



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation
deserves great art.

1100 Pennsylvania Avenue N.W.
Washington, D.C. 20506
202-682-5400

Office of Research & Analysis
Director, Sunil Iyengar
Program Analyst, Bonnie Nichols
Note #92
September 2006

AIRING QUESTIONS OF ACCESS: CLASSICAL MUSIC RADIO PROGRAMMING AND LISTENING TRENDS

SYNOPSIS

For several decades now, the distribution of classical music in the U.S. has been closely linked with public radio programming, whether through broadcasts of live concerts or studio recordings. A 2002 study found that most classical music listeners access the art primarily through radio, suggesting that the medium is critical to long-term audience development, particularly for live classical concerts.¹ Yet the rise of news/talk radio formats since the mid-1990s has challenged classical music's preeminence on public radio. This document offers a platform for extended research on the subject.

As a sector, classical music radio is dynamic and adaptive but in short supply of consistent, accurate data. The Federal Communications Commission and the U.S. Census Bureau do not enumerate radio listeners or stations by format. Industry data sources can be irregular or even incorrect. Further complicating any analysis of classical radio are distinctions between commercial and public radio and the "dual format" of classical music and news so common at public stations.

¹ References are noted in the main text after the synopsis.

Similar to a literature review, this research note tracks and synthesizes findings from earlier reports on classical radio. Those data sources have been supplemented by original interviews conducted with programming personnel at public and commercial radio stations. Finally, the research note offers four case examples of public radio stations that have successfully maintained audience and revenue levels for classical music programming.

I. Commercial Classical Radio: Fewer Stations, More Concentrated Markets

A seven-year decline in the number of commercial classical stations corresponds with proportionately fewer listeners over the same period.

- The count of stations was 28 in 2005, versus 40 in 1998—a 30% drop.
- On an average quarter-hour basis, the number of commercial classical radio listeners fell at a comparable rate—slipping 26% to 246,100.

Yet commercial classical stations tend to achieve greater market penetration than public classical radio.

- In 2005, half of all commercial classical stations were lodged in the top-25 radio markets.
- Seven of those markets (28%) currently have no public classical station whatsoever.
- 10 commercial classical stations in the top-25 markets drew a total of 220,000 listeners during any average quarter-hour in the fall of 2005.
- In contrast, the top 20 public classical and news/classical stations together drew 140,700 average quarter-hour listeners.

II. Public Classical Radio: An Ill-Defined Industry Loses Time To News/Talk

Current methods to identify and evaluate public classical radio stations and their listeners are inadequate.

- M Street Publications' "drive-time" definition excludes classical music stations if they air news programs during that period.
- Arbitron, Inc.'s self-identification method requires classical/news stations to pick a single format for reporting purposes.

- The National Public Radio Carriage Reporting Center’s public radio station count excludes non-NPR member stations.

Nevertheless, it is safe to conclude that news/talk has superseded classical music as the primary format for public radio.

- Classical programming hours grew by 25% between 1994 and 2005, but news/talk soared 115%.
- In 2005, public radio aired almost 224,000 hours of news/talk—more than double the amount in 1994—and about 168,000 hours of classical.
- Between 1990 and 2005, at least 6 of the country’s top 30 radio markets (20%) lost a classical station to news/talk.

III. Public Radio Program Duplication: Preempting Listener Choices

In many public radio markets, two stations are airing the same news program simultaneously, or at different times of the same day.

- One out of three of the top-30 radio markets (e.g. Los Angeles, Detroit, Seattle) duplicate *Morning Edition*, *All Things Considered*, and *Marketplace*.
- *Morning Edition* is the program most replicated and repeated. For example, KXJZ and KQEI in Sacramento both air the two-hour program, with brief news updates, from 3:00 to 9:00 a.m., generating six hours of duplication.

News/talk enjoys a stronghold in Washington, D.C.

- The market’s two public radio stations, WETA and WAMU, duplicate 6.5 hours of news/talk programming per day.
- In 2005, WETA eliminated most of its classical programming in favor of news/talk, leaving little classical music on public radio in the nation’s capital.
- Commercial classical station WGMS shifted to a weaker frequency, giving its sister news station, WTOP, the stronger place on the dial.

IV. Classical Radio Prognosis: Vulnerable, But Not Imperiled

Over the past several years, public classical radio has posted no dramatic gains or losses of listeners.

- Between 1999 and 2004, the number of news/classical radio listeners (for stations airing at least 25% of each format) grew by nearly 10%.
- Over the same period, audiences of “focused” classical radio declined by 5%. (Focused stations programmed at least 75% classical.)

Public news stations receive greater financial support from listeners than do classical stations. Even so, support has risen for classical and fallen for news.

- In 2004, the hourly financial support of listeners was \$1.54 for news—almost 20% higher than for classical stations.
- Between 1999 and 2004, hourly listener support grew 19% for classical stations and fell 20% for news stations.

Most large radio markets have access to classical music broadcasts.

- 81 of the top 100 radio markets had at least one classical or news/classical station.
- Most markets not served by a classical station can access alternatives. For example, Los Angeles’ KUSC can be heard in Riverside-San Bernardino, San Francisco’s KDFC in San Jose, and Tampa’s WUSF in Sarasota-Bradenton.
- Miami is the largest radio market with little or no access to classical radio.

Commercial classical stations, though located in more populated regions than public classical, have declined in number over the last decade. This trend suggests that classical radio listeners (especially those dwelling outside the densely populated markets where commercial classical stations operate) must rely increasingly on public radio for access to the art. Yet over a comparable timeframe, news/talk has supplanted classical as the primary format for public radio programming.

This change is manifest in the growing number of public radio programming hours devoted to news/talk, relative to classical music hours, as well as the phenomenon of classical stations in top radio markets switching to news/talk entirely. Another adverse result for classical radio listeners is duplication—two or more stations within a single market airing the same news program simultaneously.

In the face of the two competing formats, news/talk and classical radio listeners do share characteristics such as “time spent listening” and “loyalty” rates. While classical radio is no longer the primary format for public radio, it is one of the three most common (along

with news and news/classical). The relatively stable audience for public classical radio, combined with the presence of at least one classical or news/classical station in most large radio markets, testifies to the durability of classical music as a format – vulnerable, but not imperiled.

Additional research is needed to explore how news/talk and classical radio formats might co-exist amicably in various markets, with one medium perhaps abetting the other. An examination of “case study stations” in cities such as Columbus, Philadelphia, Las Vegas and Atlanta yields a variety of committed approaches to balance classical/news programming. They also uncover apparently successful methods to build and sustain an audience for classical music radio. Such techniques include broadcasting local classical music concerts on a regular basis and blending classical and jazz formats.

INTRODUCTION

In the late 1930s, American composer Aaron Copland felt assured of classical music’s relevance to popular culture. “Luckily, opportunities for hearing music are much greater than they ever were before,” he wrote. “With the increasing availability of good music on radio and phonograph, not to mention the movies, almost anybody has the chance to listen to music.”¹ Today, one of the media named by Copland is all but extinct, and another showcases classical music infrequently. The third medium, radio, continues to supply the art form, but largely through public stations. This note examines classical music’s currency on public and commercial airwaves.

Two obvious measures of classical music radio access are the number of classical stations nationwide and the size of their audiences. In both respects, an investigator of classical programming and listening patterns is disadvantaged. The Federal Communications Commission (FCC) and the U.S. Census Bureau do enumerate radio stations, but neither agency specifies program format or counts listeners.

Further confounding any tally, industry sources often differ in reporting methodologies and definitions of classical radio stations. Add to those discrepancies the distinction between commercial and non-commercial radio—and the prevalence of a “dual format” for classical music and news—and an in-depth analysis becomes difficult indeed.

Instead of providing a comprehensive overview, this note has a more modest aim: to spotlight trends that surfaced in a review of miscellaneous data and reports issued by broadcasters, research firms, trade associations, and specialty press. Those sources were supplemented by numerous interviews with radio station executives, industry observers, and other experts. The document ends with the example of four stations that have developed what may be reproducible strategies to preserve classical music programming.

COMMERCIAL CLASSICAL STATIONS

Industry data report 28 commercial classical stations in 2005—down from 49 in 1989 and 40 in 1998.² Those stations reach a sizeable audience, due in part to their concentration in densely populated regions. For example, half of the 28 commercial classical stations are lodged in the 25 largest radio markets (*see attached table*). Excluding AM and “repeater” stations, the 10 commercial classical stations in those markets attracted a combined average of 222,000 listeners during any quarter-hour in the fall of 2005.³ By comparison, the combined average for the top 20 FM public classical and classical/news stations was 140,700 listeners for the same time period.⁴

Of the top 25 radio markets, 7 have no public classical station, only a commercial one. Among these are two of the largest U.S. commercial stations, in terms of audience size: KDFC in San Francisco (4th largest radio market), and WGMS in Washington, D.C. (8th largest). Bonneville International Corp. holds the licenses of both stations.

Influence of The 1996 Telecommunications Act

After 1996, the drop in the commercial classical station count can be attributed at least in part to the Telecommunications Act, which President Clinton signed into law that year. The legislation eliminated national caps on the total number of commercial stations a single entity could own. The law also eased restrictions on the number of commercial stations an entity could own in a given local market.

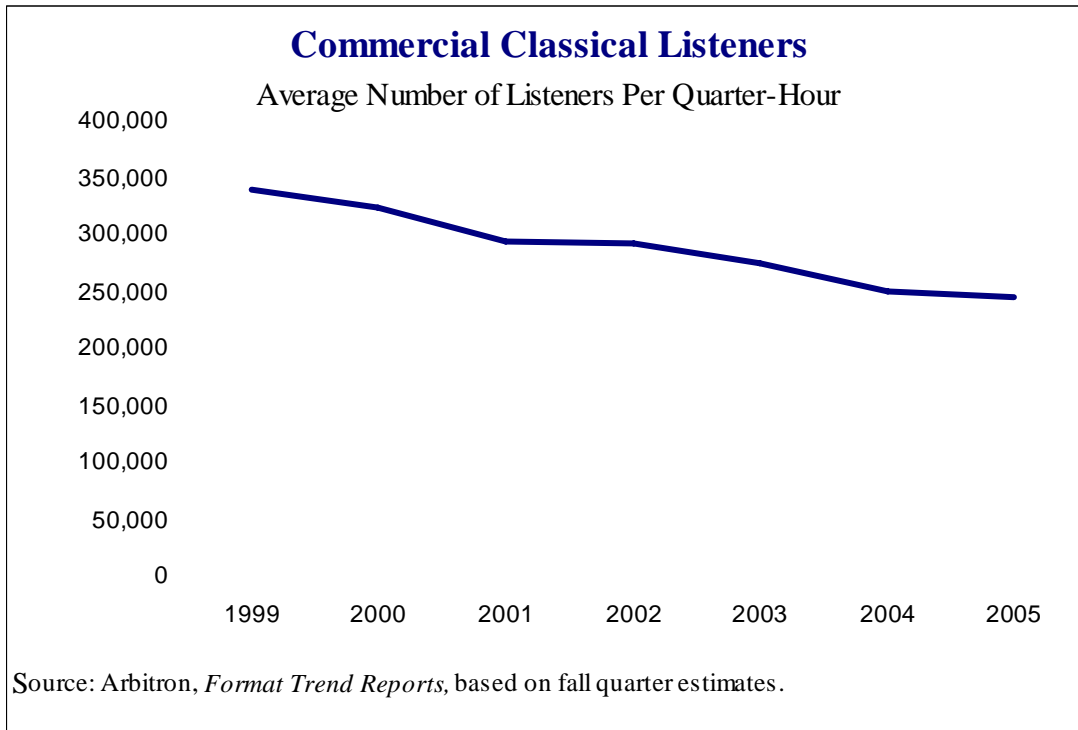
In a deregulated landscape, large media firms began to pursue commercial stations more aggressively as acquisition targets. For the purchasing entity, part of the draw was the improvement in operating efficiencies (e.g. one traffic manager for several stations) post-merger. The subsequent demand for commercial licenses, coupled with a relatively strong economy in the mid-to-late 1990s, resulted in high valuations for the stations acquired.

For example, within a year after the deregulation law took effect, Detroit’s classical WQRS, which had aired classical music since 1960, was sold and resold four times: to American Radio Systems (for \$18.5 mil.); to Secret Communications (\$27 mil.); to Evergreen Communications (as part of a multi-city/multi-station package); and to Greater Media (\$30 mil). Greater Media experimented with several formats, finally renaming the station WMGC; it airs adult contemporary hits.

WNIB in Chicago, purchased in 1956 for \$8,000 by a couple dedicated to running a classical station, was sold in 2001 for \$165 mil. to Bonneville International Corp., which switched the format to classic rock. Other commercial classical stations lost to post-1996 consolidation were Miami’s WTMI and San Diego’s KFSD.⁵

Impact on Commercial Classical Audience

The 30% decline in the commercial classical station count between 1998 and 2005 corresponded with a proportionate drop in audience. In 2005, commercial classical radio drew 246,100 average quarter-hour listeners, down from 333,700 in 1998—a decrease of 26%.



PUBLIC CLASSICAL STATIONS

Reconciling Counts from Industry Sources

Reliable estimates of public classical stations and listeners prove more difficult to obtain than for the commercial sector.⁶ Arbitron, Inc., a radio audience research company, reported 232 public classical radio stations in the spring of 2005. The list excluded at least 13 public stations, however, making the count inaccurate. Among stations omitted from the count were KWRX in Bend, Oregon, and KAGU in Spokane, Washington.

Moreover, the radio industry lacks a uniform classification system for counting stations by format. One practice is to identify a station by its drive-time programming—a metric used by the trade news publisher M Street, which supplied the commercial classical station count discussed earlier. Yet for public classical stations, a drive-time definition is problematic. Many public stations that air news programs during drive-time hours are primarily classical in format. M Street's drive-time definition would not count those stations as classical.

As another way to track format, Arbitron uses station self-identification. The method requires stations to identify themselves with a single format. Consequently, stations broadcasting both classical music and news are not counted as classical when they elect to emphasize news programming over music. For example, Houston's KUHF is reported as a news/talk/information station.

Like many public classical stations, KUHF airs news and talk programs such as *Morning Edition* and *All Things Considered*. But its primary programming is classical. On any 24-hour weekday, KUHF airs classical music for 17 hours, covering the most popular time slots for classical radio (10:00 a.m. to 3:00 p.m. and 7:00 pm to 12:00 a.m.). Further, KUHF is regarded as a flagship public classical station; its allocation of financial resources permit overnight music broadcasts. In contrast to the Houston station, WABE in Atlanta – another prominent dual-format station—identified itself as classical. WABE plays 15 hours of classical music on weekdays, 2 fewer than KUHF.

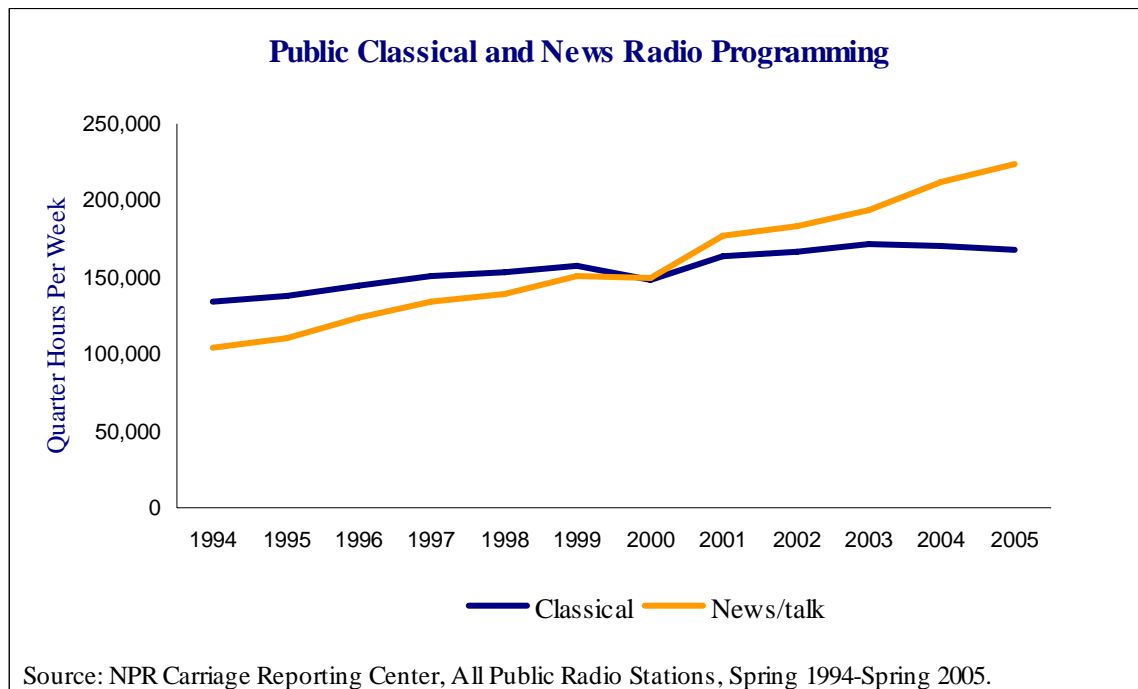
Station counts conducted by the National Public Radio (NPR) Carriage Reporting Center may compensate for the limitations of Arbitron's single-format reporting method. NPR classifies public stations by analyzing programming hours, and its methodology admits dual formats such as news/classical. Yet those counts exclude non-NPR member stations.

Alternatively, combining Arbitron and NPR tallies may capture each source's strengths. This exercise yields an estimated 354 public classical and news/classical stations as of Spring 2005. One complicating factor is that the count includes "repeater stations," or secondary stations that simulcast the programming of parent stations. This approach identifies, for example, KPSC in Palm Springs, California—a repeater station of Los Angeles-based KUSC.

News/Talk Programming Overtakes Classical Format

NEA Research found that 8 of the top 30 radio markets (27%) lost public classical stations between 1990 and 2005. In order of size, those markets are: Washington, D.C.; Baltimore; St. Louis; Tampa; Portland, Oregon; San Bernardino; San Antonio; and Salt Lake City. In San Antonio, KRTU switched from classical to jazz, and Tampa's WBVM now airs Christian programming. Stations in the remaining six markets replaced most of their music broadcasts with news/talk formats.

In terms of programming hours, news/talk has replaced classical as the primary public radio format. In 1994, public radio aired nearly 140,000 hours of classical music per week and 104,000 hours of news/talk. By 2000, the two formats were more or less on par. But in 2001, news/talk surpassed classical, and by 2005, public radio aired almost 224,000 hours of news/talk and 168,000 hours of classical music. Thus, while classical programming hours grew 25% between 1994 and 2005, news/talk programming outpaced classical—growing by 115%.



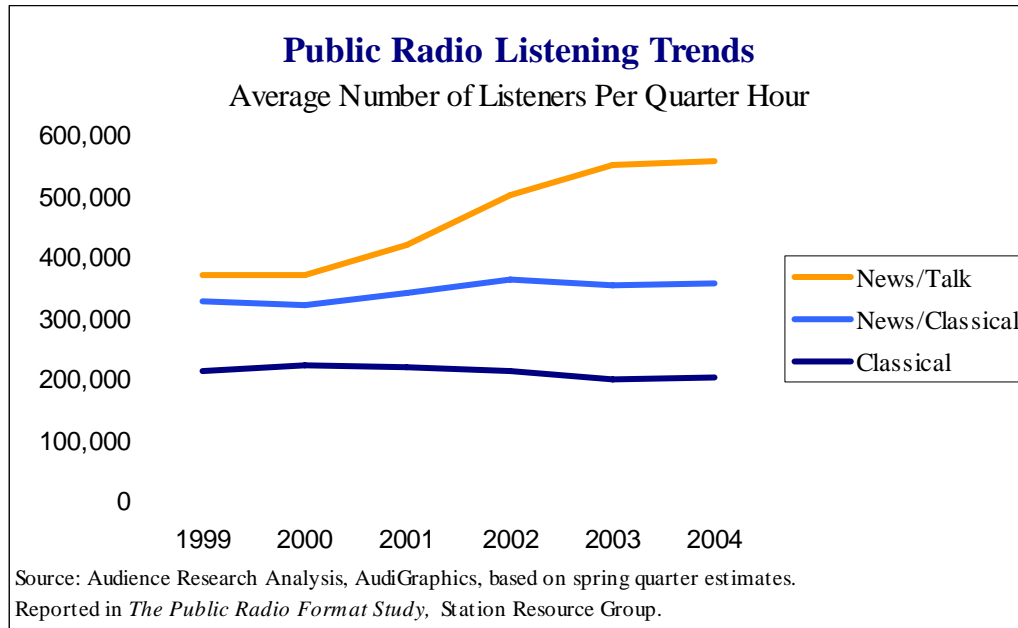
Impact on Public Classical Audience

Station Resource Group (SRG), a coalition of 45 public radio broadcasters, has attempted to measure listening patterns for various station formats. For the purposes of a recent study it completed, SRG defined a single, “focused” station as airing at least 75% of programming in one format and a dual-format station as airing at least 25% of programming in each of two formats. The study included 40 classical stations, 62 news stations, and 81 news/classical stations—clearly the most popular format. Stations were excluded if their formats had changed during the 1999-2004 study period.⁷

SRG’s findings, along with additional data it provided to NEA Research, show an overall growth of public radio listeners from 1.4 mil. (per quarter-hour) in 1999 to almost 1.8 mil. in 2004—a gain of 23%. Over the same time period, audiences for focused classical stations declined by 5%. The drop was relatively small—only 2 percentage points above what the radio research industry generally considers to be “significant.” The trend in news/classical listening was more pronounced, showing nearly 10% growth from 1999 to 2004. News/talk listening grew by more than 50%, and then tapered off.

Arbitron’s ratings for National Public Radio programs also suggest that growth in news/talk listening is slowing. In the fall of 2005, average quarter-hour (AQH) listening to programs in this category, including *Morning Edition* and *All Things Considered*, dropped by 4%, compared with fall 2004 listening. At the same time, listening rates for NPR classical programming increased. For example, AQH listening grew by 7% for *Performance Today*, and by 25% for *SymphonyCast*.

Despite those trends, NPR announced in September 2006 its decision to halt production and distribution of *Performance Today* and *SymphonyCast*. Instead, St. Paul's American Public Media will assume production of the two classical programs in 2007.



Public News Program Duplication

In public radio, duplication of programs is a unique factor in accounting for the mix of news and classical content. In large markets (particularly East Coast, West Coast, and Midwestern metropolitan areas), two or more public radio stations sometimes air the same news programs simultaneously or at overlapping times. In some cases, one station has a weak signal. In Atlanta, there are overlapping news magazines on WABE and WJSP, but the latter station broadcasts from Columbus, Georgia, making reception problematic in Atlanta.

In a few markets, AM and FM stations duplicate the other band's news programming. On weekdays, the AM and FM stations of New York City's WNYC duplicate 3 hours of *Morning Edition*, 2.5 hours of *All Things Considered (ATC)*, and 1.5 hours of *Marketplace*. In Columbus, Ohio, WOSU-AM and WCBE-FM duplicate 4 hours of *Morning Edition* and 2 hours of *ATC*.

This section of the Research Note focuses on duplication occurring between strong-signal FM stations airing the following public news programs in one market: *Morning Edition*, *Weekend Edition*, *All Things Considered* (including its weekend broadcast), and

Marketplace. This form of duplication is concentrated in 11 of the top 50 radio markets, ranging from the second largest in population (Los Angeles) to the 31st (Salt Lake City).

NPR's news magazine *Morning Edition* is the program most duplicated. Although the show is 2 hours in duration, all 11 markets that duplicate *Morning Edition* air the program for 3 or more hours, repeating previously aired segments. Sacramento is the most extreme example of this phenomenon—both KXJZ and KQEI air *Morning Edition* from 3:00 am to 9:00 am, generating 6 hours of duplication. Long Island also features duplication of *Morning Edition* (5 hours) and *All Things Considered* (3.5 hours).

In terms of hours duplicated for all public news programs, Sacramento and Long Island rank at the top, totaling 15 hours and 12 hours of duplication, respectively. Other markets with relatively high news overlaps include Los Angeles (11 hours), Seattle (10.5 hours), and Detroit (9.5 hours).

National Public Radio, which produces most of the duplicated programs, issued a 2003 report concluding that when stations duplicate news programming they do not rob each other's audiences.⁸ Moreover, each of the 11 markets with duplicated news programming has either a classical station or access to one from a neighboring market. Still, duplicated news programming reduces variety and choice for public radio listeners, and calls into question public radio's commitment to its mission (*see p. 13 of this note*).

U.S. Capital Lacks Public Classical Format

With 4.1 mil. listeners, Washington, D.C. is the 8th largest radio market in the U.S. The nation's capital has two public stations, WAMU and WETA, and one commercial classical station, WGMS. During the 1990s, the two public stations assigned *All Things Considered* (ATC) to different time slots, and WETA did not broadcast *Morning Edition*. But beginning in 2001, the two stations aired both programs simultaneously. Other decisions contributed to keep classical radio off the public airwaves in this market.

First, one must consider the programming history of each station. As recently as 2001, WAMU aired a variety of programs, including news/talk, a signature program *Hot Jazz Saturday Night*, and popular afternoon drive-time broadcasts of bluegrass music. But that summer, WAMU replaced its weekday bluegrass with ATC, though previously the station had aired the news program in the evening.⁹ Today, WAMU airs news/talk around the clock on weekdays. Saturday night jazz remains, but bluegrass broadcasts were moved to midnight through 10 am on Sundays.

Featuring classical music since it began broadcasting in 1970, WETA opted in 1999 to boost audience size by replacing morning drive-time classical music with *Morning Edition*. WETA continued to air classical music for 15 hours on weekdays, including classical's most popular time slots by industry consensus. But in February 2005, WETA eliminated its weekday classical broadcasts in favor of an all news/talk format. (On Saturdays, the station still airs *Performance Today* and, in season, live broadcasts from

the Metropolitan Opera). Consequently, Washington, D.C. has become one of the largest radio markets in the country with no public classical station.

Washington does have WGMS, one of the highest ranked classical stations in the country. Its AQH share has surpassed that of other commercial classical stations nationwide and the share reported for most commercial stations in Washington, including WGMS' sister news station, WTOP-FM.

Despite its relatively high numbers of listeners, however, WGMS was moved to a weaker signal (104.1) in January 2006, so that the news station WTOP-FM could have a stronger signal (103.5). After the switch, WTOP's market share increased to 4.2%, up from only 2.5% in the fall of 2005. Classical WGMS' share dropped slightly from 4.6% to 4.1%.

Also in 2006, Bonneville International Corp. (owner of WGMS and WTOP) added news/talk Washington Post Radio to both AM and FM Washington frequencies.

Selected Commercial Classical Stations

Station	Market	Winter 2006 AQH Share
WGMS	Washington	4.1%
KDFC	San Francisco	3.9%
KING	Seattle	3.7%
WQXR	New York	2.7%
KFUO	St. Louis	2.3%
WRR	Dallas	1.9%
WCLV	Cleveland	1.8%
WFMT	Chicago	1.8%

Source: Arbitron

Commercial Motives for Public Radio

As discussed in the previous section, WETA in Washington, D.C. has eliminated most of its classical programming in favor of news/talk. According to some press reports, the station made this switch to increase its audience and gain younger listeners.¹⁰ WETA's example is significant because the station serves a large market with limited access to classical radio.

WETA's intent may be characteristic of other public stations that have compromised or eliminated classical music for news programming. Though many of those stations (e.g., KWMU in St. Louis, KOPB in Portland, and KUER in Salt Lake City) reside in markets that still have a classical radio station, there appears to be a tendency for public stations to discourage music programming in favor of news/talk broadcasts as a way to draw larger audiences.

A large-scale example is NPR's move to terminate production of *Performance Today*. NPR Executive Vice President Ken Stern has explained that the decision arose partly

because the classical program “had been losing audience and station carriage for several years.” By the fall of 2005, however, average quarter-hour listening to *Performance Today* had actually grown 7%, compared with the previous year. As many as 237 stations aired the program in 2005, a count largely unchanged from that of 2004.

Performance Today will not be lost—American Public Media will produce and distribute it beginning in 2007—but NPR’s transfer of the classical program accompanies a reshuffling of priorities at the organization. NPR increasingly views the “digital media environment,” rather than analog radio, as the primary medium for classical programming growth: to that end, the organization will retain digital distribution rights to *Performance Today*.

The large share of public radio revenue contributed by individuals and businesses may reveal why some stations make it a priority to maximize audiences—even at the expense of variety in programming and service to a public that may have nowhere else to turn for classical music, jazz, or other musical art forms. In 2003, individual subscribers gave \$239 mil. to public radio, or 33.5 % of the medium’s total revenue (up from 32% in 1998). Business revenue, including underwriting, was \$137 mil., accounting for 19.3% of revenue—three percentage points higher than in 1998. Combined, subscribers and business contributed more than half of all public radio revenue in 2003.

Still, government sources account for a significant part of public radio revenue. Although the portion contributed by state universities, colleges, and local and state governments has fallen, the federally funded Corporation for Public Broadcasting gave \$90.7 mil. in 2003—about 13% of all public radio revenue—a share virtually unchanged from 1998.

Government support through grants from the CPB and other levels of government, as well as the revenue governments forego by giving public radio stations tax-exempt status, indicates that public radio has an obligation beyond maximizing audiences. While pursuing market share is a legitimate aim for commercial radio stations, public radio should balance its drive for audiences and revenue with a commitment to cultural programming and services that are not necessarily profitable for commercial stations, or not otherwise available to a broad segment of the population in their markets.

A 1999 mission statement adopted by CPB does not mention classical music specifically, but voices a need to “inspire the imagination of all Americans,” with “particular responsibility to encourage the development of programming that involves creative risks and that addresses the needs of unserved and underserved audiences, particularly children and minorities.” More precise language was used by President Lyndon Johnson at the signing of the Public Broadcasting Act of 1967, when he stated: “The Corporation will assist stations and producers who aim for the best in broadcasting good music, in broadcasting exciting plays, and in broadcasting reports on the whole fascinating range of human activity.”

Selected Revenue Sources for Public Radio (In Aggregate)
2003

Revenue source	Revenue (thousands)	Share of total	Point change '98-'03
Corporation for Public Broadcasting	\$90,702	12.7%	-0.2
Federal grants and contracts	\$5,663	0.8%	0.1
Local governments	\$7,904	1.1%	-0.7
State governments	\$30,714	4.3%	-1.2
State colleges and universities	\$78,327	11.0%	-3.1
Foundations	\$41,475	5.8%	0.4
Business	\$137,254	19.3%	3.0
Subscribers	\$238,952	33.5%	1.6

Source: Corporation for Public Broadcasting, 2003 and 1999
Revenue Reports.

Federal Broadcasting Grant Criteria

The Corporation for Public Broadcasting is the single largest source of public funding for radio. In 2006, the Corporation allocated \$83 mil. (approximately 90% of CPB's total public radio support) to local stations through Community Service Grants (CSG).¹¹

The criteria for CSG grants, however, have focused on stations' *gross* revenue, not *net* revenue. Moreover, the financial reports that stations are required to submit to CPB emphasize income over expenses; the financial questionnaire contains nearly 100 lines of data on income, but only 10 lines on expenses.¹²

Thus, CPB's financial reporting guidelines may indirectly favor news programming over classical. News/talk programming attracts higher contributions, thereby increasing a public station's gross revenue. Yet news/talk is more expensive to program, a detail not captured by gross revenue. Given classical music's lower programming expenditures, a CPB application review that considered net revenue (gross revenue minus expenditures) ostensibly would cast classical stations in a better light.

Recent developments at CPB support a more promising picture for classical radio. In FY 2006, the Corporation established a \$7.3 mil. radio-programming fund, to award grants in

several categories, including music. The Corporation has requested proposals that will revitalize music formats—especially jazz and classical—and demonstrate innovative approaches to music programming.¹³

CLASSICAL RADIO'S CONTINUED TRACTION

Several trends still mark classical radio as an enduring format. They include: 1) the transmission of classical music broadcasts into markets without a classical station, and 2) consistent patterns of “time spent listening” and “listener loyalty,” as measured over a five-year period. Further suggesting that classical programming is not imperiled—despite the ascendancy of news/talk—are recent patterns in listener support.

Broadcasts to Adjacent Markets

Despite the losses of stations, particularly commercial ones, 81 of the top 100 radio markets still have at least one classical or news/classical station (*see attached table*). Moreover, three of the largest markets have gained classical stations: in Detroit (ranked 9th among radio markets), WRCJ began airing classical music in 2005, KWTU in Tulsa (ranked 65th) began in 2004, and XLNC1, which transmits to San Diego (ranked 17th) from Tijuana, began airing in 2000.

Most of the 19 markets without classical stations still have access to the format. Two of these markets are “embedded” within a larger radio market that has classical radio. Listeners in Long Island (Nassau-Suffolk) can tune into WQXR and WNYC in New York, and listeners in San Jose can hear San Francisco’s KDFC.

Some of the 19 markets, for a variety of reasons, do not support public stations—news, classical, or otherwise. Listeners in Providence depend on Boston for classical music. Additionally, four Florida markets that include newer communities never had a classical station (Lakeland, Sarasota, Melbourne-Titusville and Daytona Beach). Still, all but one of the markets has access to nearby classical stations: Lakeland and Sarasota each have Tampa’s WUSF, and the Melbourne-Titusville market has Orlando’s WMFE. WMFE’s signal strength into Daytona Beach is only moderate. Brownsville, Texas, and Albuquerque, New Mexico also have moderate access to classical stations from nearby markets.

Of the 19 largest radio markets with no classical station, 4 have stations or access to stations that broadcast classical music overnight, or for 2-3 hours during the day. The markets are Greensboro, North Carolina; Jacksonville, Florida; Allentown, Pennsylvania; and El Paso, Texas.

Miami is the largest radio market without a classical station and with little access to a station in a neighboring market. (Although West Palm Beach’s WXEL broadcasts into Miami, the signal is weak.) However, the area’s public news station, WLRN, began

streaming classical music on its website in 2005. The station also airs classical on a new digital channel. To date, the receivers necessary to hear the new digital programming are not widely owned by the listening public.

Radio Markets Without Classical Stations—Top 100

Market	Market rank	Accessible classical stations in neighboring market
Strong-signal access		
Nassau-Suffolk, NY ¹	18	WQXR and WNYC, New York
Riverside-San Bernardino, CA	27	KUSC, Los Angeles
San Jose, CA ¹	34	KDFC, San Francisco
Providence-Warwick-Pawtucket, RI	36	WGBH, Boston
Middlesex, NJ ¹	39	WQXR and WNYC, New York
Monmouth, NJ ¹	52	WQXR and WNYC, New York
Sarasota-Bradenton, FL	74	WUSF, Tampa
Wilmington, DE	75	WRTI, Philadelphia
Melbourne-Titusville-Cocoa, FL	94	WMFE, Orlando
Lakeland-Winterhaven, FL	98	WUSF, Tampa
Moderate-signal access		
Brownsville, TX	59	KMBH, Harlingen
Albuquerque, NM	70	KHFM, Santa Fe
Daytona Beach, FL	89	WMFE, Orlando
Little or none		
Miami, FL	12	
Greensboro, NC ²	45	
Jacksonville, FL ³	49	
Allentown, PA ⁴	68	
El Paso, TX ⁵	76	
Stockton, CA	80	

¹ Embedded market.

² WFDD at Wake Forest University airs classical music overnight.

³ WJCT airs classical overnight and early-morning weekend spots.

⁴ WDIY airs classical from 9:00 am-12:00 pm weekdays.

⁵ KTEP airs classical from 7:00 pm-9:00 pm weekdays, and some weekend spots.

Public Classical Listener Loyalty

Other factors testify to classical programming as a mainstay, particularly on public radio. In its *Public Radio Format Study: Listening Patterns*, the Station Resource Group (SRG) estimated that public classical audiences listened 6 hours and 58 minutes per week, on average, in the fall of 2004—a figure largely unchanged from the time spent listening (TSL) to classical music radio in the spring of 1999. In addition, the 6:58 TSL among public classical listeners was comparable to the figures for news (6:49) and news/classical (6:46) listeners.

The SRG report also demonstrated that public classical listeners are loyal to their stations. “Loyalty” is defined as time spent listening to a station as a percentage of all radio-listening by the station’s weekly audience. In the fall of 2004, average loyalty for classical stations was 33.8%, similar to the loyalty rates reported for news (35.7 %) and news/classical (36.4 %). In contrast, average loyalty rates for all-jazz stations and AAA (“adult album alternative”) stations were 25.6% and 30.4%, respectively.¹⁴

	All classical	News/classical	News
<i>Fall 2004</i>			
Average time spent listening	6:58	6:46	6:49
Average loyalty	33.8%	36.4%	35.7%

Source: Station Resource Group, *The Public Radio Format Study, Listening Patterns*

Financial Performance of Public Classical Radio

In July 2006, the Station Resource Group released another report, *The Public Radio Format Study, Financial Patterns*, showing gains in classical radio listener support amid a decline in business underwriting.¹⁵

From 1999 to 2004, listener support (net of fundraising costs and adjusted for inflation) for focused classical stations increased by 12%, even though listening to this format dropped by 5%. Moreover, classical listener support *per hour* rose by 19%. According to SRG, those figures can be interpreted in two ways: classical listeners may be according more value to those stations, or the stations may be growing more effective as fundraisers.

Public news listening, conversely, was up 55% from 1999 to 2004. Yet listener support per hour declined by 20%. It is possible that news and information stations will need more time for their emerging listeners to make an impact on this metric. Alternatively, listeners may feel less inclined to donate, given the growth in business messages aired on public news stations. During the 6-year period, business underwriting on news stations increased by 60%; it declined 13% for classical stations.

The report also shows that even though listener support fell for news, it was still higher than for classical. In 2004, net listener support per listener hour for news was \$1.54—almost 20% higher than the \$1.28 reported for classical stations. There was little change in listener support per hour for news/classical stations, but at \$1.62 in 2004, it surpassed both classical and news.

SUMMARY

The lack of consistent and accurate station/listener counts—especially for public radio—complicates any analysis of classical music radio access, yet a few basic trends emerge. First, commercial classical stations are concentrated in large radio markets, but the total

number of stations has declined. In aggregate, classical radio audiences must rely increasingly on public broadcasts.

For its part, public classical radio has also seen a loss of stations, though not at the rate of the commercial sector. Furthermore, whether as a result of increases in the number of public stations or a shift in the balance of programming among dual-format stations, the fact remains that **news/talk has replaced classical as the primary public radio format.**

The decline in the public classical station count and the predominance of news/talk programming do not seem to reflect waning popularity of the classical format. Overall, listening to public classical radio is stable, and listening to the dual format has even increased. Arbitron concludes that classical is one of the nation's most popular and enduring radio formats.¹⁶

Classical music radio is not in immediate jeopardy—most of the top 100 radio markets still have at least one classical station or access to one from a neighboring market. Yet for many listeners, a choice of stations is limited; in some cases (e.g., Washington, D.C.), there is no question of choice because alternatives have been eliminated. In the long term, classical music may prove vulnerable if not supported by public broadcasters. According to a 1999 study published in the *Journal of Public Economics*, commercial classical stations will not likely emerge in radio markets with fewer than 1.2 mil. listeners.¹⁷ The implication is clear: Small and medium-sized markets will continue to depend on public radio for classical programming.

This development, combined with a survey finding that most people encounter classical music mainly through radio, underscores the art form's reliance on public media.¹⁸ It remains to be seen whether, to boost listener support in the future, an increased number of public stations will end up emulating commercial models that have curtailed broadcasts of classical music.

At a minimum, **public radio stations serving identical and overlapping markets should communicate with each other more effectively to avoid program duplication** and to supply listeners with diverse programming options, including classical music, as envisioned by the Corporation for Public Broadcasting mission statement and by the Public Broadcasting Act.

CASE STUDY STATIONS

Some public classical stations successfully balance the goal of achieving growth in audience and revenue levels with a dedication to the art form and to community bonds. WOSU in Columbus, WRTI in Philadelphia, KCNV in Las Vegas, and WABE in Atlanta are four public stations whose programming choices and business decisions have enabled classical music broadcasts to thrive in their respective markets.

WOSU/Columbus: Local Content Provider

Columbus, ranked 38th in metro radio market size, with an estimated population of 1.4 mil. (ages 12 and older), is served by two stations licensed to Ohio State University. WOSU's Classic 89.7 FM is devoted to classical music, and Public Radio 820 AM airs news and talk programming, along with locally produced programs of bluegrass music on weekend evenings. In the same market, the FM station WCBE also broadcasts public news and talk.

Recent staffing changes led Classic 89.7 FM to shift daytime hours to the nationally syndicated Classical Public Radio Network, a joint venture between KUSC in Los Angeles and Colorado Public Radio and marketed by National Public Radio. However, WOSU 89.7 FM, "Classically Columbus," has retained a strong local identity. Locally hosted music is broadcast during weekday drive-time hours (6-9:30 am and 3-7:30 pm). On weekends, Classic 89.7 FM airs three locally produced and hosted programs: *Saturday at the Pops*, *Saturday on Stage*, and *Serenata with Christopher Purdy*. The station's current strategic plan calls for expansion of original local content.

Several programs feature local music and art. *Arts Unscripted*, which airs on weekends, covers the Columbus arts scene. *Columbus Symphony Orchestra* and *Fridays with George* include recorded live concerts and discussions with the conductor of the *Columbus Symphony Orchestra*, Albert-George Schram. In addition, *Music in Mid-Ohio* features "the best of local music making," and *Ohio Arts Alive* discusses cultural topics and introduces personalities active in the state's culture. A new program, *Live at the Southern with the Columbus Jazz Orchestra*, airs on Saturday evenings.

WOSU has also forged connections with the community in other ways. At the 2006 Columbus Arts Festival, for instance, WOSU demonstrated HD (digital) radio, and host/producer Boyce Lancaster hosted live classical broadcasts. Moreover, the station has partnered with the Center of Science and Industry in Columbus to create a digital media center, which opened in September 2006. WOSU@COSI is designed to offer visitors interactive and entertaining exhibits on the science behind broadcasting and will feature live radio productions and performances.

WRTI/Philadelphia: Managing Expansion

In September 1997, one week after Philadelphia's long-time commercial classical station, WFLN, was sold for \$85 mil. and changed formats, Temple University's WRTI, an all-jazz station since 1958, acquired WFLN's collection and added classical music to its format. The station gives the two formats equal weight. On weekdays, classical music airs from 6 a.m. until 6 p.m., and jazz from 6 p.m. until 6 a.m. Saturday daytime hours are devoted to classical music (except for a 30-minute talk show at 6 a.m. and a 40-minute arts news show at 11 a.m.), while Sunday daytime hours are devoted to gospel/jazz until 3 p.m. Weekends include syndicated programs such as *Piano Jazz*, *Jazz*

Profiles, and *From the Top*, as well as live broadcasts of performances by the Metropolitan Opera in season.

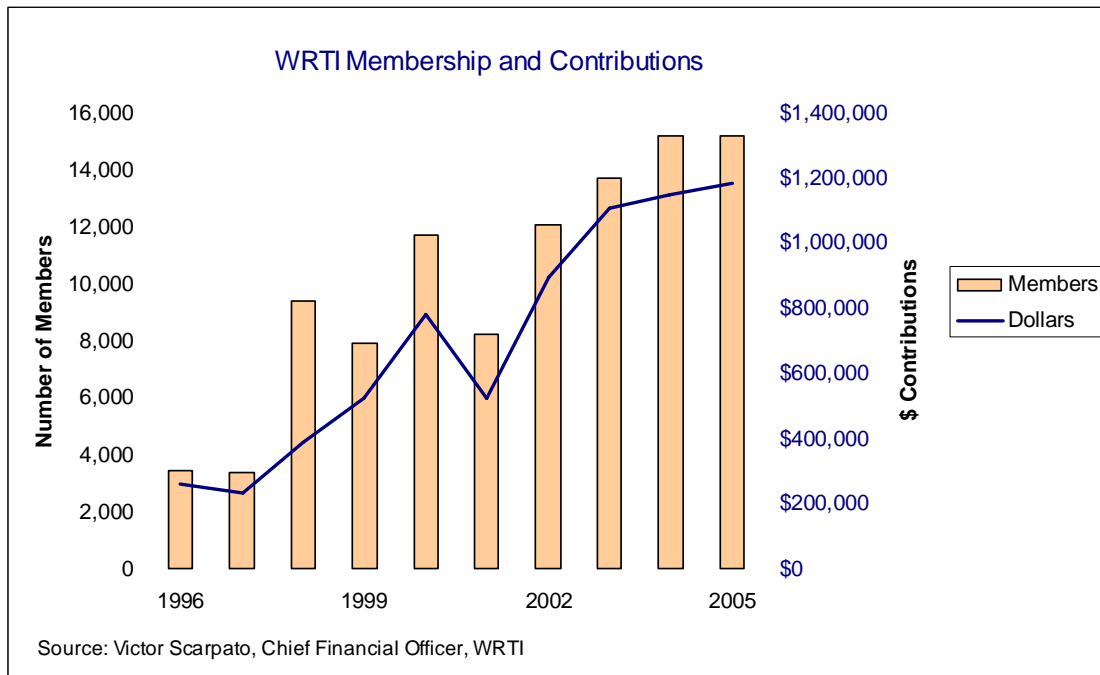
WRTI's swift move not only prevented the demise of classical music radio in the nation's sixth largest market but also benefited the station by drawing increased listeners and contributions.

In the summer of 1997, prior to adding classical music broadcasts, the station had approximately 6,500 average-quarter-hour listeners. By the fall of 2005, the AQH audience had reached 18,300—a gain of 180%. Membership also grew. In June 1997, WRTI had 3,371 members; one year later, membership was 9,411. It continued to rise, reaching 15,000 by 2005.

Given the recent popularity of public news/talk stations, it is worth noting that classical/jazz WRTI generally keeps pace with Philadelphia's public news station, WHYY. Comparison of the fall quarter AQH listeners at the two stations shows a somewhat larger audience at WHYY in 2003 (by about 5,000 listeners), a nearly identical audience size in 2004, and a slightly larger audience at WHYY in 2005 (about 2,300 listeners). A closer examination of audience size per hour, over the years 2003 and 2004, shows more listeners at WHYY only during morning and afternoon drive-time, the most popular times for listening to news. The stations had approximately the same number of listeners each hour during the daytime and evening.

Membership revenue at WRTI also increased. For the fiscal year 1997, the station received approximately \$259,000 in member contributions. In 1998, this amount increased to about \$390,000. Member contributions continued to rise almost every year (with the exceptions of 1999 and 2001), surpassing \$1 mil. in 2003. In 2005, the station garnered \$1.2 mil. from individual members. Further, business underwriting surged from \$250,000 in 1997 to \$900,000 in 2005. A decline in contributions and membership numbers in 1999 and 2001 reflected some strain from the station's rapid growth. To manage the expansion, the station hired a chief financial officer in 1999 and a membership director in 2001. Both members and contributions rose following these staff additions.

The station has a strong presence not only in Philadelphia, but in other parts of the state and in two neighboring states. WRTI is simulcast to Harrisburg through WJAZ, Lancaster through WRTL, Mount Pocono through WRTY, Ocean City, Maryland through WRTQ, and Dover, Delaware through WRTX. Six translators boost the power of the WRTI family of stations.



KCNV/Las Vegas: Classical is Part of State Broadcasting Mission

Ranked 32nd, Las Vegas is a large radio market with two public radio stations, each operated by Nevada Public Radio. KNPR is a news/talk station, while KCNV airs all classical. Having both a public news and classical station gives Las Vegas listeners variety and choice, a circumstance that came about in October 2003 when KCNV began broadcasting, and KNPR, a station dating back to 1980, replaced its dual format of news and music with all news and talk.

In the early years of its operation, KNPR aired a variety of programming, including news/talk, classical, and other music genres such as jazz, bluegrass, and Broadway songs. However, analysis commissioned by the station showed that KNPR was known primarily as a news/classical station. Consequently, in 1989, the station restricted its format to these two types of programming. Then in 2003, Nevada Public Radio was granted a license for classical KCNV, and KNPR switched to all news/talk.

Though the two stations air public radio's top formats (news and classical music), KCNV has a smaller reach than KNPR—550 watts vs. 25,000 for KNPR. The lower wattage was required by the Federal Communications Commission to prevent KCNV from interfering with an adjacent frequency granted to a station in Kingman, Arizona. Interestingly, the Kingman station has yet to broadcast. And the FCC will not grant even a temporary wattage increase for KCNV.

Nevada Public Radio did not simply replace KNPR's dual format with all news/talk. Rather, it demonstrated dedication to classical music by creating KCNV. Winter 2006 Arbitron ratings show KCNV's cumulative audience at 40,000 listeners, half the number

of KNPR's. Yet, Lamar Marchese, president and general manager of the two stations, has said that airing classical music was part of Nevada Public Radio's original mission, and KCVN maintains that mission.

KCVN, Classical 89.7, airs music from the national network, Classical 24, plus programs such as *Performance Today*, *Baroque Sunday*, and *World of Opera*. In addition to the syndicated broadcasts of *Symphony Hall*, KCVN promotes the Las Vegas Philharmonic by airing concerts recorded the previous season. These concerts, along with other promotional events (e.g., KNPR's 25th anniversary, which featured classical concerts) support Las Vegas's ties to classical music.

WABE/Atlanta: Balancing News and Classical

Atlanta, ranked 10th in population size, is one of the few top-20 radio markets without a public station airing primarily news/talk. WABE, the area's only public radio station, has a dual format of classical and news/talk. The station serves the market well, for example in spring 2005, reaching 18,100 AQH listeners—a 3.5 % share of the market.

WABE's weekday lineup is common among dual-format stations. The station airs *Morning Edition* from 5 to 9 am. Classical music with local hosts follows from 9 am until 3 pm; *Fresh Air*, *All Things Considered*, and *Marketplace* are broadcast until 7 pm. Other dual-format stations have the same programming during afternoon drive-time—for example, WFME in Orlando and WKSU in Akron. But while those stations begin their evening classical broadcasts at 7 pm, WABE fills its 7-8 pm slot with information and documentary programming such as *Experiencing War*, *Crossing East*, and *Speaking of Faith*.

In addition to airing these and other nationally syndicated programs (e.g., *Car Talk*, *Thistle & Shamrock*, and *This American Life*), WABE also produces a wide range of its own shows: *Spivey Soiree* (live performances from Spivey Hall at the nearby Clayton State University), *Atlanta Music Scene*, *Between the Lines* (on writers and intellectuals), *The Opera with Arnold Rosenberg*, and *Tapestry* (choral music).

The Atlanta Public Radio Initiative, a grassroots organization, seeks an increase in the hours of news programming, which it claims fall below that of "comparable" markets. But the comparison markets on the website of the Atlanta Public Radio Initiative each have a news/talk station and a full-time classical station. The sole exception is Miami, which lost a commercial classical station in December 2001; Miami's public news/talk WLRN is currently airing classical music via a new digital station and on its website.

A closer examination suggests that Houston (ranked 7th) and Tampa (ranked 19th) are better comparisons. Both stations, like WABE, are the sole providers of classical music and news/talk in their respective markets. WABE airs 2 more hours of news/talk than Houston's KUHF, and 2.5 hours more than Tampa's WUSF.

DIGITAL RADIO: A POSTSCRIPT

This research note is predicated on analog radio, but the past decade has seen rapid growth in digital radio, a term encompassing Internet, satellite, and HD radio.

Of those media, Internet radio may be the most accessible alternative to analog AM/FM radio. According to a January 2006 Edison Media Research survey, 52 mil. people (ages 12 and older) listened monthly to Internet radio. Twelve percent listened weekly—up from 8% in 2005. Propelling this growth are gains in Internet access. In January 2006, 71% of Americans had home Internet access—58% had high-speed connections.¹⁹

Satellite radio, currently available through two providers, is another option for classical radio audiences. As of April 2006, XM Satellite Radio was reported to have more than 6.5 mil. subscribers, and Sirius Satellite Radio had 4 million.²⁰ Still, satellite radio is popular mainly among high-income households; Edison Media Research notes that subscribers are twice as likely to have household incomes of \$100,000 and up, compared with the national average.²¹

High-definition (HD) digital radio allows a station to broadcast two or more channels on the same frequency, as well as improve the quality of both AM and FM broadcasts. As of April 2006, 159 public radio transmitters had been converted to digital radio, and an additional 298 are in the process of conversion.²²

Yet the limited availability and high prices of receivers have discouraged sales. HD receivers typically sell for almost \$300; yet the Edison survey found that only one third of Americans are willing to pay as much as \$50 for this technology. (Only 5% would pay \$300.) By one projection, in 2010 only 8.8 mil. consumers will have HD radio²³—trailing even the present number of satellite radio subscribers.

ACKNOWLEDGMENTS

Karen Painter, Harvard Music Department, contributed to this note.

The following individuals gave valuable assistance:

Arthur Cohen, Public Radio Program Directors Association
Tom Bartunek, WQXR
John Berky
Dean Dalton, KUHF
Beverley Ervine, WOSU
Scott Fybush, M Street Publications
Bob Goldfarb
Martin Goldsmith, XM Radio
Kathy Merritt, Corporation for Public Broadcasting
Ben Robins, National Public Radio
Larry Rosin, Edison Media Research
Victor Scarpato, WRTI
Tom Thomas, Station Resource Group
Silvester Vicic, American Public Media

¹ Copland, Aaron. 1953. *What to Listen for in Music*. New York: The New American Library of World Literature.

² M Street Publications. Includes AM and FM stations. Some commercial stations are owned and operated by nonprofit organizations. Examples include St. Louis' KFUE, operated by the Lutheran Church, and WRR, owned by the city of Dallas.

³ Source: Arbitron, Inc., provided by Edison Media Research. Average number of listeners per quarter-hour, Monday through Sunday, 6-12:00 a.m. The stations were WQXR, KDFC, WGMS, WFMT, KMZT, WCRB, KING, WRR, KFUE, and WCLV.

⁴ Source: Arbitron, Inc., provided by National Public Radio, Audience and Corporate Research. Average number of listeners per quarter hour, Monday through Sunday, 6-12:00 a.m. The stations were KUSC, WABE, WRTI, KVOD, KSJN. WMFE, WKSU, WPLN, KBAQ, WITF, KXPR, WSHU, KBPS, WGUS, WQED, WBJC, KBYU, WWNO, WCPR, and WXEL.

⁵ For more information on the 1996 Telecommunications Act, see <http://www.oswego.edu/~messere/telcom1.html>. Also, see Kosman, J. "Classical Music: Tuning Up for the 21st Century," *San Francisco Chronicle*, July 15, 2002.

⁶ Public stations refer to those publicly funded through donations, underwriting, etc. They do not air commercials.

⁷ The Station Resource Group defines public radio as stations receiving funding from the Corporation for Public Broadcasting.

⁸ National Public Radio, Audience and Corporate Research, *Programming and Audience Duplication in the Top 25 Radio Markets*, November 2003.

⁹ Freedman, Samuel G. *New York Times*, November 11, 2001.

¹⁰ Fisher, Marc. "Beethoven's Revenge: Ratings Drop at Classical Music-less WETA," *Washington Post*, December 11, 2005.

¹¹ Figures provided by Kathy Merritt, Director, Program Investments, Corporation for Public Broadcasting.

-
- ¹² Corporation for Public Broadcasting, "Having it All: How Public Radio Stations Can Provide Great Service and Live Within Their Means," November 2004.
- ¹³ Corporation for Public Broadcasting, "FY '06 CPB Public Radio Program Fund Request for Proposals."
- ¹⁴ Thomas, T. and Theresa R. Clifford, Station Resource Group, *The Public Radio Format Study, Listening Patterns*, December 2005.
- ¹⁵ Thomas, T. and Theresa R. Clifford, Station Resource Group, *The Public Radio Format Study, Financial Patterns*, July 2006.
- ¹⁶ Arbitron, Inc. *Radio Today: How America Listens to Radio*, 2006.
- ¹⁷ S.T. Berry, J. Waldfogel, *Journal of Public Economics* 71 (1999) 189-211.
- ¹⁸ Knight Foundation, *Classical Music Consumer Segmentation Study*, October 2002. The report asserts: "Radio is the dominant mode of consumption of classical music, followed by recordings and then live concerts."
- ¹⁹ Edison Media Research, "Internet and Multimedia 2006: On Demand Media Explodes."
- ²⁰ *Newsday*, April 11, 2006.
- ²¹ Edison Media Research, "Internet and Multimedia 2006."
- ²² *Current*, April 17, 2006.
- ²³ *Current*, April 17, 2006. The prediction comes from Bridge Ratings, an audience measurement company.

Hours of FM Public News Duplication

Market	Market rank	Duplicated hours	<i>Morning Edition</i>	<i>Weekend Edition</i>	<i>All Things Considered</i>	<i>Weekend ATC</i>	<i>Marketplace</i>
Los Angeles KCRW KPCC	2	11	3	4	3	1	0
San Francisco KALW KQED	4	7	4	3	0	0	0
Washington, D.C. WAMU WETA	8	6.5	3	1	2	0	0.5
Detroit WDET WUOM	9	9.5	4	2	2.5	1	0
Boston WGBH WBUR	11	6	3	1	1.5	0	0.5
Seattle KUOW KPLU	14	10.5	4	4	2.5	0	0
Nassau-Suffolk (Long Island) WLIU WRLI WSUF WSHU	18	12	5	2	3.5	1	0.5
Cleveland WCPN WKSU	25	8.5	4	2	1	1	0.5
Sacramento KXJZ KQEI	26	15	6	5	2.5	1	0.5
Cincinnati WVXU WNKU	28	5	3	2	0	0	0
Salt Lake City KCPW KUER	31	8	4	2	2	0	0

Classical and News-Classical FM Stations
 Top 100 Arbitron Markets, Spring 2006

Rank	Station	Market
1	WQXR*, WNYC	New York, NY
2	KUSC, K-Mozart*	Los Angeles, CA
3	WFMT*	Chicago, IL
4	KDFC*	San Francisco, CA
5	WRR*	Dallas, TX
6	WRTI	Philadelphia, PA
7	KUHF	Houston, TX
8	WGMS*	Washington, DC
9	WRCJ	Detroit, MI
10	WABE	Atlanta, GA
11	WGBH, WCRB*	Boston, MA
13	WIPR	Puerto Rico
14	KING*	Seattle, WA
15	KBAQ	Phoenix, AZ
16	KSJN	Minneapolis-St. Paul, MN
17	KPBS, XLNC1	San Diego, CA
19	WUSF	Tampa, FL
20	KUFO*	St. Louis, MO
21	WBJC	Baltimore, MD
22	KVOD	Denver, CO
23	WQED	Pittsburgh, PA
24	KBPS	Portland, OR
25	WCLV*, WKSU	Cleveland, OH
26	KXPR	Sacramento, CA
28	WGUC	Cincinnati, OH
29	KXTR-AM*	Kansas City, KS
30	KPAC	San Antonio, TX
31	KUSR, KBYU	Salt Lake City, Ogden-Provo, UT
32	KCNV	Las Vegas, NV
33	WFMR*	Milwaukee, WI
35	WDAV	Charlotte, NC
37	WMFE	Orlando, FL
38	WOSU	Columbus, OH
40	WHRO	Norfolk, VA
41	WICR	Indianapolis, IN
42	KMFA	Austin, TX
43	WCPE	Raleigh-Durham, NC
44	WPLN	Nashville, TN
46	WXEL	West Palm Beach, FL
47	WWNO	New Orleans, LA
48	KCSC	Oklahoma City, OK
50	WKNO	Memphis, TN
51	WMNR	Hartford, CT
53	WNED	Buffalo, NY
54	WXXI	Rochester, NY
55	WUOL	Louisville, KY
56	WCVE	Richmond, VA
57	WBHM	Birmingham, AL

Classical and News-Classical FM Stations
Top 100 Arbitron Markets, Spring 2006
(continued)

Rank	Station	Market
58	WDPG	Dayton, OH
61	KUAT	Tucson, AZ
62	WMHT	Albany, NY
63	KHPR	Honolulu, HI
64	WGCU	Ft. Myers, FL
65	KWTU	Tulsa, OK
66	KVPR	Fresno, CA
67	WBLU	Grand Rapids, MI
69	WVIA	Wilkes-Barre, PA
71	WUOT	Knoxville, TN
72	KVNO	Omaha, NE
73	WKSU	Akron, OH
77	WCNY	Syracuse, NY
78	WITF	Harrisburg, PA
79	KBOQ*	Monterey-Salinas-Santa Cruz, CA
81	KPRX	Bakersfield, CA
82	WFCR	Springfield, MA
83	WRKF	Baton Rouge, LA
84	WGTE	Toledo, OH
85	KLRE	Little Rock, AR
86	WUFT	Gainesville, FL
87	WTEB	Greenville-New Burn-Jacksonville, NC
88	WSCI	Charleston, SC
90	WLTR	Columbia, SC
91	WOI	Des Moines, IA
92	KPBX	Spokane, WA
93	WHIL	Mobile, AL
95	KHCC	Wichita, KS
96	WERN	Madison, WI
97	KCME	Colorado Springs, CO
99	WETS	Johnson City-Kingsport-Bristol, TN-VA
100	WQCS	Ft. Pierce, FL

* Commercial station