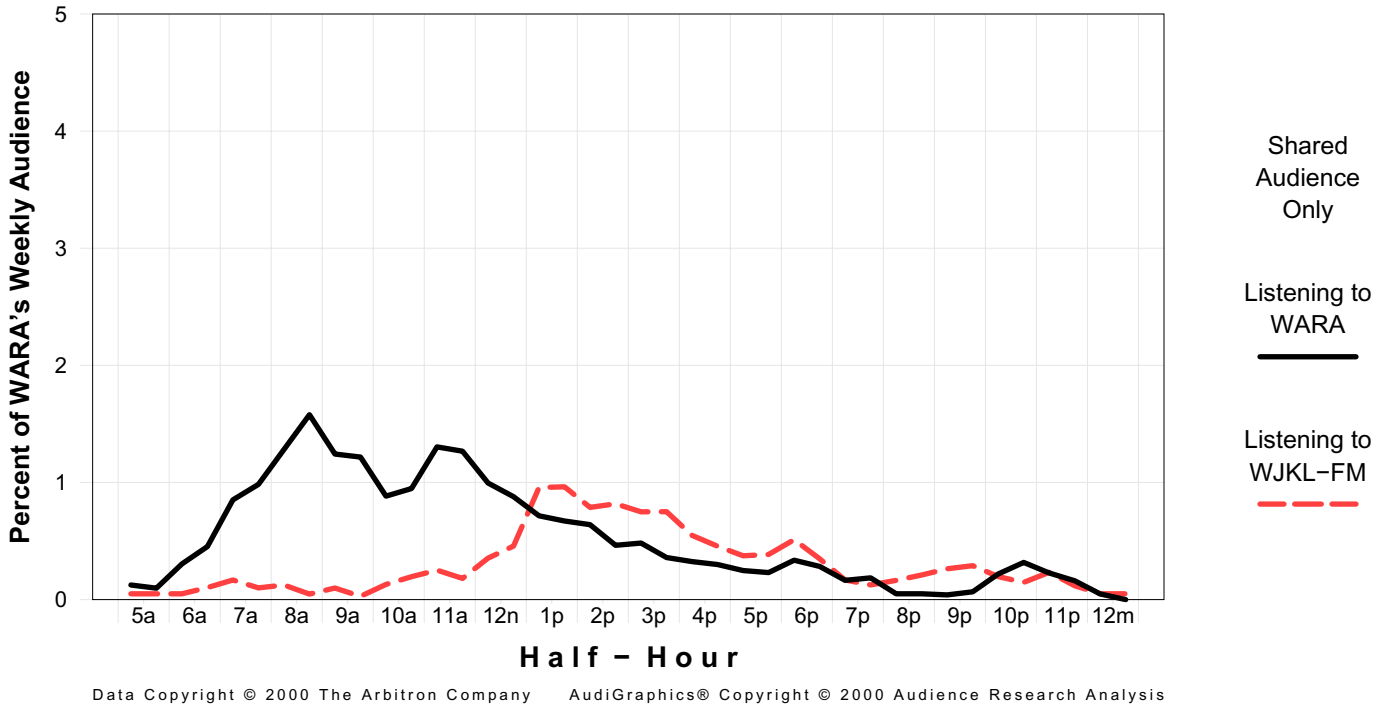


**WARA Listeners Shared With
WJKL-FM Who Are Core to WJKL-FM**
Monday-Friday
Uptown USA Calendar 2000



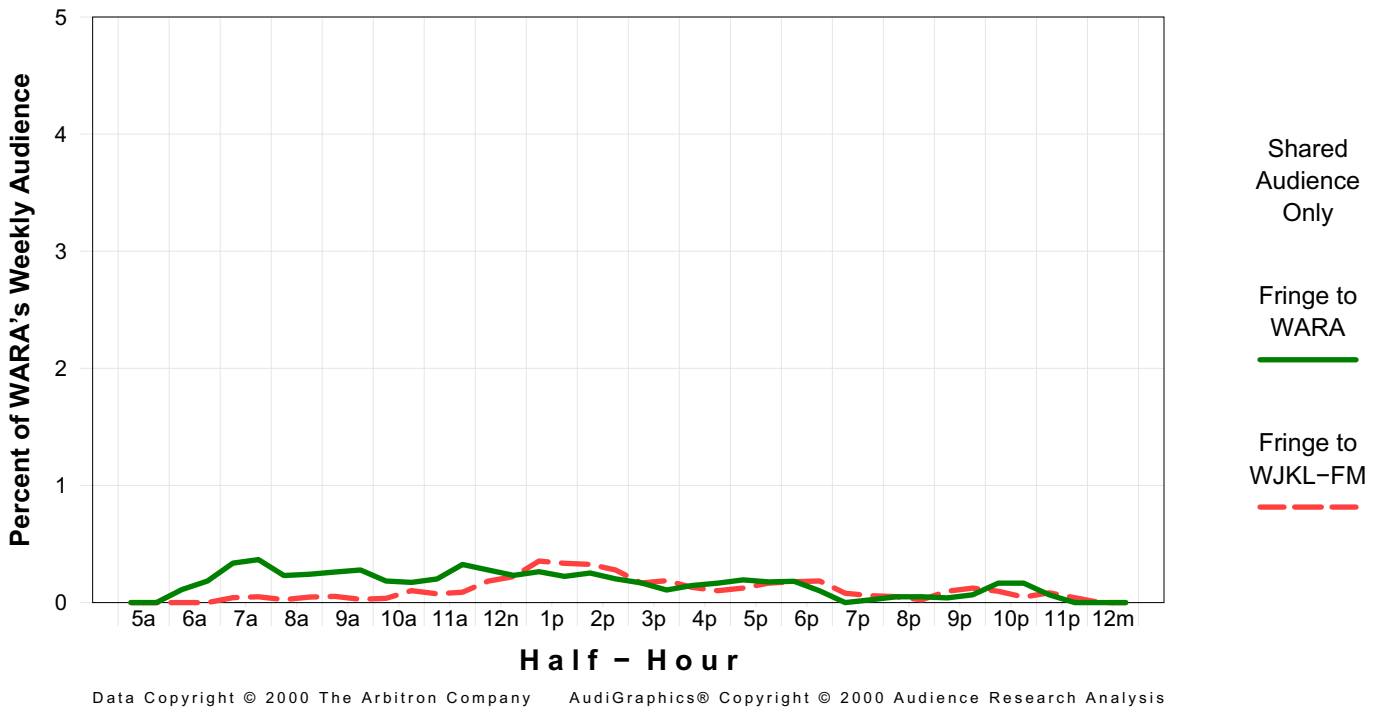
Competitive Preference: All WARA Listeners Shared With WJKL-FM

Saturday Uptown USA Calendar 2000



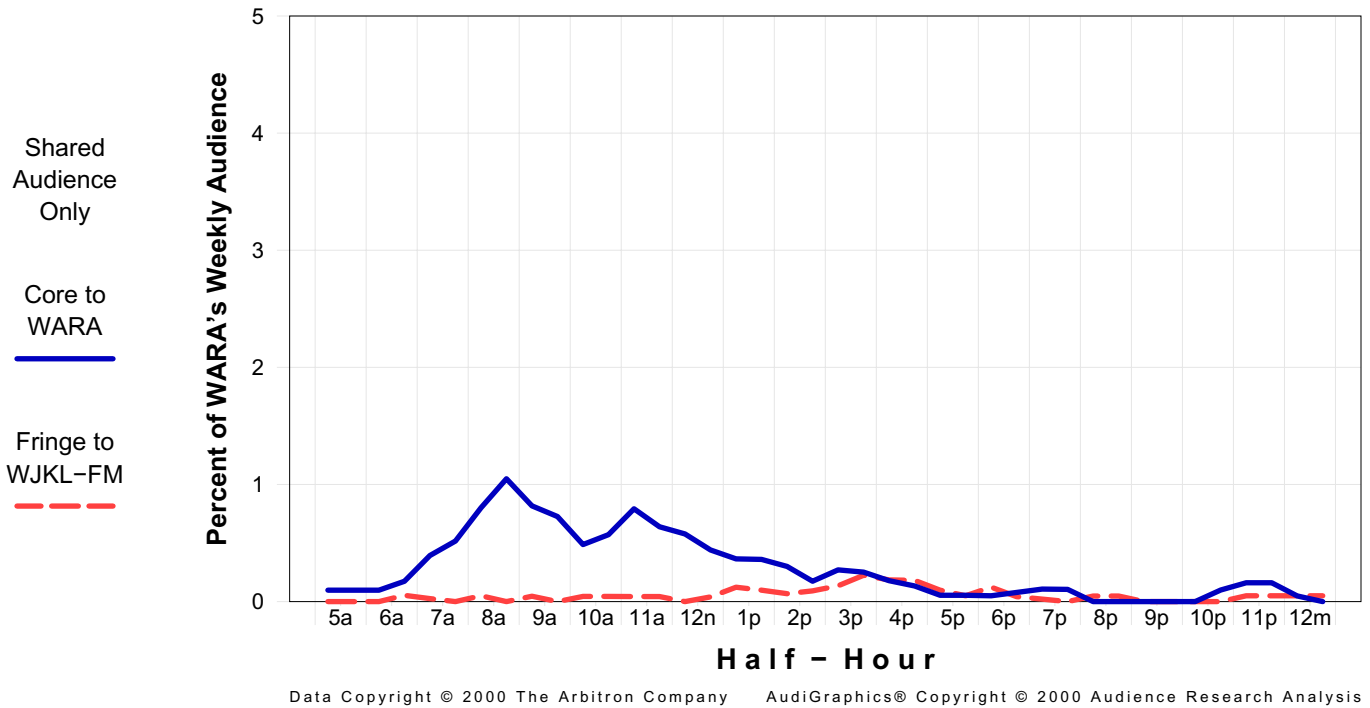
WARA Listeners Shared With WJKL-FM Who Are Fringe to Both

Saturday Uptown USA Calendar 2000



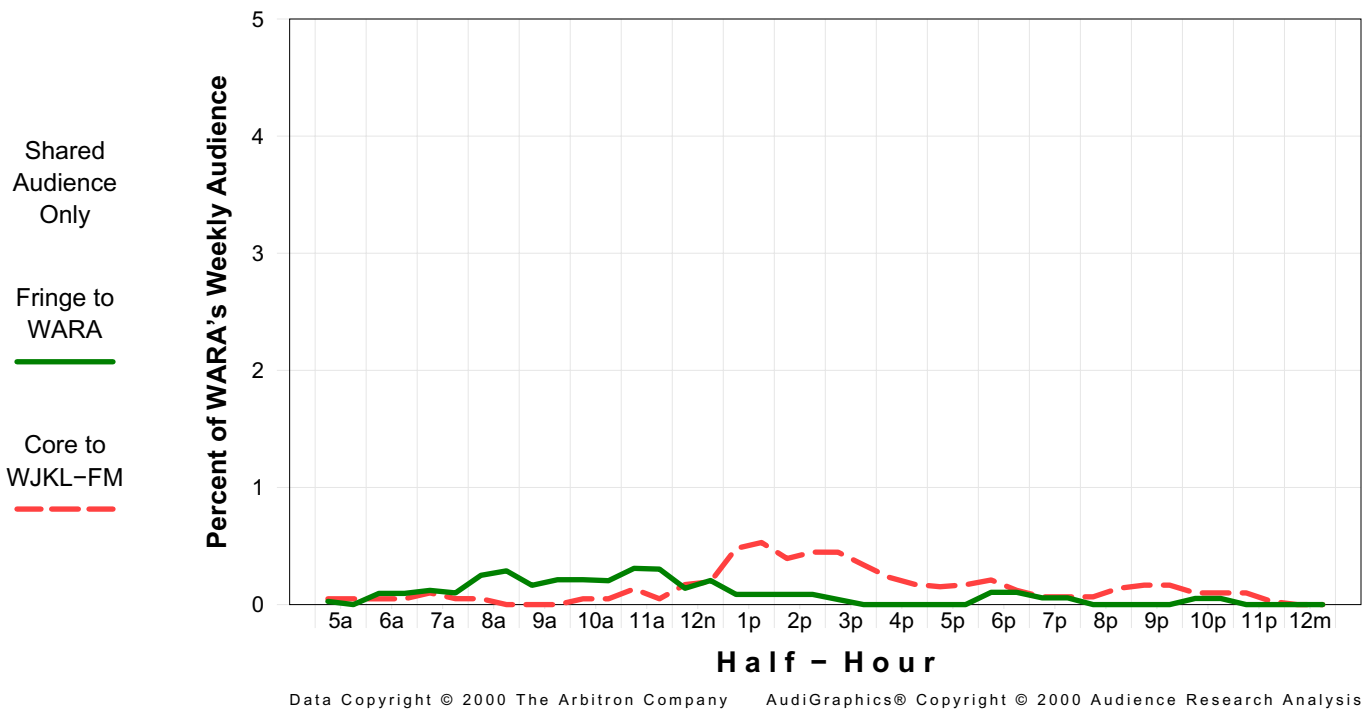
WARA Listeners Shared With WJKL-FM Who Are Core to WARA

Saturday
Uptown USA Calendar 2000

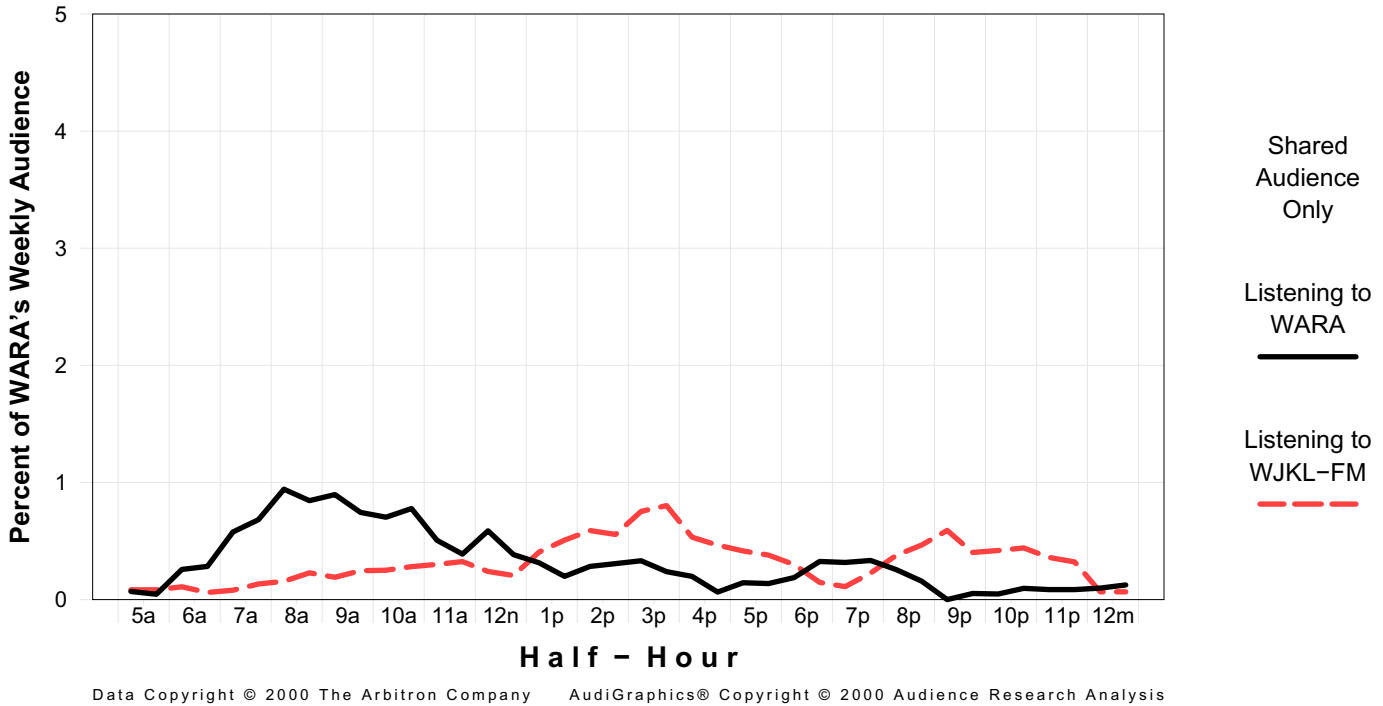


WARA Listeners Shared With WJKL-FM Who Are Core to WJKL-FM

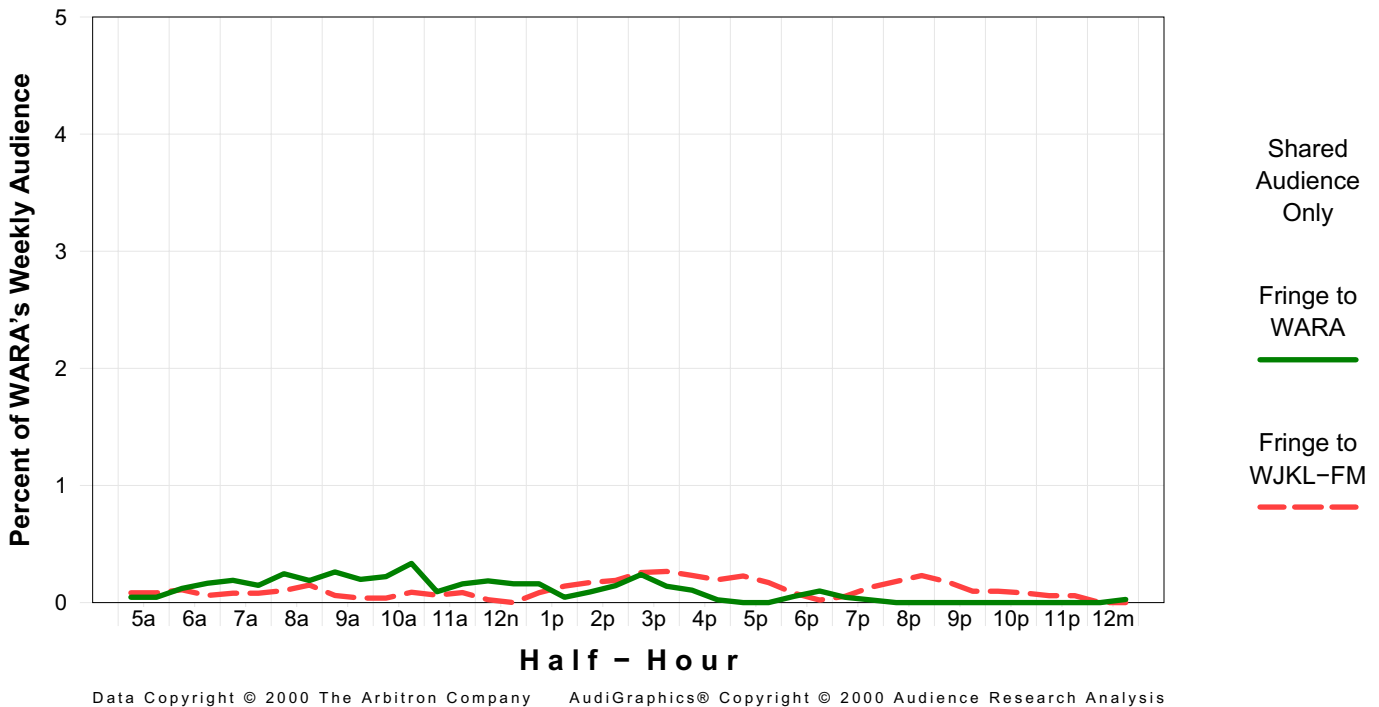
Saturday
Uptown USA Calendar 2000



**Competitive Preference: All
WARA Listeners Shared With WJKL-FM**
Sunday
Uptown USA Calendar 2000

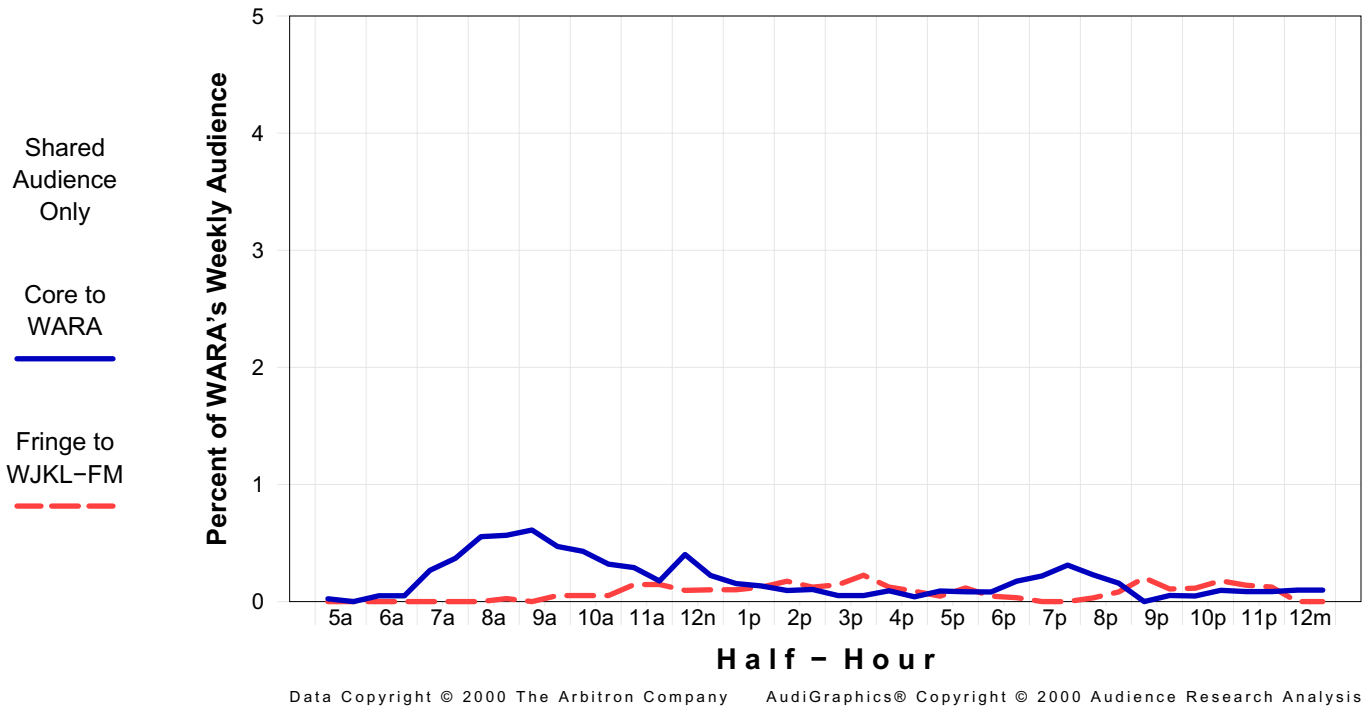


**WARA Listeners Shared With
WJKL-FM Who Are Fringe to Both**
Sunday
Uptown USA Calendar 2000



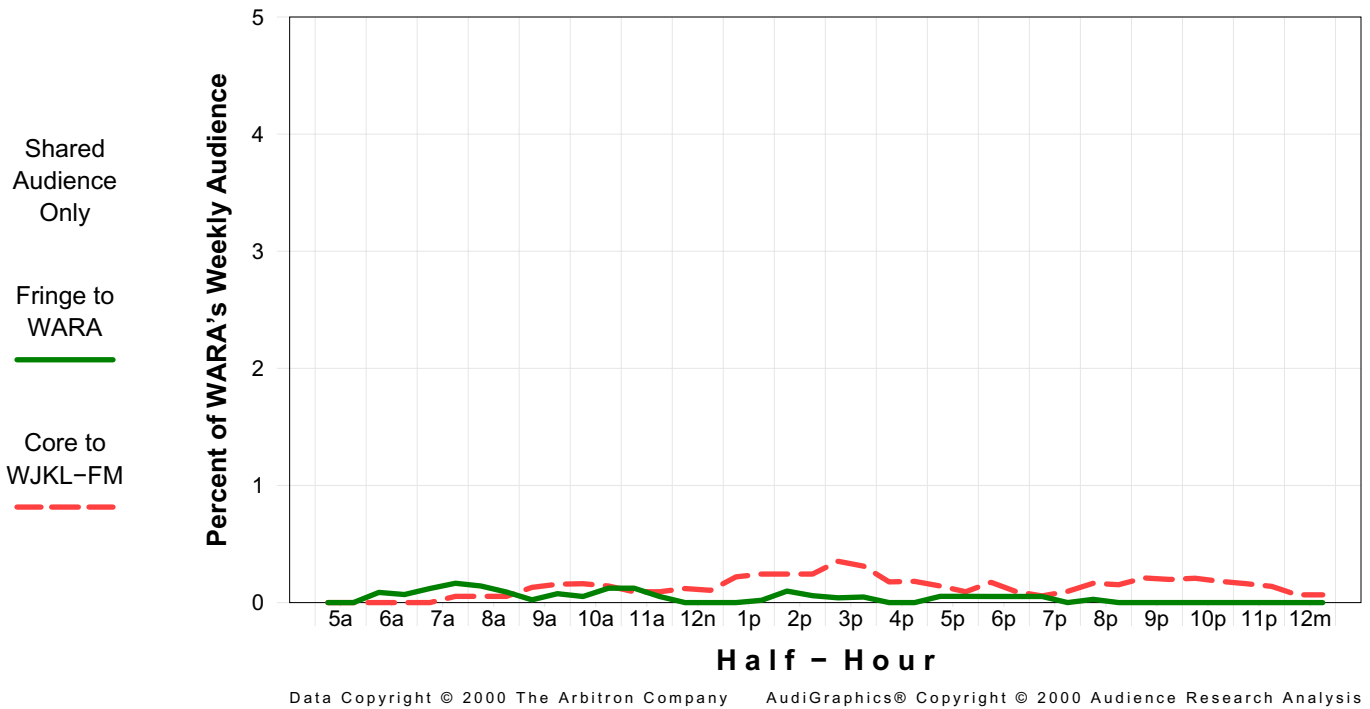
WARA Listeners Shared With WJKL-FM Who Are Core to WARA

Sunday
Uptown USA Calendar 2000




WARA Listeners Shared With WJKL-FM Who Are Core to WJKL-FM

Sunday
Uptown USA Calendar 2000



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	Use of Specific Competitors
page 51	Overview of Top Competitors for WARA’s Listeners
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page 87	Audience Shared with WJKL-FM
	Use of the Competition in General
page 97	Listening to All Competitors by WARA’s Listeners
page 105	The Appeal of All Competitors to WARA’s Listeners
page 113	Location of Listening to All Competitors by WARA’s Listeners



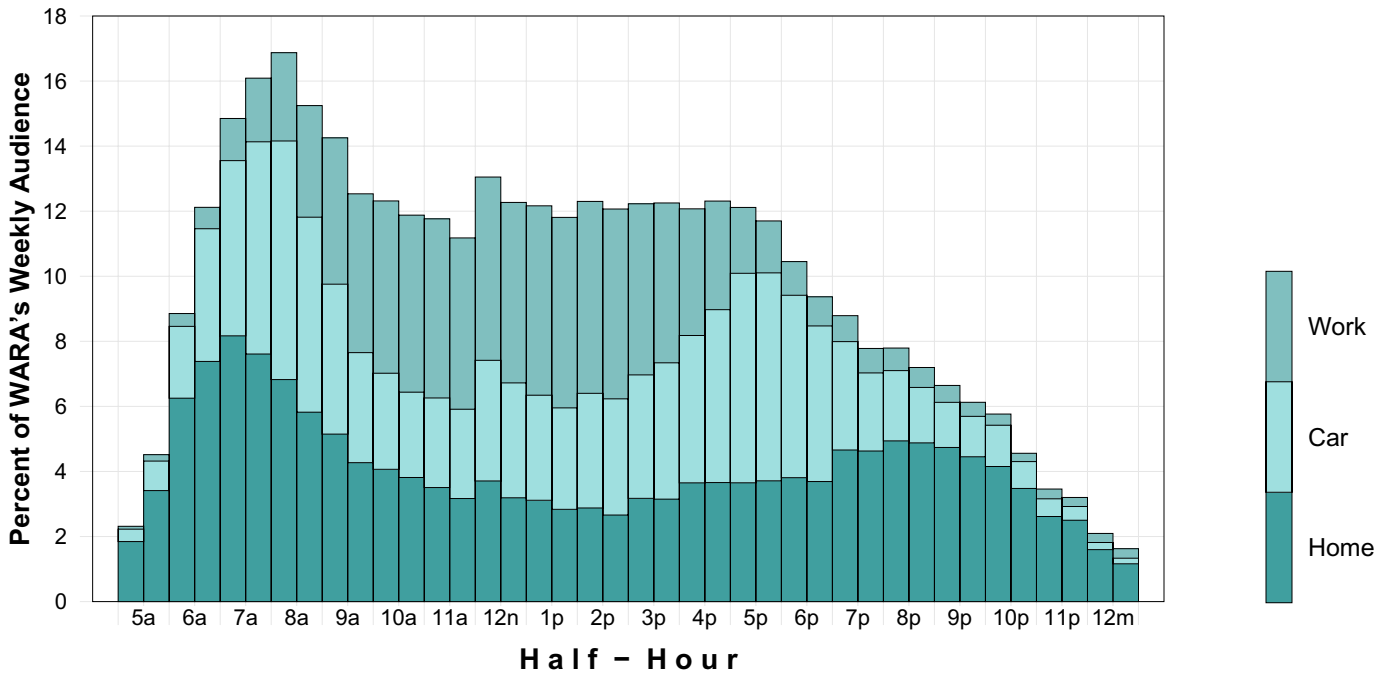
AudiGraphics has shown in previous sections when WARA's audience listens to WARA, the loyalty of these persons across the week and throughout the day, and when persons shared with specific competitors listen to the competitors and WARA. This information answers most questions typically asked of the data.

However, some analyses require an understanding of when WARA's listeners are listening to the radio but not to WARA. The following three sets of graphs show weekday, Saturday, and Sunday listening to all competitors – that is, all radio listening by WARA listeners that is NOT to WARA. Each two-page spread presents three graphs: total listening in the upper-left graph, core listening in the upper-right, and fringe listening in the lower-right.

Bars representing at-home, in-car, and at-work listening to all other stations are stacked to show total use of competitors. The height of the bars indicates the percent of WARA's weekly audience listening at that time.

Listening to Competitors By WARA's Total Audience

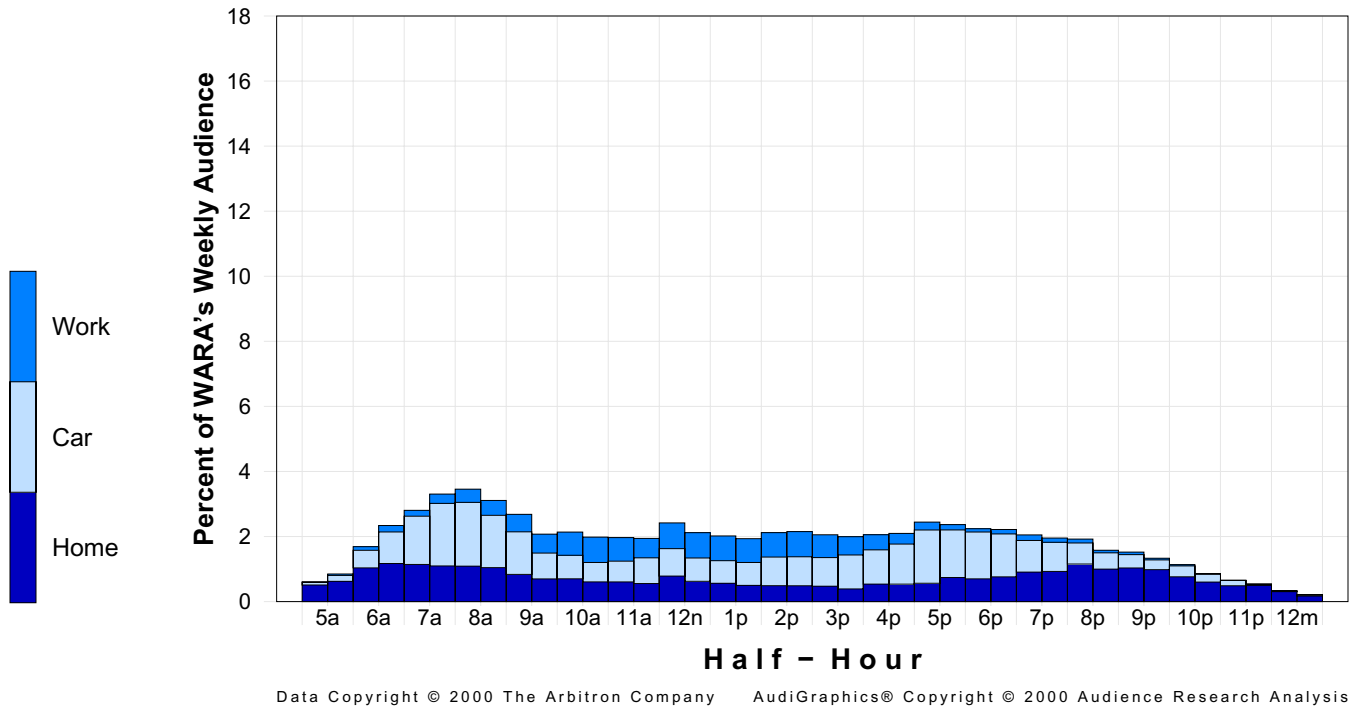
Monday-Friday
Uptown USA Calendar 2000



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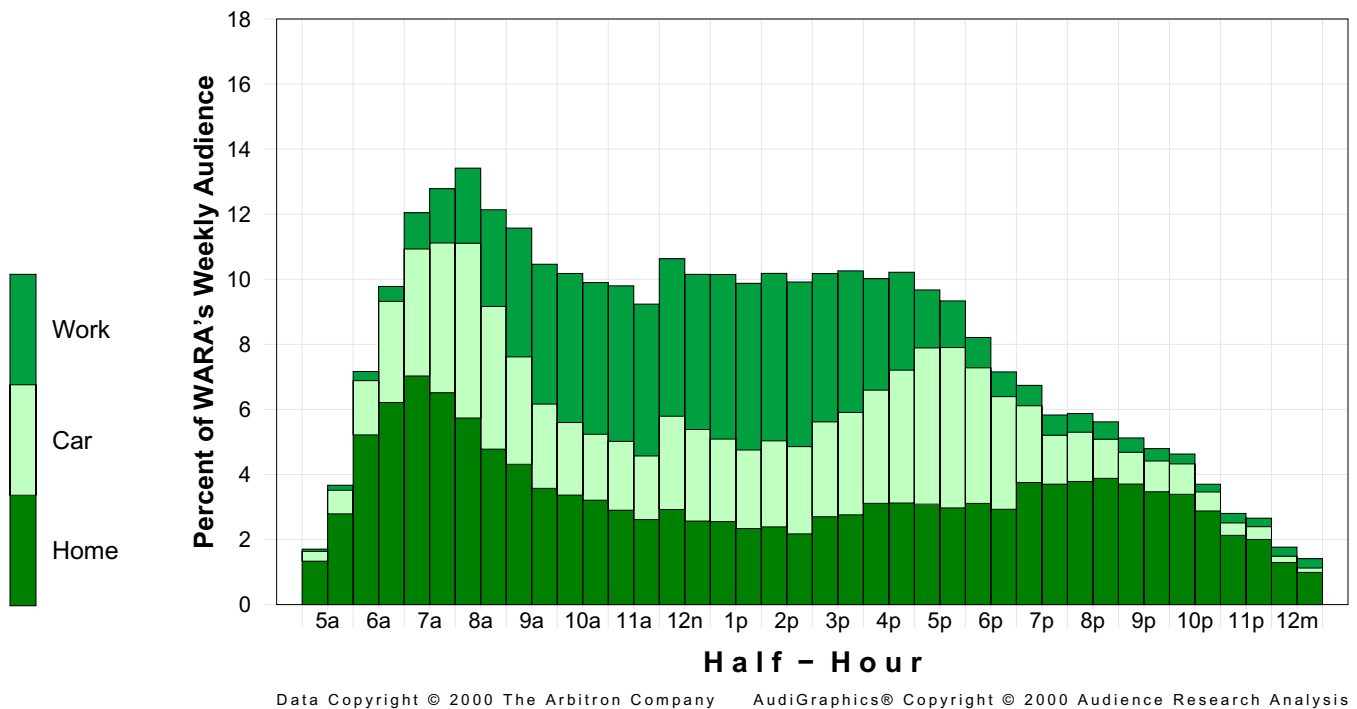
Listening to Competitors By WARA's Core Audience

Monday-Friday
Uptown USA Calendar 2000



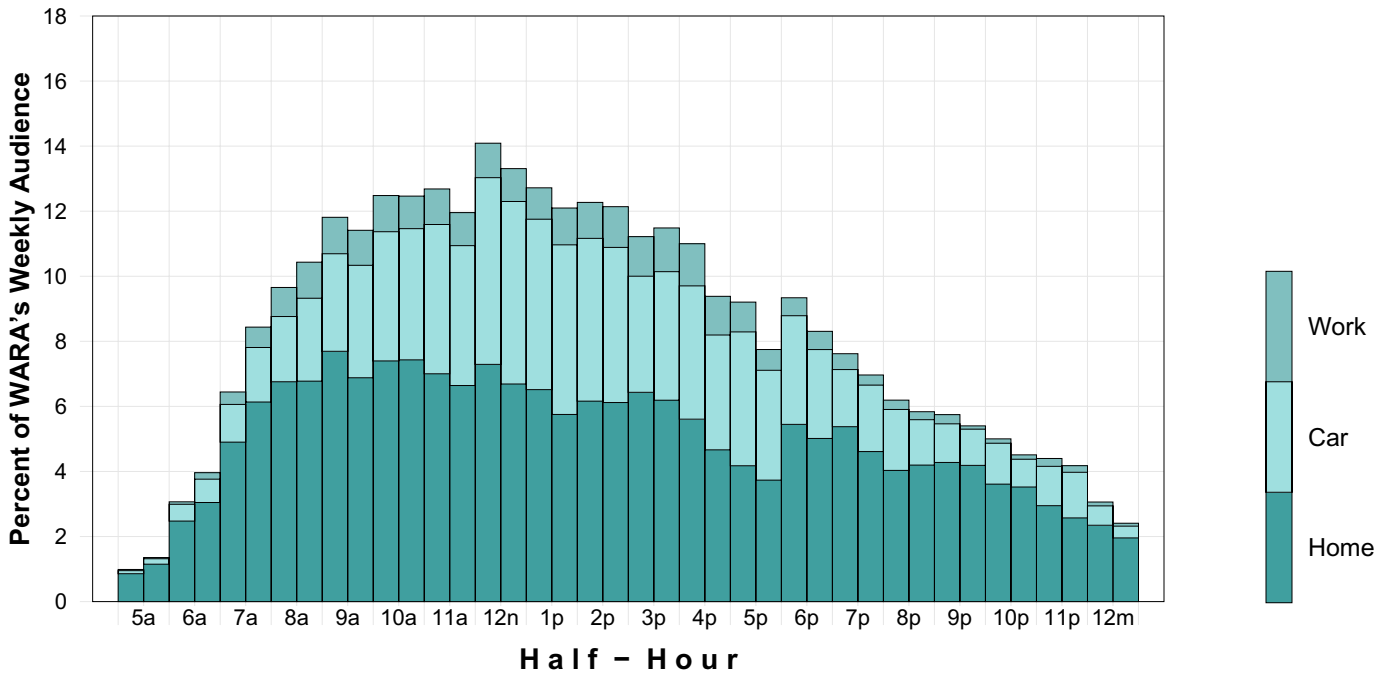
Listening to Competitors By WARA's Fringe Audience

Monday-Friday
Uptown USA Calendar 2000



Listening to Competitors By WARA's Total Audience

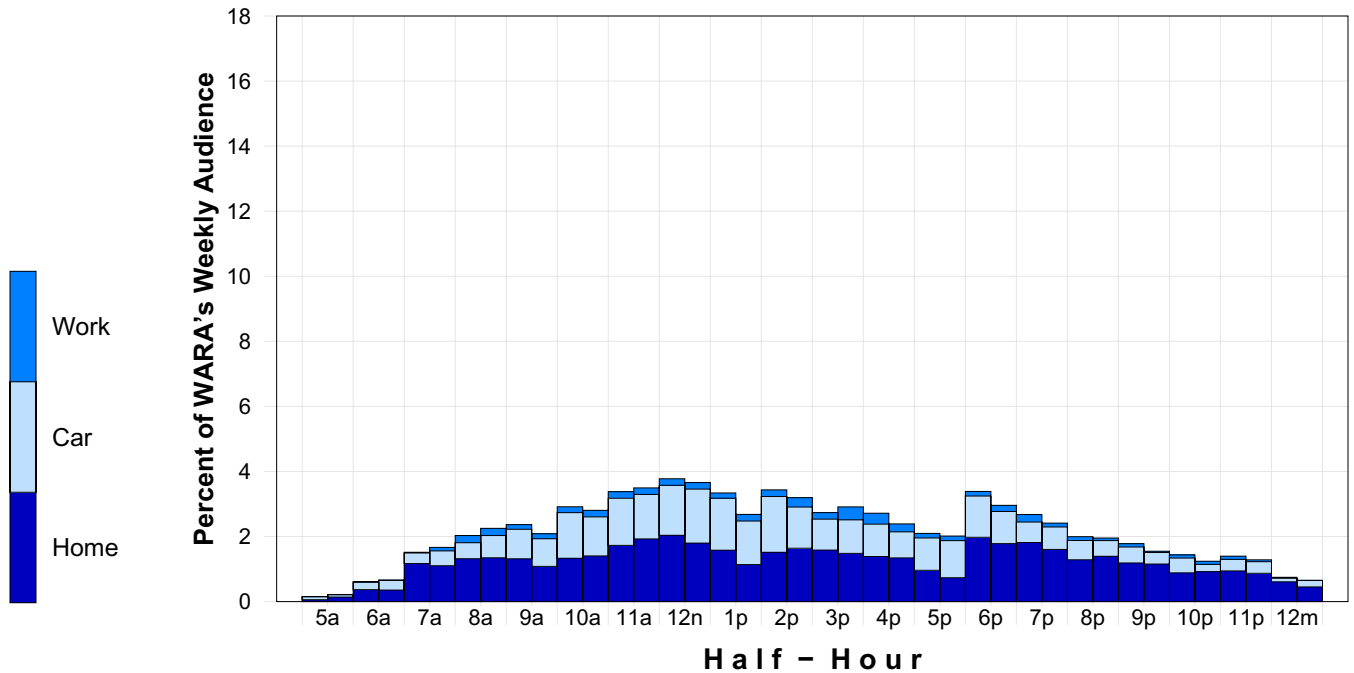
Saturday
Uptown USA Calendar 2000



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Listening to Competitors By WARA's Core Audience

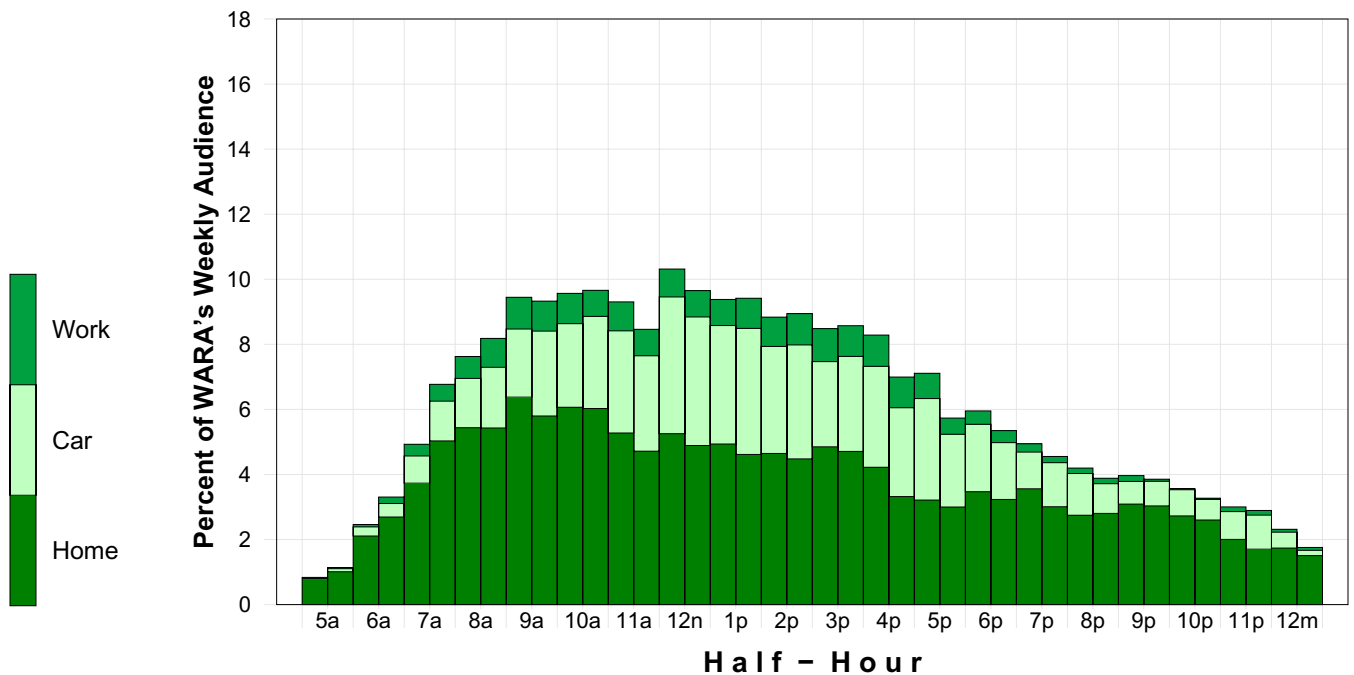
Saturday
Uptown USA Calendar 2000



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Listening to Competitors By WARA's Fringe Audience

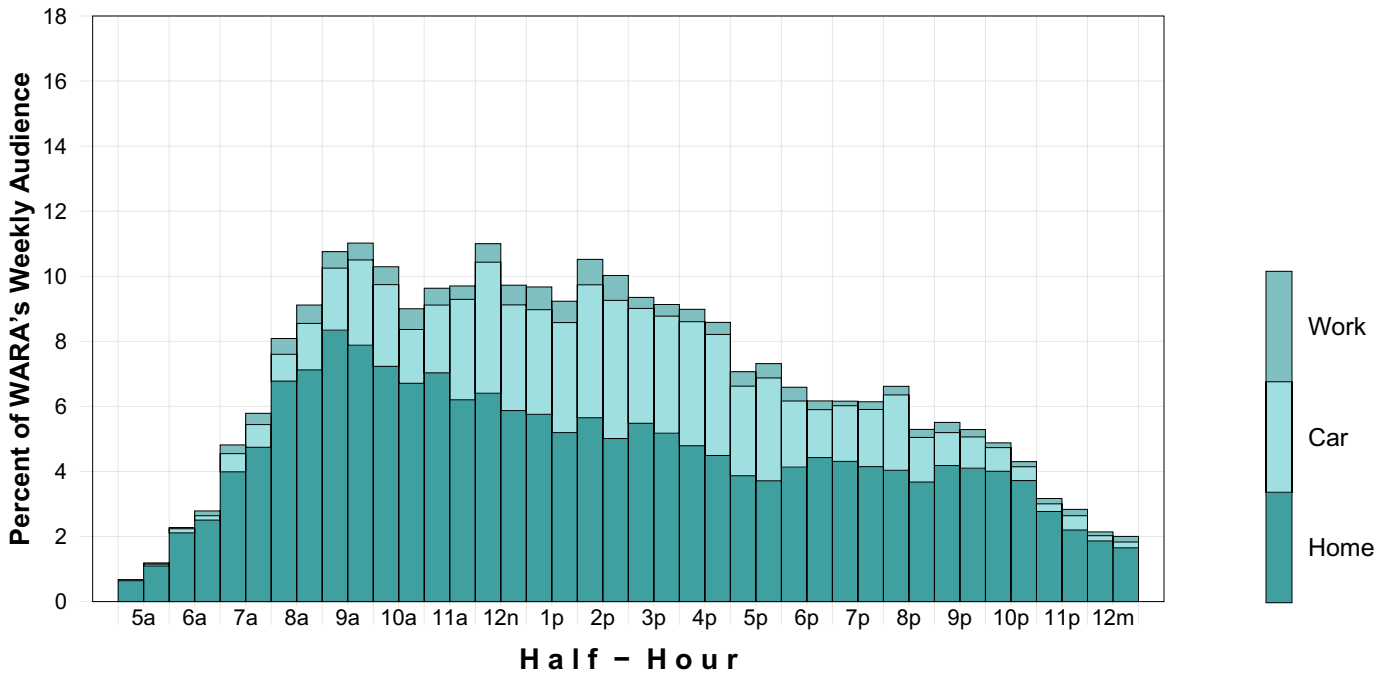
Saturday
Uptown USA Calendar 2000



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Listening to Competitors By WARA's Total Audience

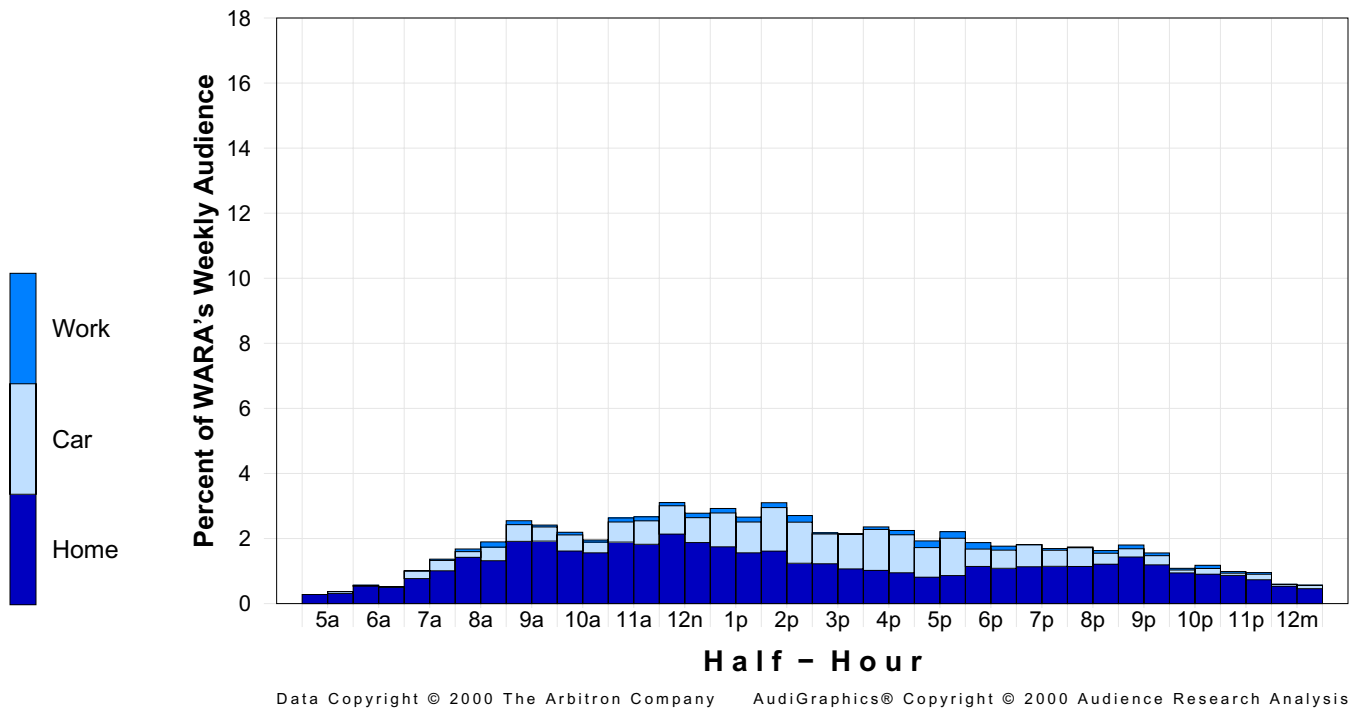
Sunday
Uptown USA Calendar 2000



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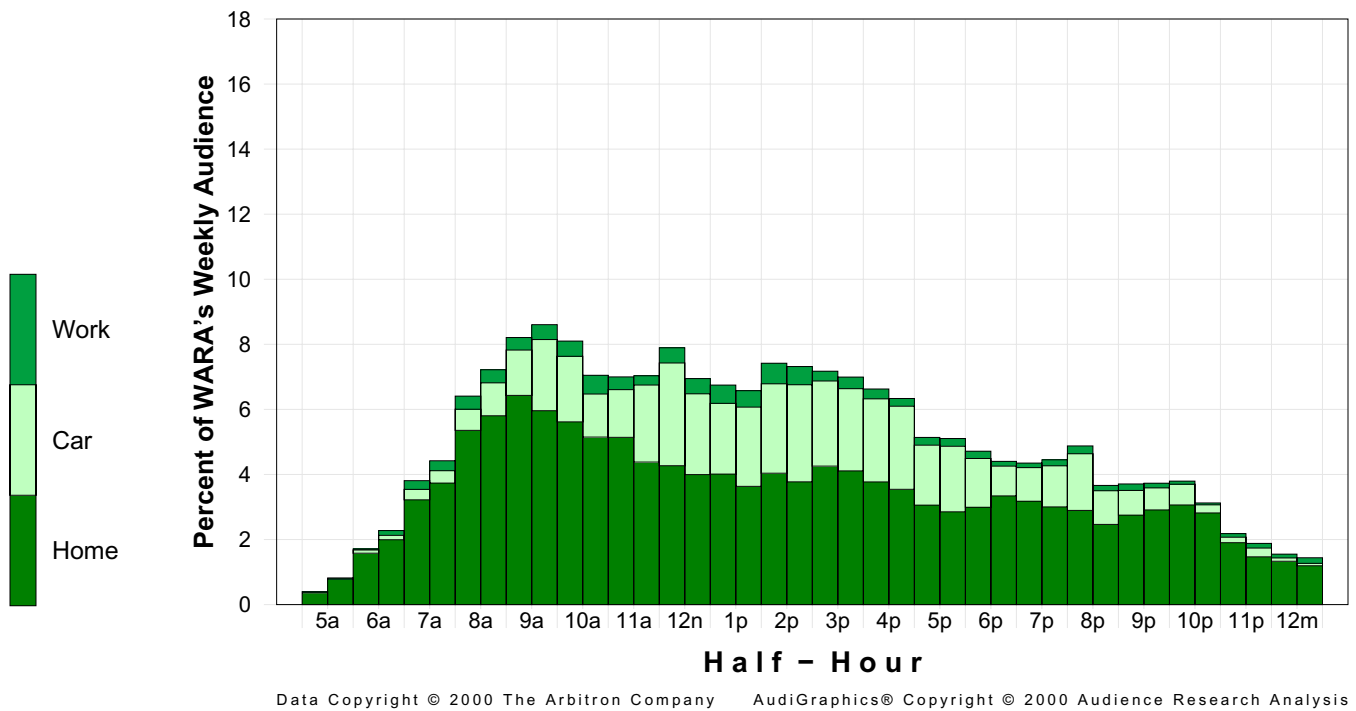
Listening to Competitors By WARA's Core Audience

Sunday
Uptown USA Calendar 2000



Listening to Competitors By WARA's Fringe Audience

Sunday
Uptown USA Calendar 2000



	Use of WARA
page 1	Listening to WARA
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page 113	Location of Listening to All Competitors by WARA’s Listeners

In previous sections AudiGraphics has shown what types of people choose WARA's programming at any time throughout the broadcast day. For many analyses this information is best examined in the context of the types of WARA listeners using radio at a given time.

The following sets of graphs show the weekday, Saturday, and Sunday appeal of all competitors – that is, the appeal of all radio stations except WARA to WARA's listeners. Each two-page spread tracks four characteristics through the day:

AGE. The black box marks the median age of WARA's audience. Half of the audience is within the age range bracketed by the shaded bar. One-quarter is older than the top of the bar, one-quarter is younger than the bottom.

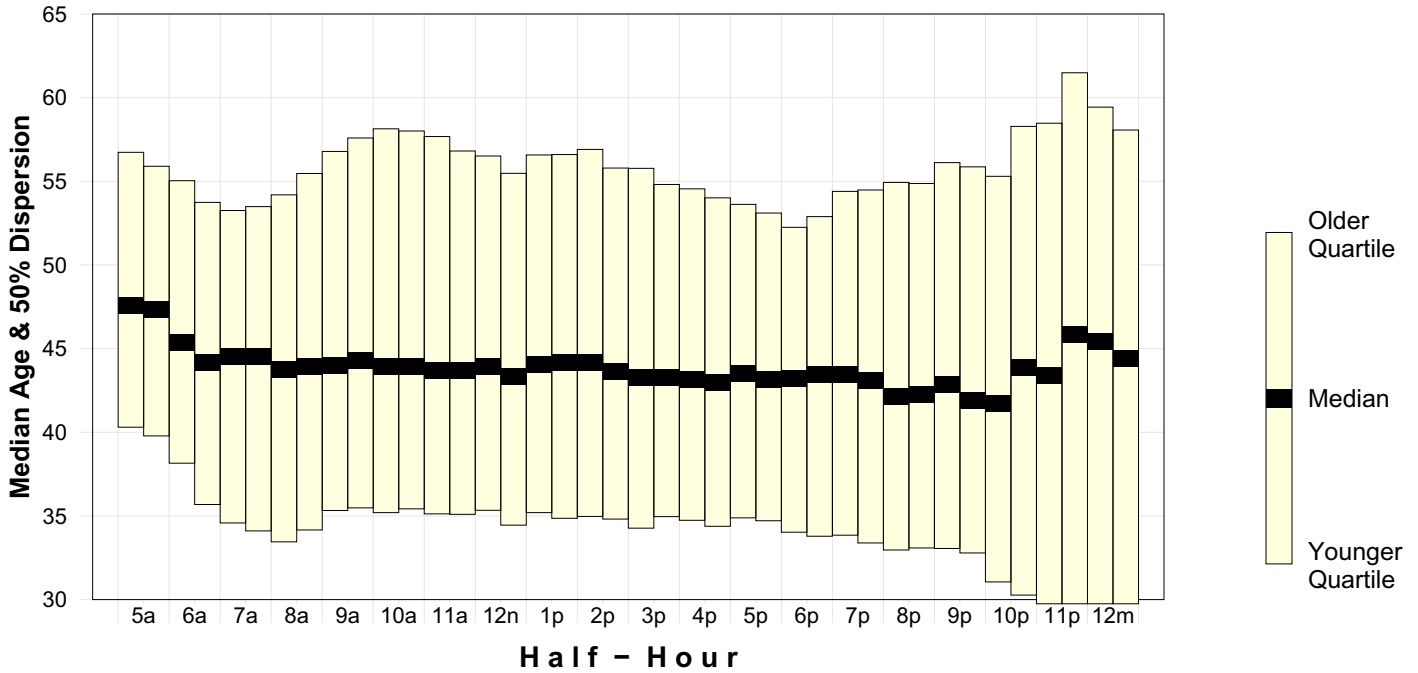
RACE. The line, scaled to the left axis, shows the percent of the audience for which race is ascertained that is Black and Hispanic. The shaded bars, read on the right axis, indicate listening by each group. Black, Hispanic, and Other bars are stacked above. Bars representing listening by persons for whom race is not ascertained travel down.

SEX. The line, scaled to the left axis, shows the percent of the audience that is male. The shaded bars, read on the right axis, indicate listening by each sex: male bars travel up from the zero point, female bars travel down.

CORE/FRINGE. Dark bars show listening by WARA's core audience; light bars show its fringe. Scaled to the right axis, these bars sum to total use of the station. The line, scaled on the left, shows the percent of this audience in the core.

The Competition's Age Appeal To WARA's Audience

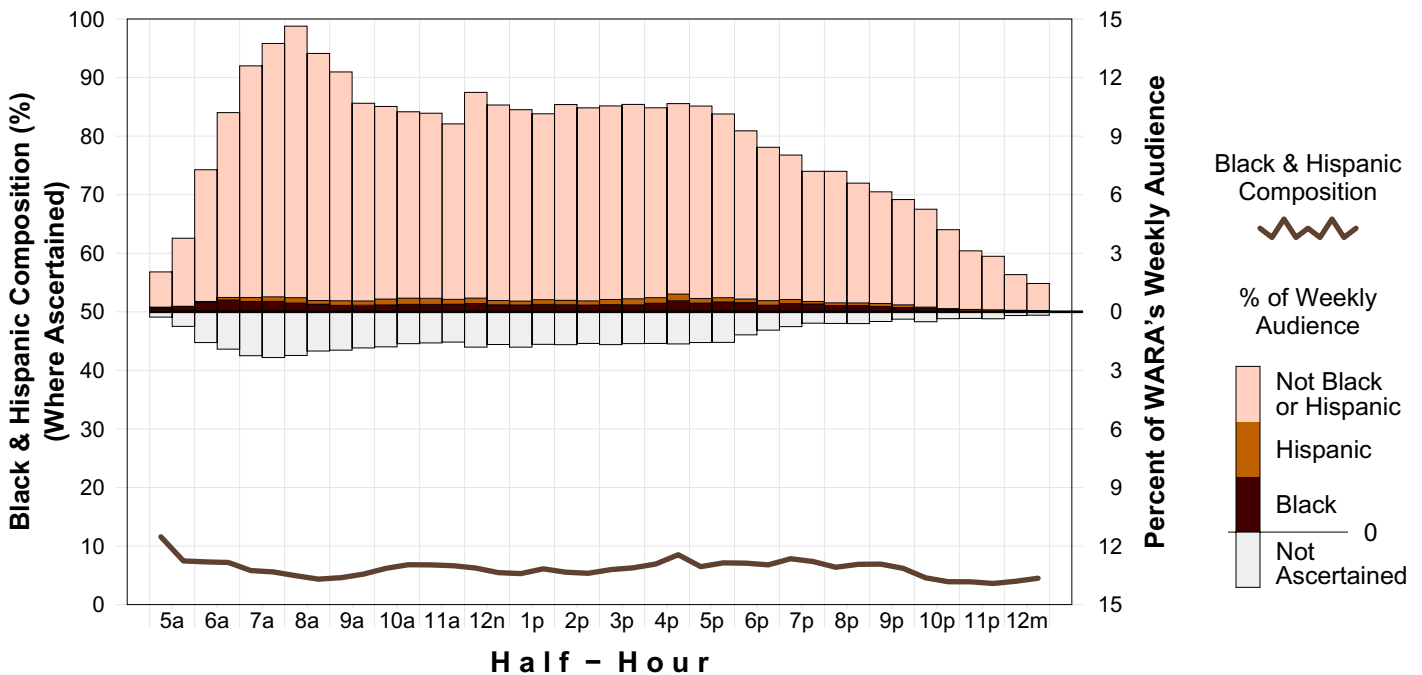
Monday-Friday
Uptown USA Calendar 2000



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The Competition's Appeal To WARA's Black & Hispanic Audiences

Monday-Friday
Uptown USA Calendar 2000

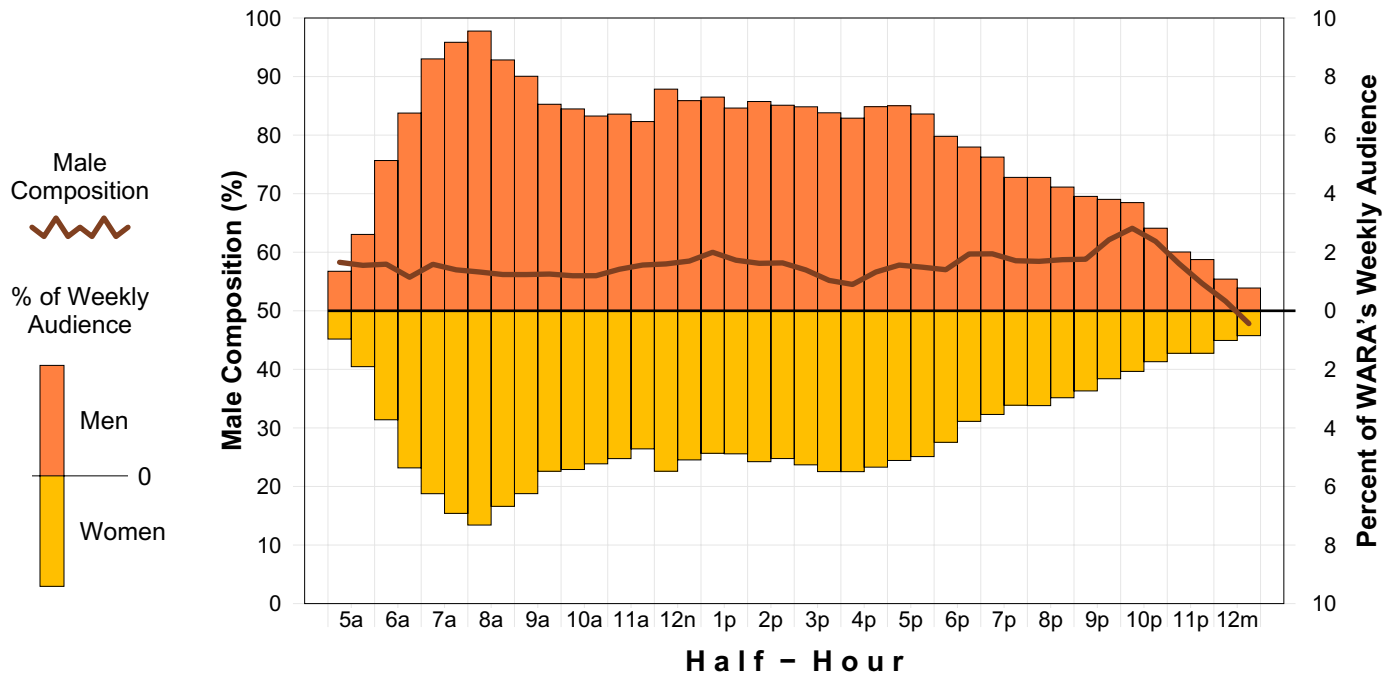


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The Competition's Appeal To WARA's Male & Female Audiences

Monday-Friday

Uptown USA Calendar 2000

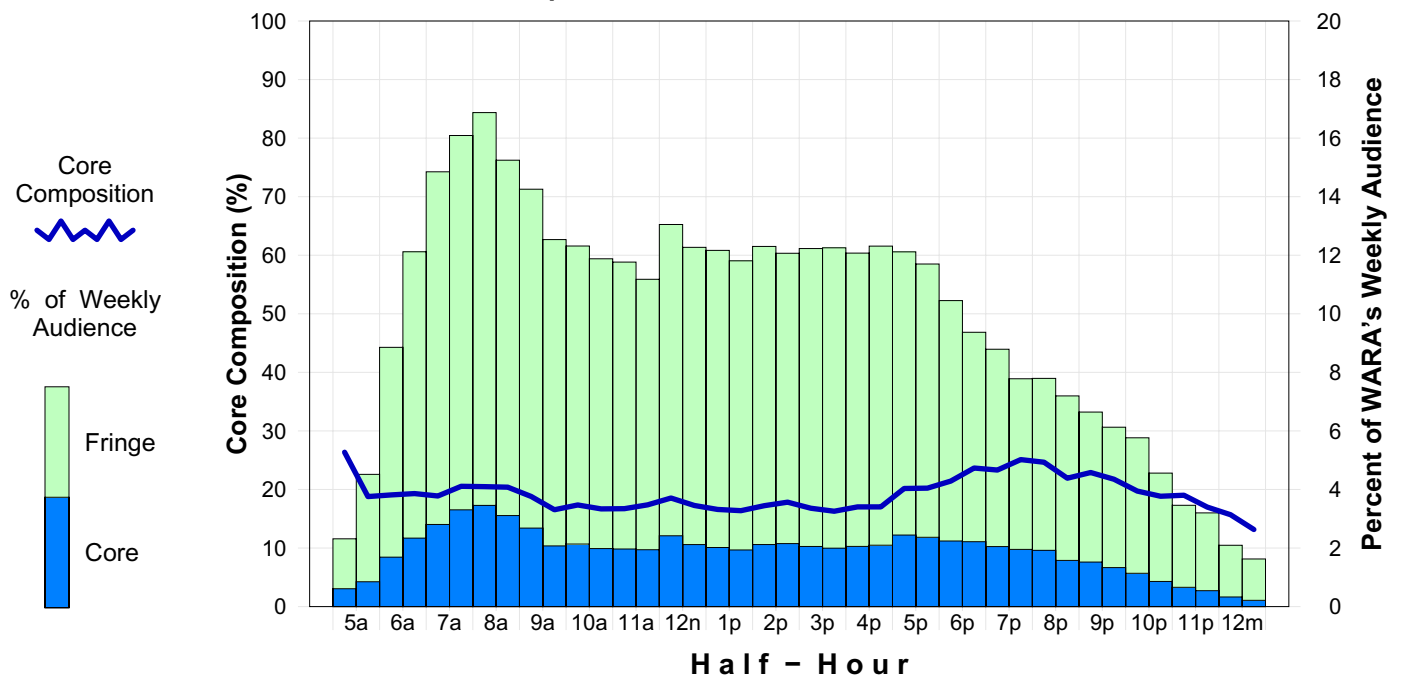


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The Competition's Appeal To WARA's Core & Fringe Audiences

Monday-Friday

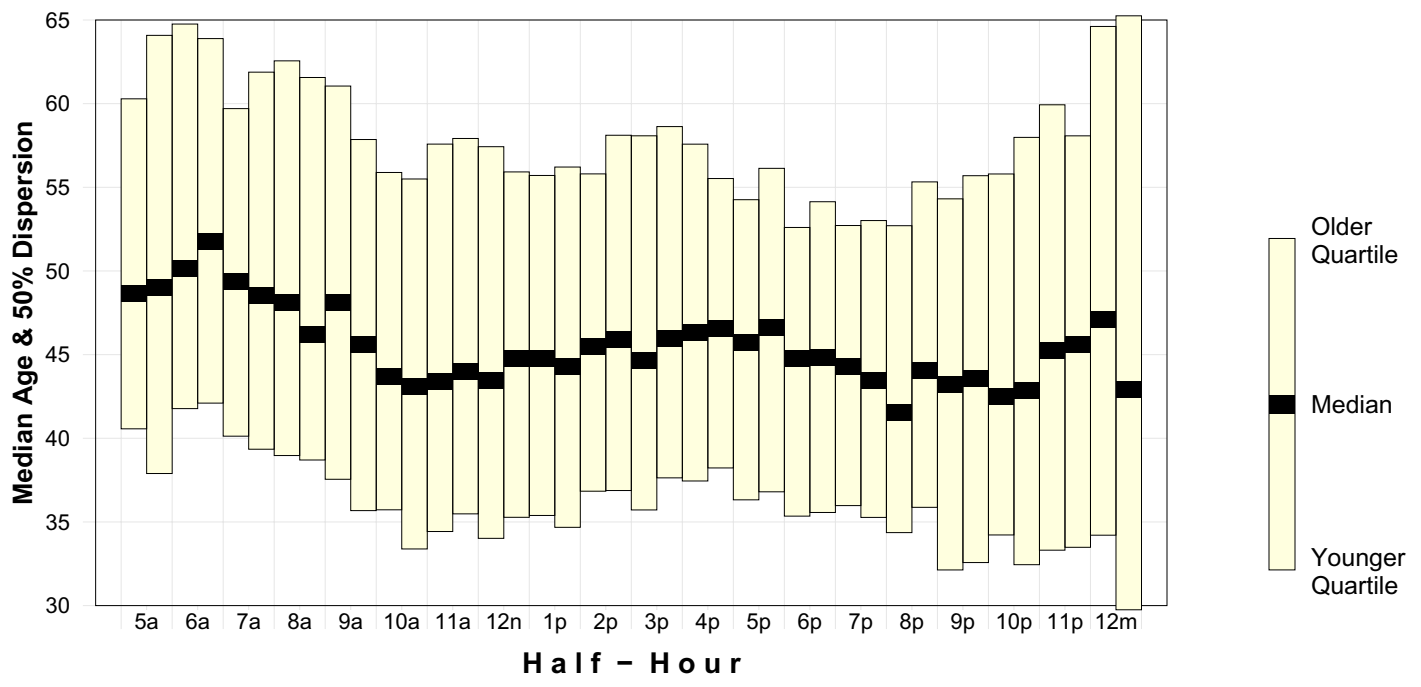
Uptown USA Calendar 2000



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The Competition's Age Appeal To WARA's Audience

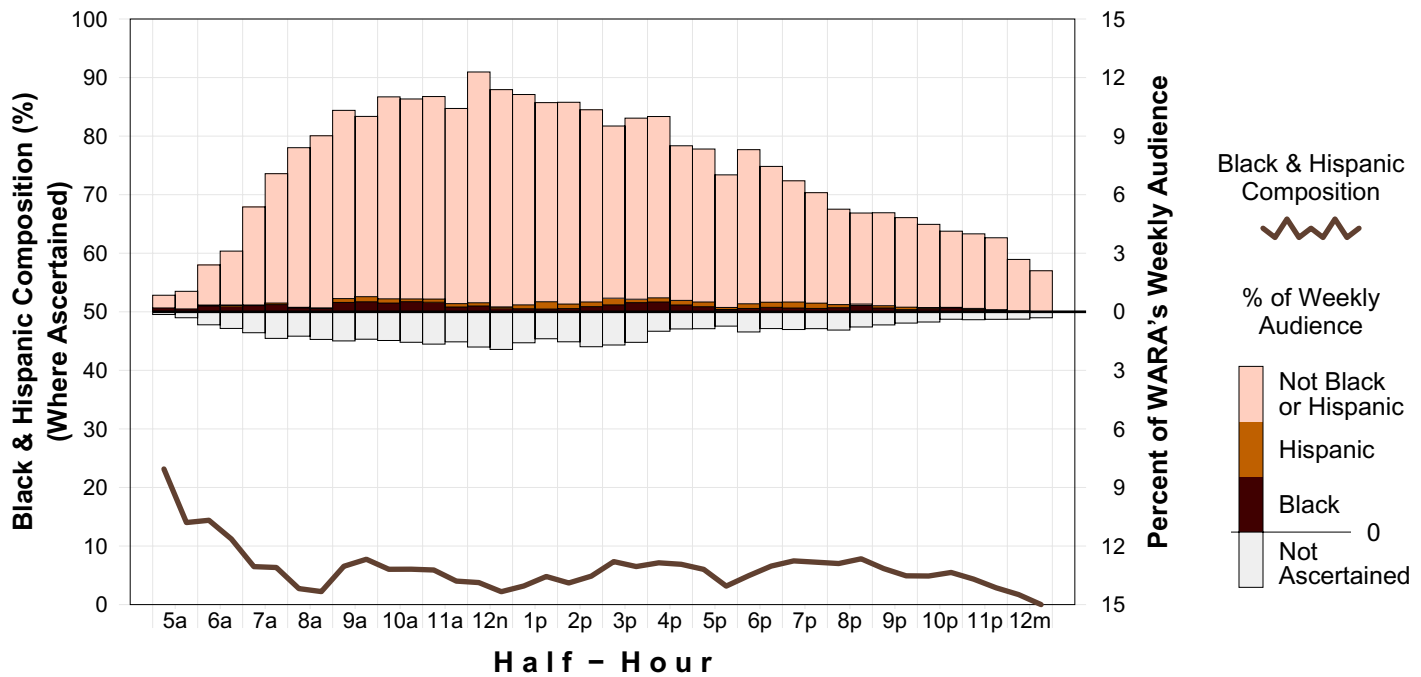
Saturday
Uptown USA Calendar 2000



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The Competition's Appeal To WARA's Black & Hispanic Audiences

Saturday
Uptown USA Calendar 2000

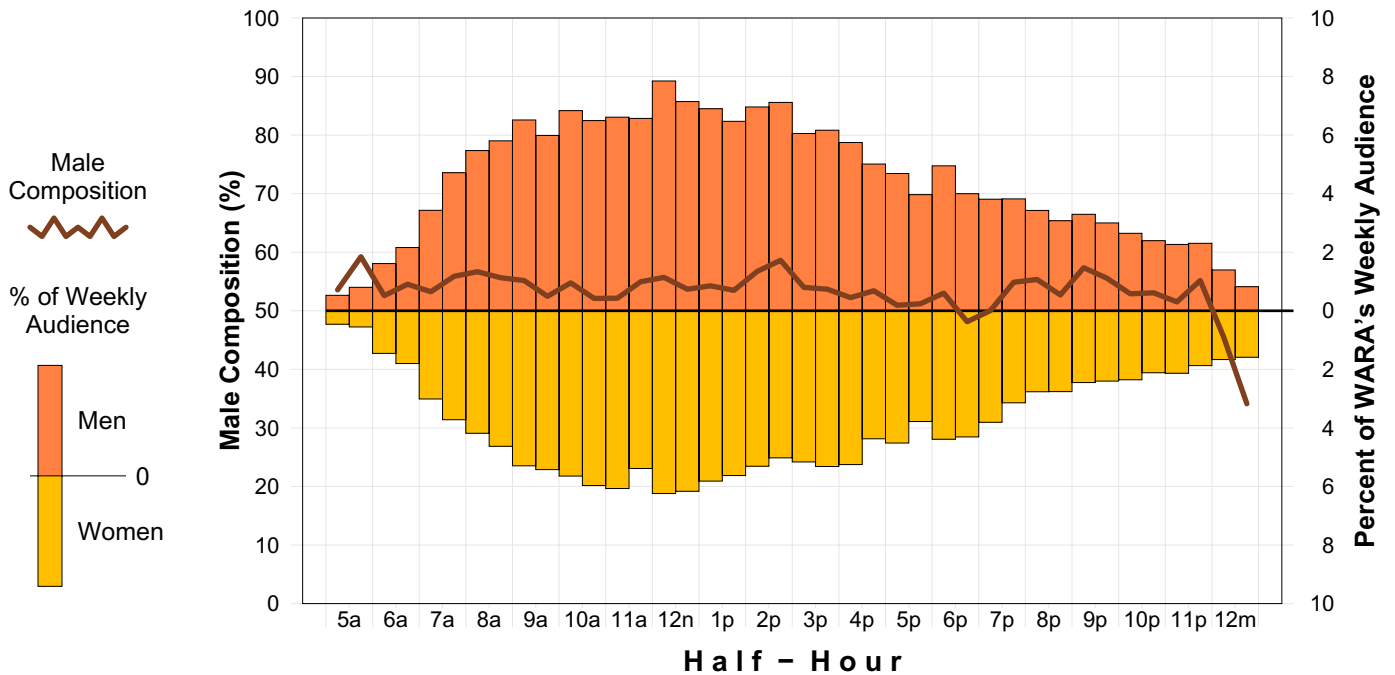


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The Competition's Appeal To WARA's Male & Female Audiences

Saturday

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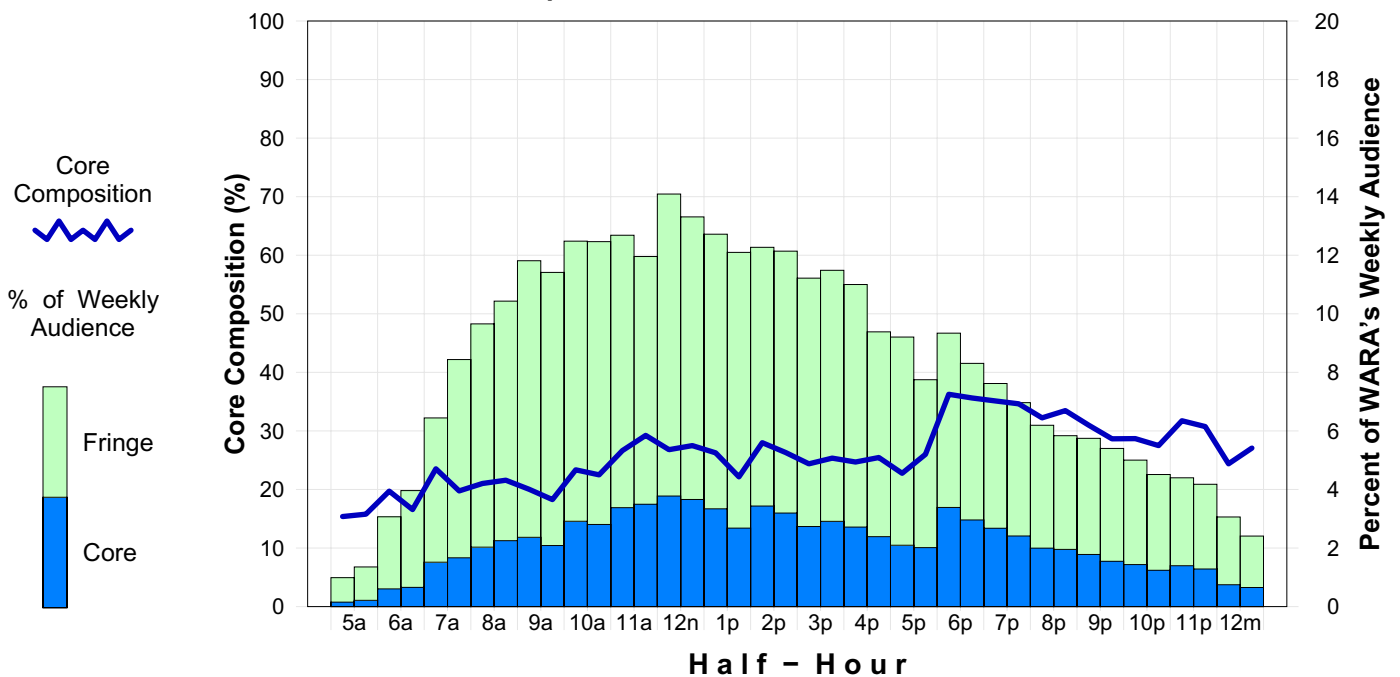


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The Competition's Appeal To WARA's Core & Fringe Audiences

Saturday

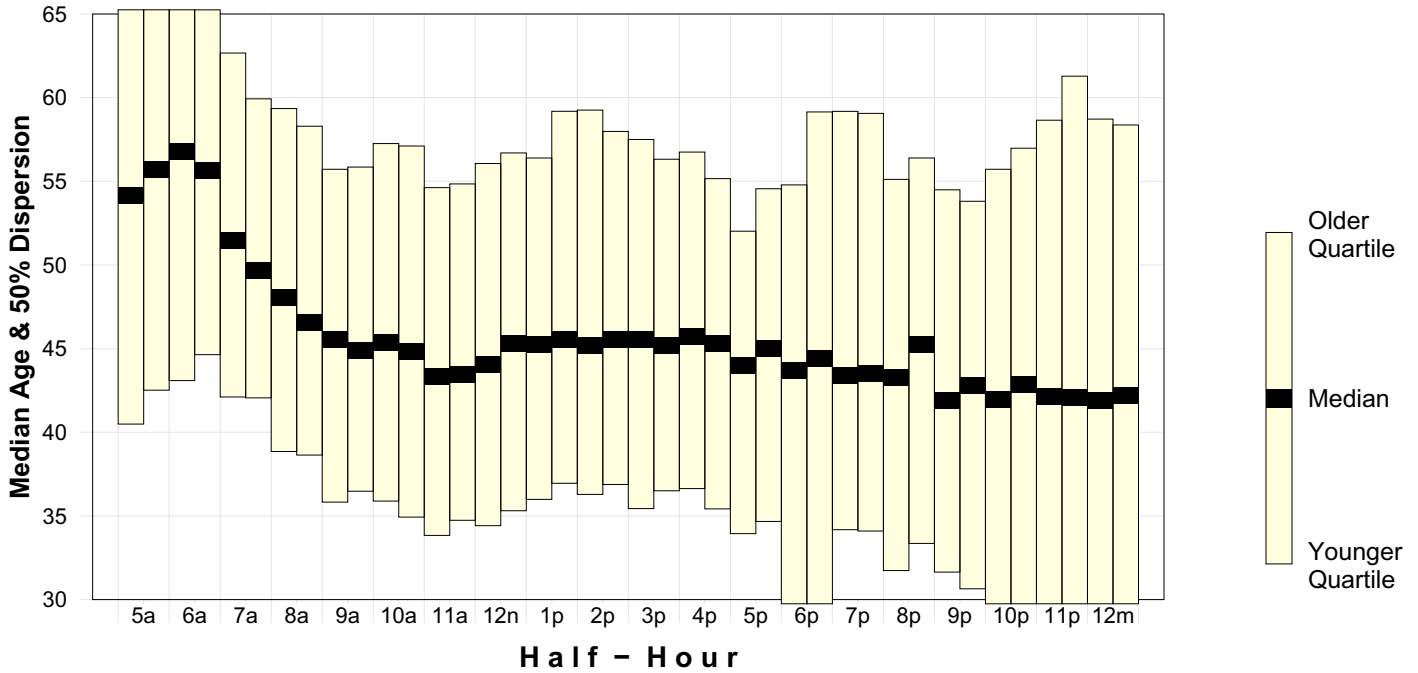
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The Competition's Age Appeal To WARA's Audience

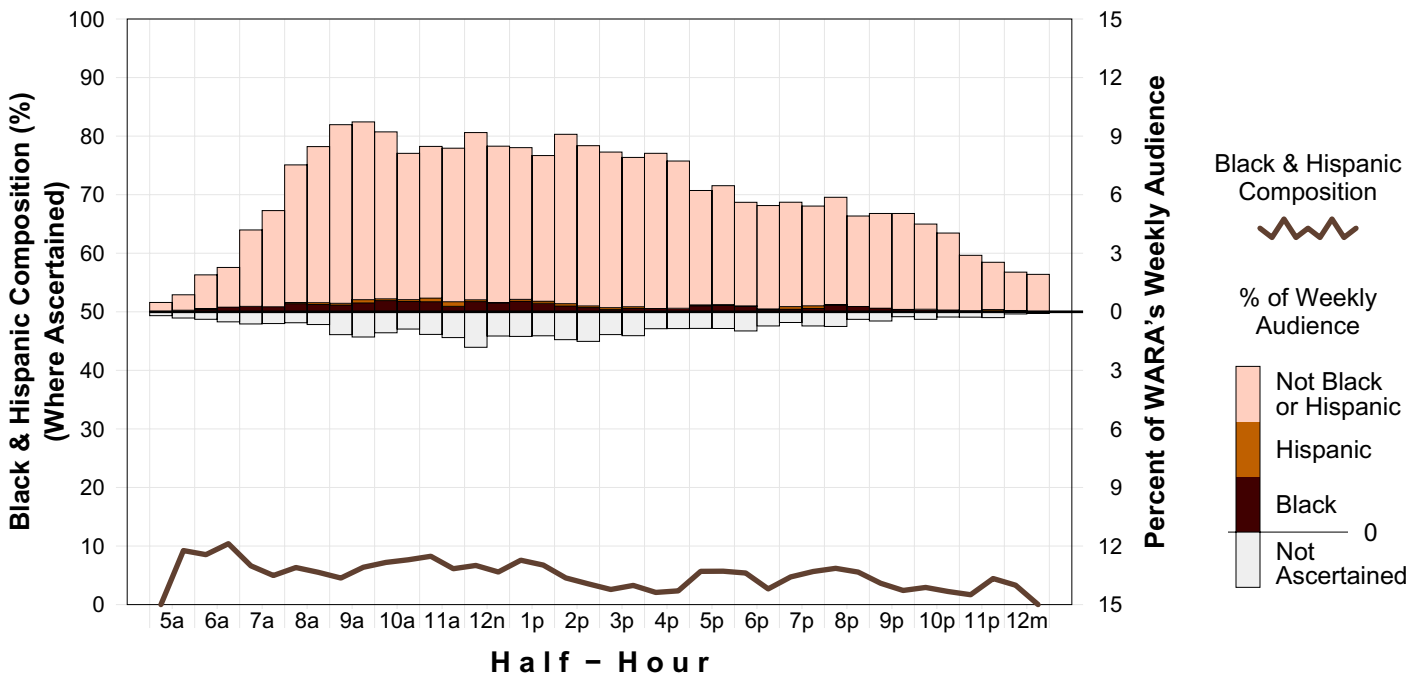
Sunday
Uptown USA Calendar 2000



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The Competition's Appeal To WARA's Black & Hispanic Audiences

Sunday
Uptown USA Calendar 2000

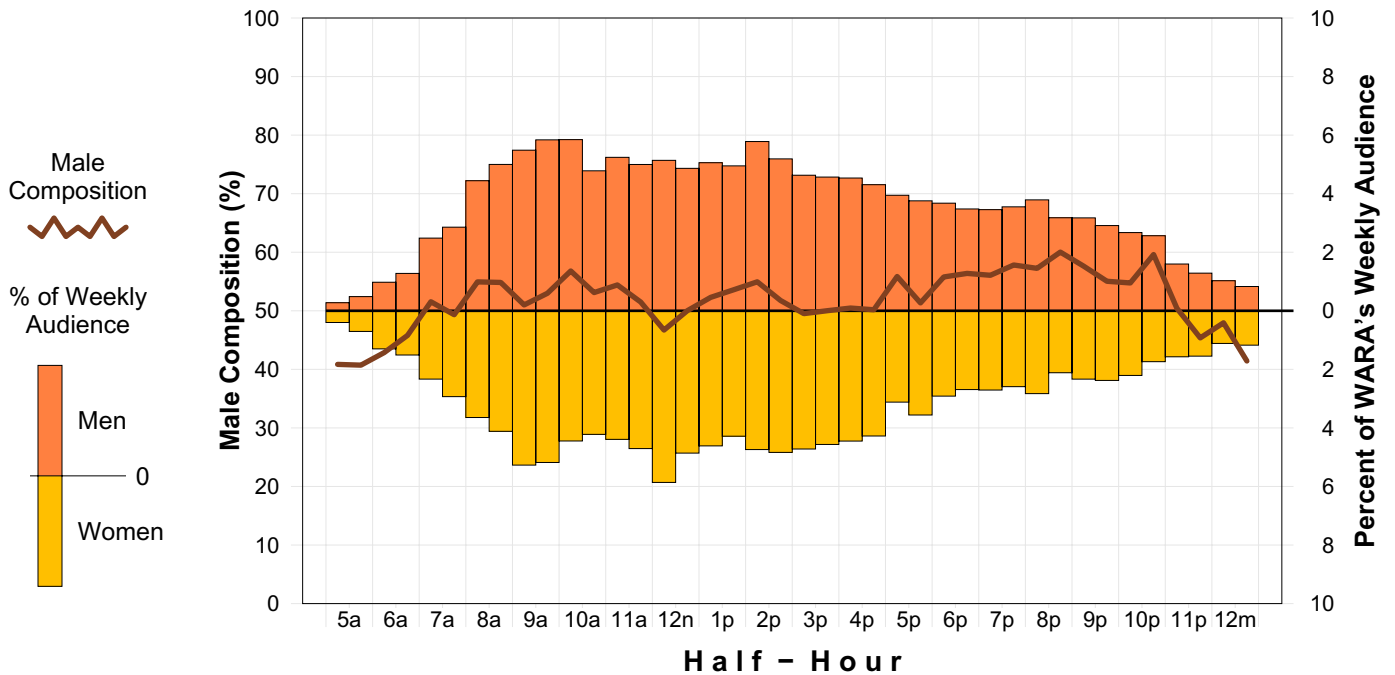


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The Competition's Appeal To WARA's Male & Female Audiences

Sunday

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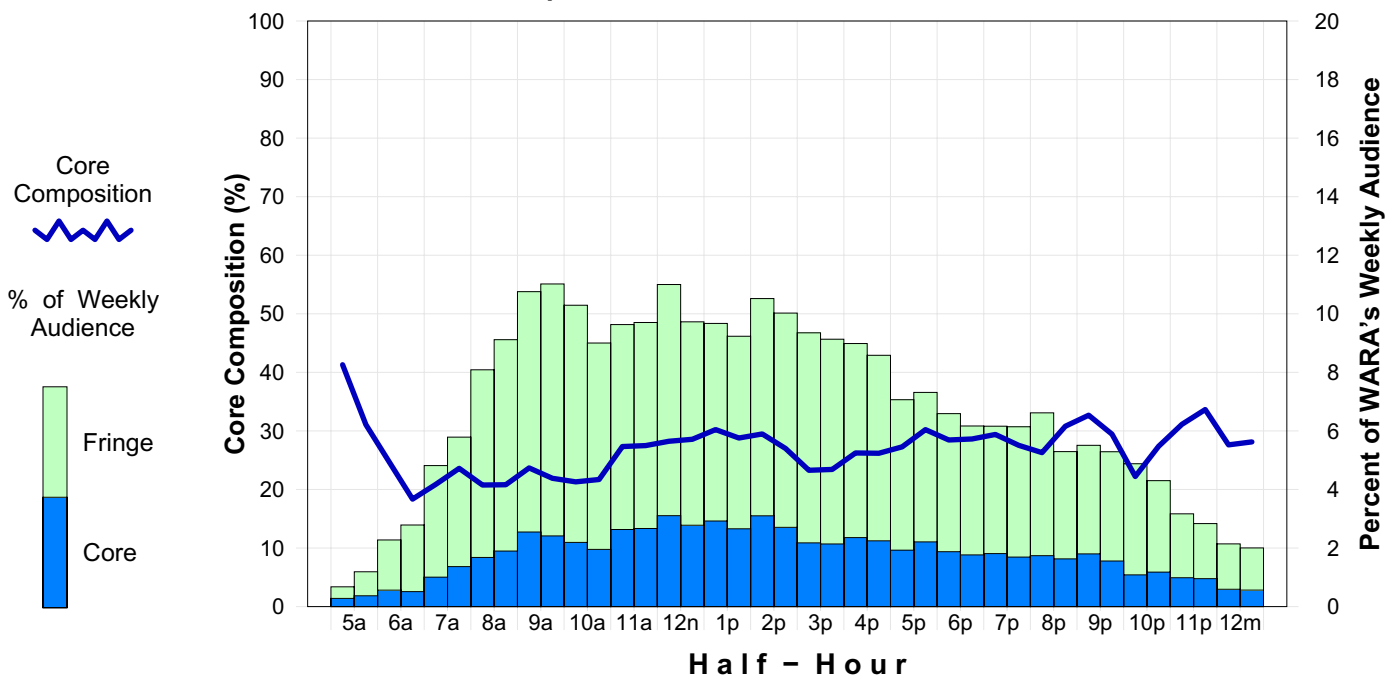


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The Competition's Appeal To WARA's Core & Fringe Audiences


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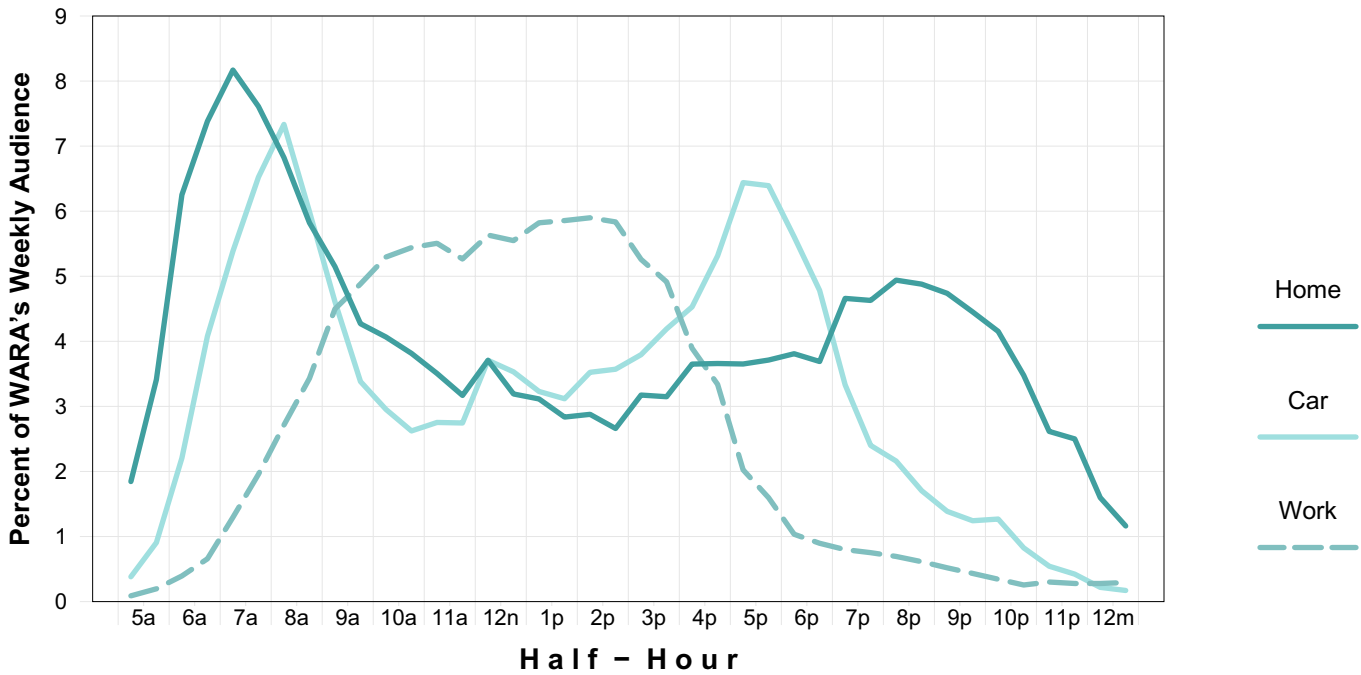


AudiGraphics completes its examination by showing where WARA's weekly audience listens to competitors – that is, all radio stations except WARA. Each two-page spread compares levels of at-home, in-car, and at-work listening to competitors by WARA's listeners.

In addition to these three locations, Arbitron measures "other away" listening; that is, listening that is outside of the home, but not in the car or at work. The amount of listening at this location is typically insignificant, and AudiGraphics subsumes "other away" listening into at-work listening.

Location of Listening to Competitors By WARA's Total Audience

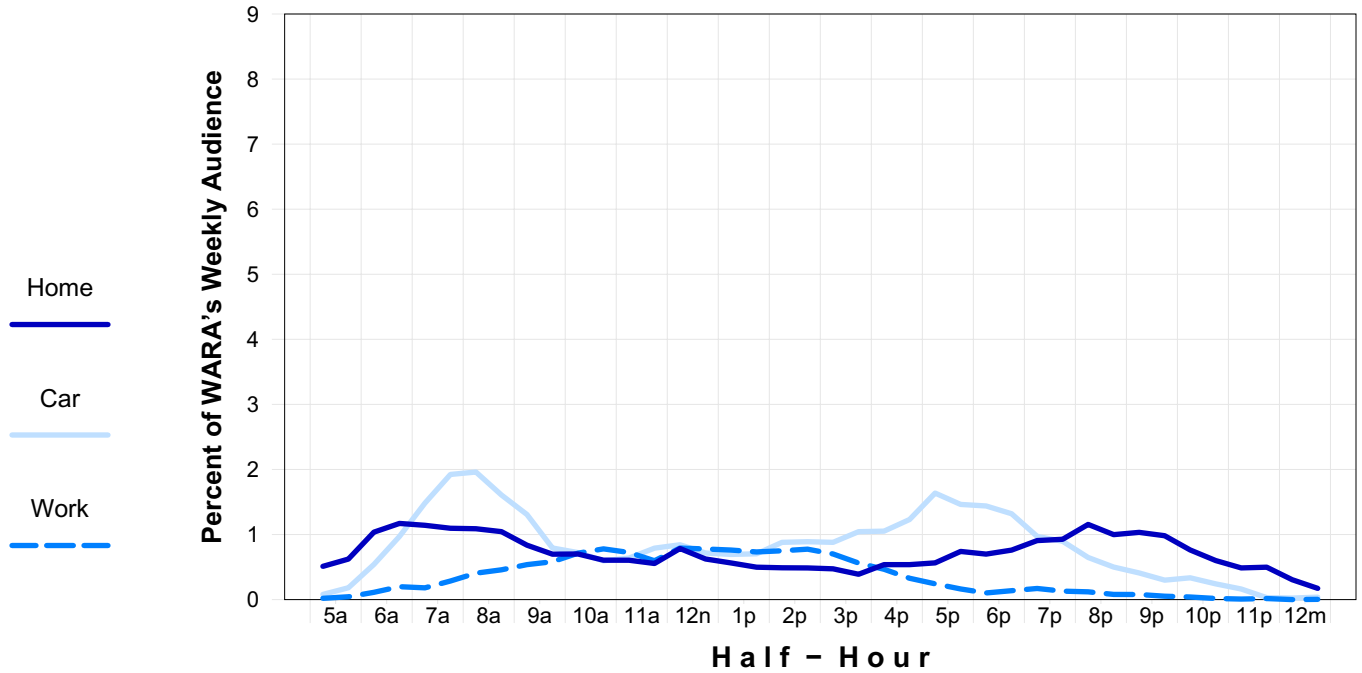
Monday-Friday
Uptown USA Calendar 2000



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Location of Listening to Competitors By WARA's Core Audience

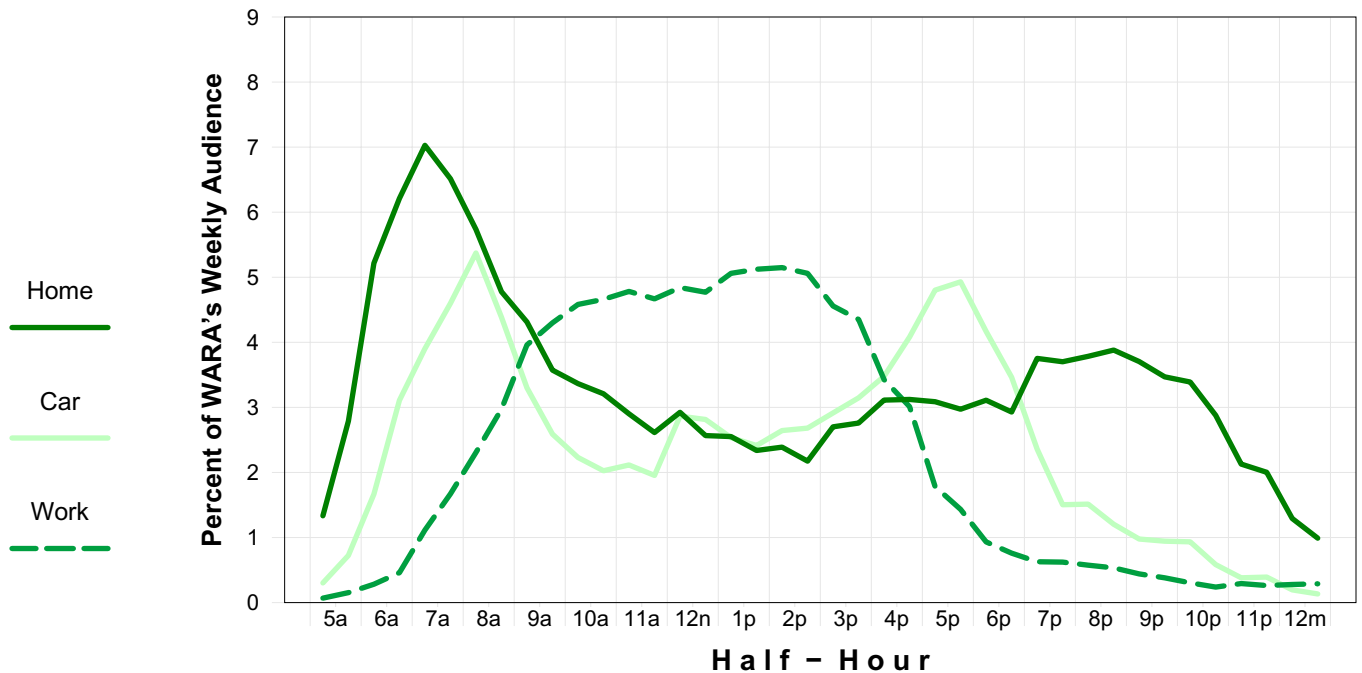
Monday-Friday
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Location of Listening to Competitors By WARA's Fringe Audience

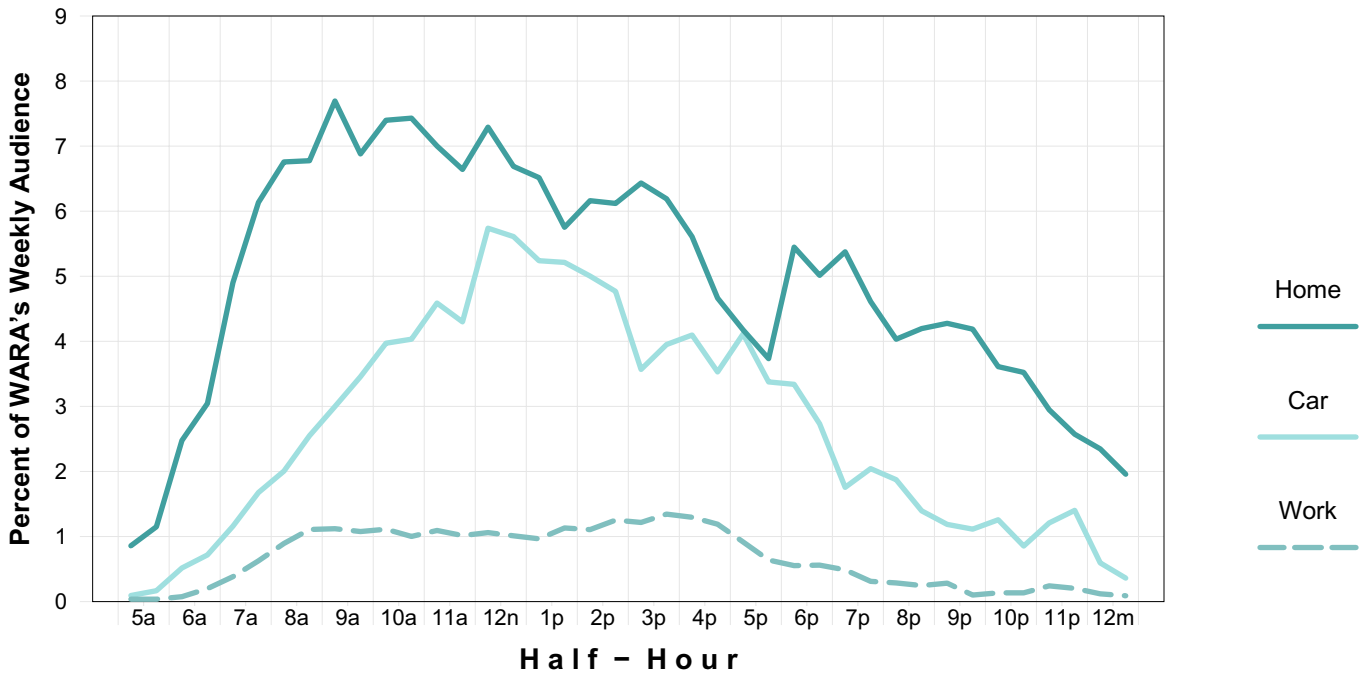
Monday-Friday
Uptown USA Calendar 2000



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Location of Listening to Competitors By WARA's Total Audience

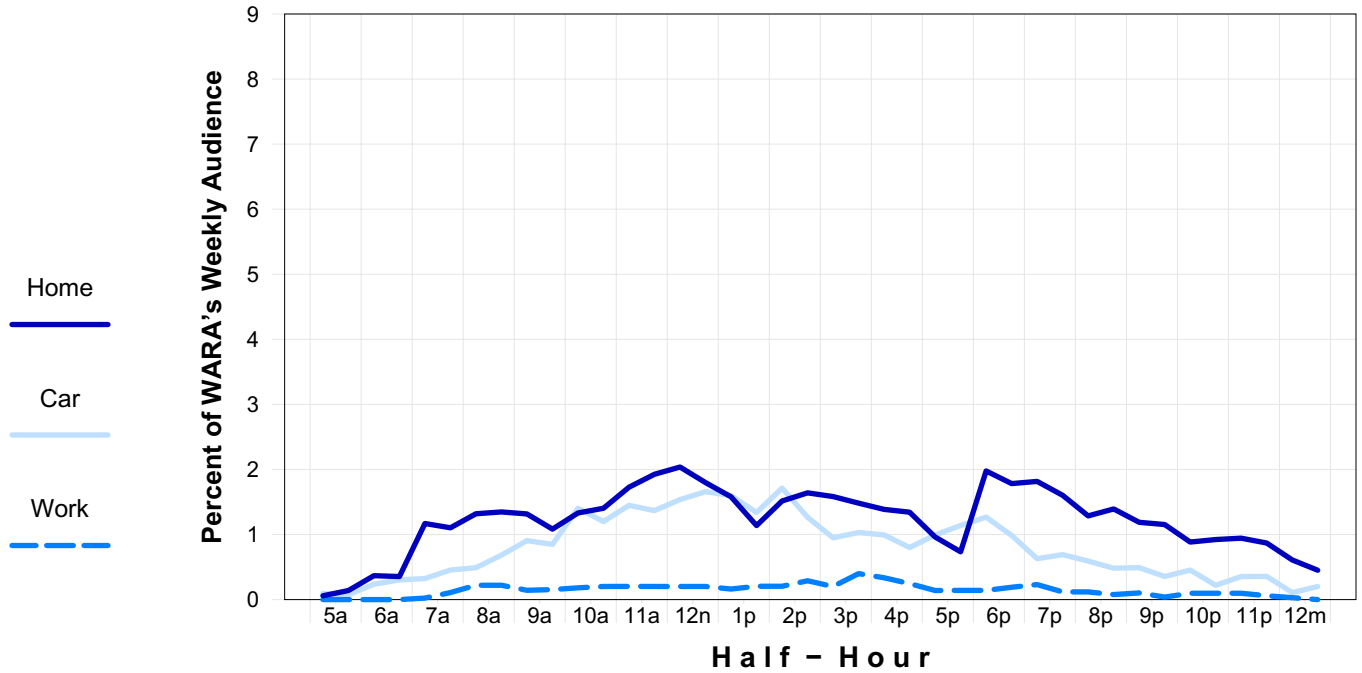
Saturday
Uptown USA Calendar 2000



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Location of Listening to Competitors By WARA's Core Audience

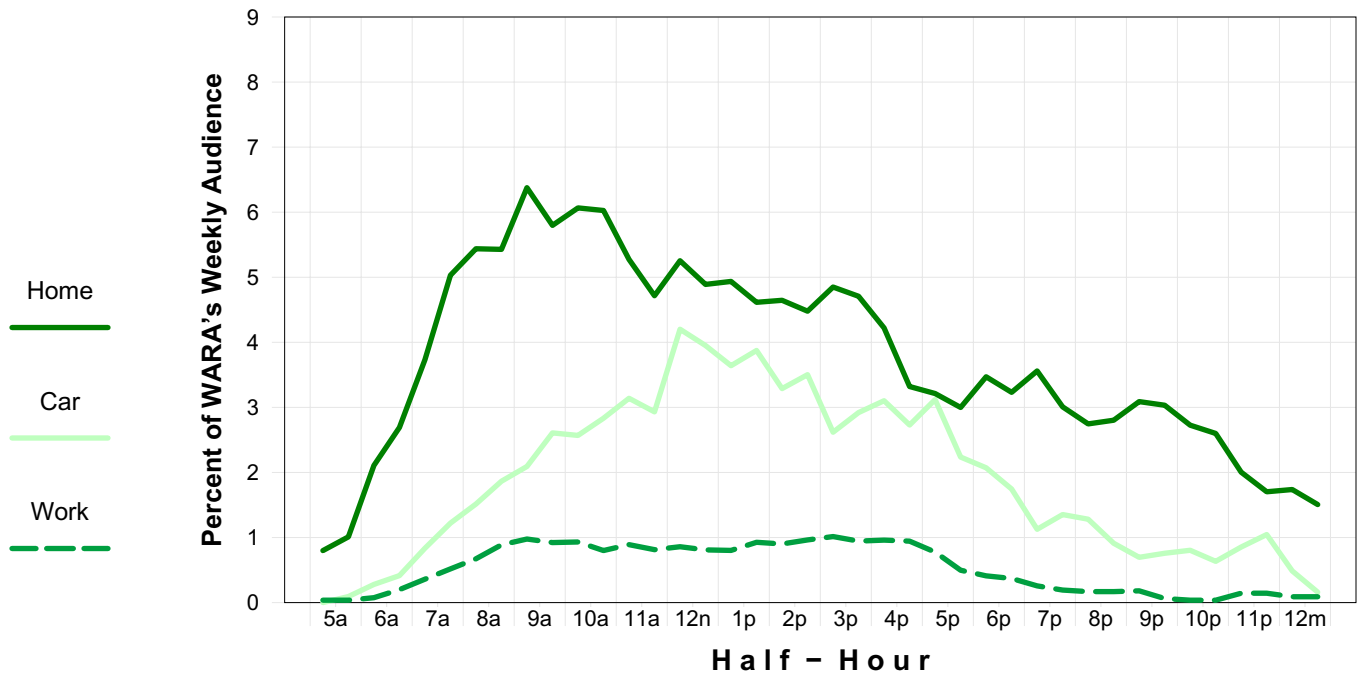
Saturday
Uptown USA Calendar 2000



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Location of Listening to Competitors By WARA's Fringe Audience

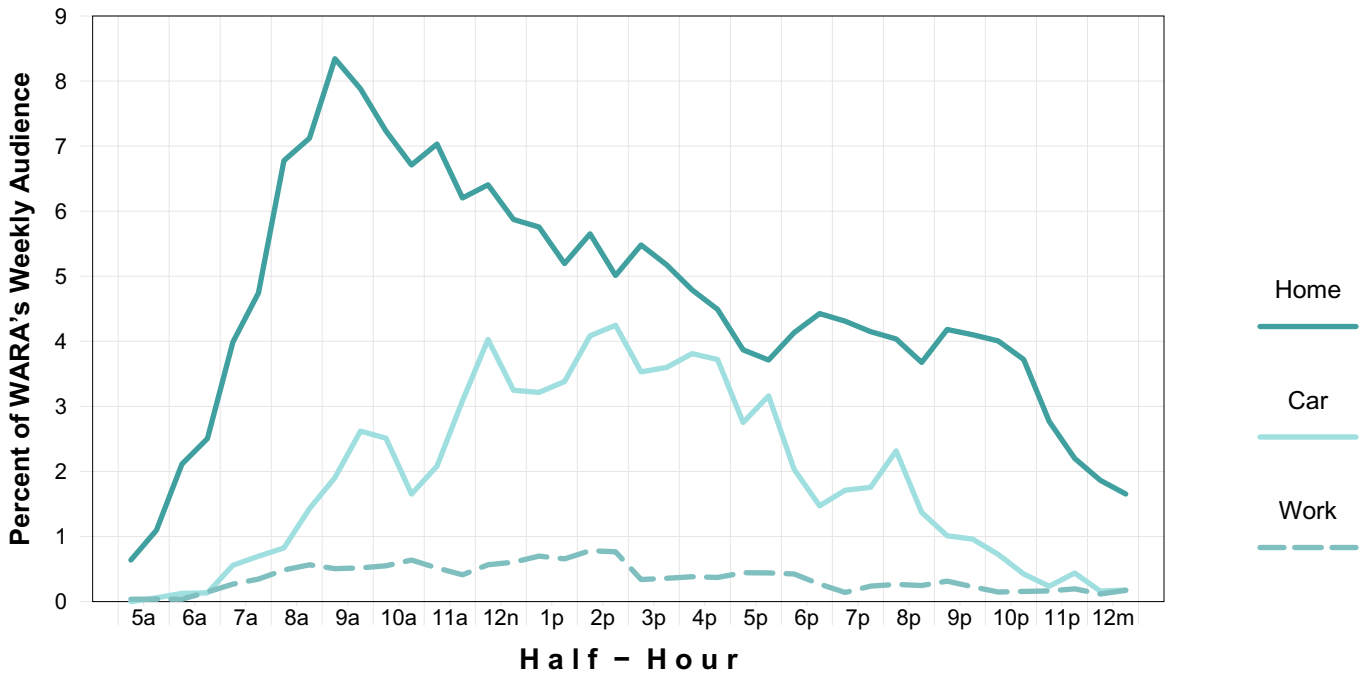
Saturday
Uptown USA Calendar 2000



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Location of Listening to Competitors By WARA's Total Audience

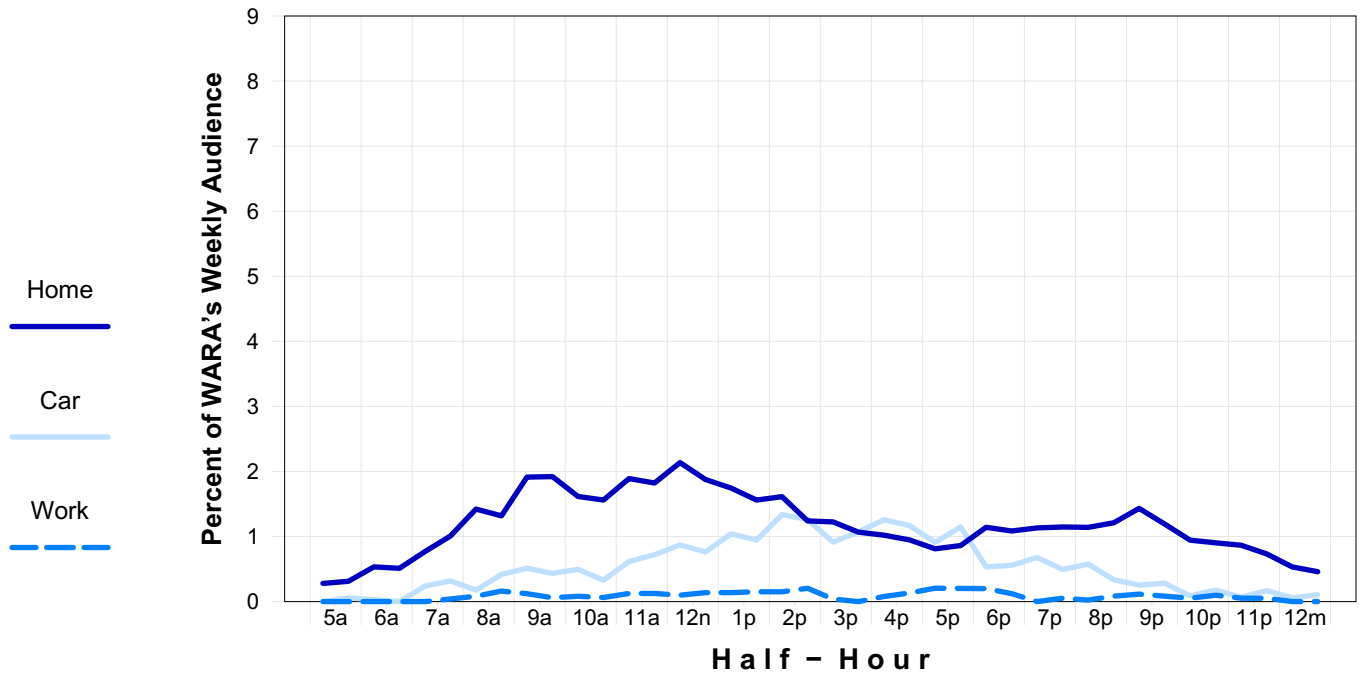
Sunday
Uptown USA Calendar 2000



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Location of Listening to Competitors By WARA's Core Audience

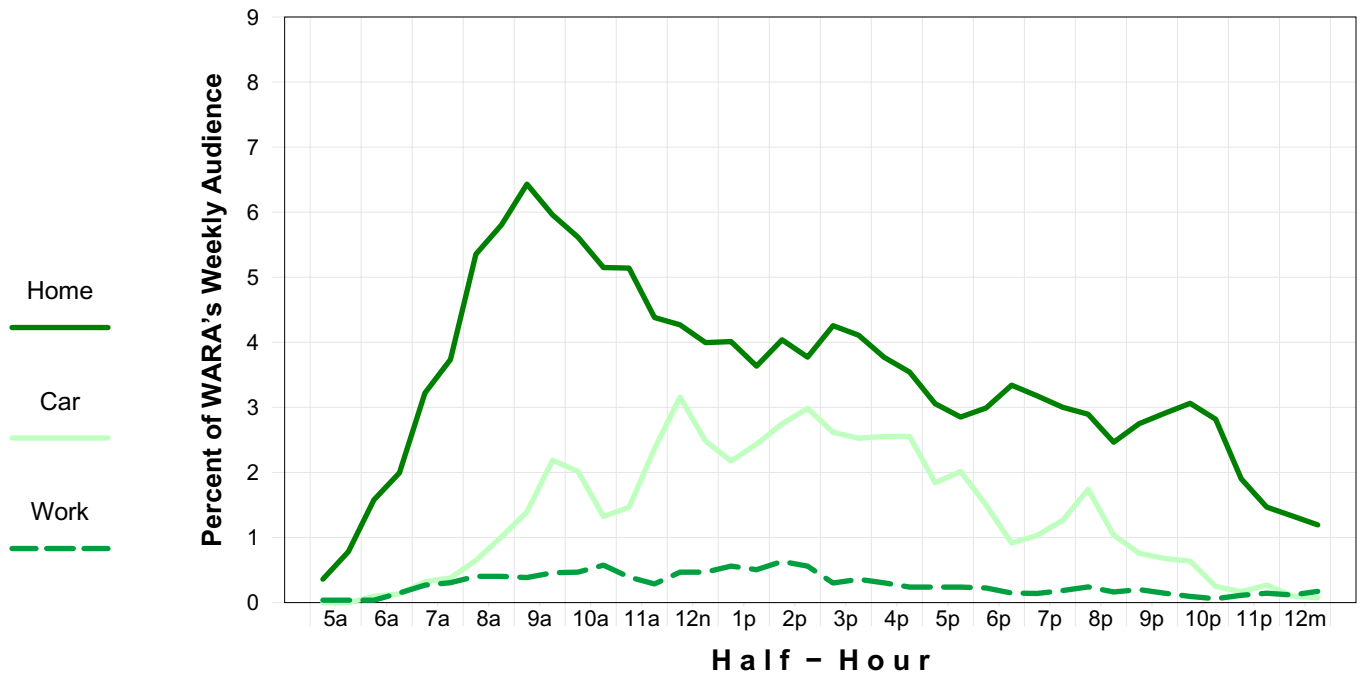
Sunday
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Location of Listening to Competitors By WARA's Fringe Audience

Sunday
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