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A STRUCTURAL APPROACH TO RADIO ADVERTISING:  
A CASE STUDY OF TWO VANCOUVER FM RADIO STATIONS

by

Dominique Darmon

B.A. First Class Honours, McGill University, Montreal, 1990

THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS  
in the Department  
of  
Communication Studies

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ABSTRACT

Many studies have addressed the visual aspects of advertising. However, very little attention has been paid to the aural aspects of advertising, and even less to radio advertising. This thesis examines how the structure of radio advertising attempts to influence the listener's attention on three levels: the various soundtracks within the ad itself, the ad within the rest of the program, and radio within the listener's environment. At any of these levels, the listener's attention may fluctuate from background to foreground; thus, an adequate representation of the listening process may be seen as a negotiation between these two modes of listening. Moreover, the study of the perception and memorization mechanisms provides insights as to how the listener processes radio messages; information may be perceived and retained both analytically and holistically. To make optimal use of these processes, an ad or ad sequence must reach a certain balance between variety/novelty and repetition/simplicity. Based on the assumption that radio commercials are successfully perceived and retained by distracted listeners, the thesis extracts the structural patterns of advertising common to two Vancouver stations, a foreground classic rock station (CFMI) and a background easy listening station (CHQM). The ads and program elements of the two stations are categorized according to their content, and digitized to determine their duration, average intensity level and dynamic range. The results are analyzed in terms of both ads and ad sequences, and from the patterns observed, it is possible to determine what constitutes a balance between variety/novelty and repetition/simplicity.

To my parents

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**INTRODUCTION**

Many studies have addressed the visual aspects of advertising, such as the way in which images influence attitudes (for example, see Booth 1990, Fiske 1982, Segal et al. 1982, Kellaris and Cox 1989, Jhally 1987, Park and Young 1986, Petty and Cacioppo 1986, and Scott 1990). However, very little attention has been paid to the aural aspects of advertising. The studies in this field are essentially centered around the relationship between sound and images; the growing literature on rock videos (for example, see Kaplan 1987, Jhally 1987, and Frith 1988) illustrates this tendency. However, as David Huron (1989) observes, the visual dimension complicates analysis of music or sound, as it is often difficult to discern whether an ad derives its success from its images or from its soundtrack. Thus, more effort needs to be made in the analysis of sound alone. In order to understand how sound affects a listener, it is easier to focus on radio advertisements. A few studies have attempted to explore this area; however, they are limited in that they revert almost exclusively to content analysis. Indeed, radio ads are most often analyzed from a literary point of view, in the same way as printed texts, with little emphasis on the aural presentation. For example, Felsenthal et al. (1971) examine the types of words that appear in effective ads. However, according to Truax (1984), even though listeners always explain their preference for a given radio station in terms of content, the content may be of little importance beyond

initially attracting them to the station. Indeed, "once the listener has accepted the station content, the question remains what holds the listener's attention such that a habitual choice is made of the station" (Truax, p. 17). Ever since the 1960s, researchers such as Mendelsohn (1964) and Schwartz (1973) have noted that the majority of listeners are often engaged in other activities as they are listening to the radio, and "although the listener's awareness is going to be focussed on other things (...) it is generally true that the brain is constantly on the 'look-out' for changes in existing conditions, such as loudness of existing stimuli, as much as it is for content" (Truax, p. 9). Thus, while content plays an essential part in the listener's perception and retention of radio ads, structure is equally crucial.

This thesis examines how the structure and context of radio commercials attempt to influence the listener. The first chapter illustrates how the listener's attention may fluctuate from background to foreground listening, and stresses the negotiation that occurs between these two modes of listening. The second chapter studies the mechanisms of two essential processes, perception and memorization. First, it contrasts holistic with analytic modes of perception, and then shows how the listener is able to retain information either analytically or holistically. The third chapter discusses radio, and more specifically, radio advertising. It shows that in order to make optimal use of the perception and memorization processes, an ad or ad sequence must reach a certain balance between variety/novelty and

repetition/simplicity. Based on the assumption that radio commercials are successfully perceived and retained by distracted listeners, the thesis extracts the structural patterns of advertising common to two Vancouver stations, a foreground classic rock station (CFMI) and a background easy listening station (CHQM). In the fourth chapter, the ads and program elements of the two stations are categorized according to their content, and digitized to determine their duration, average intensity level and dynamic range. In the fifth chapter, the results are analyzed in terms of both ads and ad sequences, and from the patterns observed, it is possible to determine how these two stations at this particular time achieve a balance between variety/novelty and repetition/simplicity.

CHAPTER 1

FIGURE OR GROUND?

The study of sound in advertising is complex and may be performed at various levels of analysis: radio within the listener's environment, the ad within the rest of the program, and the various soundtracks within the ad itself. Thus, it is important to first define what exactly is the object of our study, or what constitutes our system. A system is the locus in which a given process occurs; everything not included in the system is considered to constitute the surroundings. A system may be of any size depending on the particular conditions, and its boundaries may be real or imaginary. However, it is often very difficult to define the boundaries of a system--especially in the study of radio advertising--as the notion of system is of a "subjective nature;" indeed, it is not "something presented to the observer" but rather, is "something recognized by him" (Varela, p. 67). The observer may set the boundaries at either the microscopic or the macroscopic level. Depending at what level it is described, the system takes on a new significance. In the study of radio advertising, at least three scales can be applied: On a first or macroscopic level, radio as a whole can be defined as the system, with the listener's environment as the system's surroundings. On a second level, the system can be defined as the radio commercial, while the rest of the radio program constitutes its surroundings. On a third or microscopic level, the system can be a voice or stream within an

ad, the surroundings being the ad itself.

Establishing imaginary boundaries around a system is in fact determining what lies in the foreground and what is situated in the background. This effect resembles McLuhan's use of figure/ground analysis to study media. According to McLuhan, "all cultural situations are composed of an area of attention (figure) and a very much larger area of inattention (ground)" (1989, p. 5). In City as Classroom, he applies figure/ground analysis to the study of advertising; for example, he suggests that a good way to begin the analysis of a pictorial advertising is to determine what constitutes the figure and what constitutes the ground. "What effect is produced by draping a beautiful woman over an expensive car in an advertisement to sell a car?" asks McLuhan, "Is the car the figure, or is it the woman?" (pp. 27-28). A similar type of question may be asked when drawing boundaries around a system--what is figure and what is ground? McLuhan's figure/ground analysis does not limit itself to print; it lends itself quite well to the study of sound, whether at a macroscopic or a microscopic level, because figure/ground distinctions are central to the listening process.

### 1. THE MACROSCOPIC LEVEL

At the macroscopic level, the boundaries are drawn around radio as a global entity. The surroundings are whatever constitutes the listener's environment. However, it is rather paradoxical to consider radio as figure; while it may be at the



center of the researcher's attention, it is rarely at the center of the listener's. Indeed, Andreasen (1986) notes that most radio auditors are simultaneously engaged in other activities such as reading. Thus, tasks that lie at the center of the listener's attention should be considered as figure, while low or non-salient background messages such as the radio playing in the background, should be considered as ground. According to McLuhan, "for the most part, the 'ground' tends to be invisible or subliminal" (1989, p. 5). However, while it can generally be assumed that the radio listener is distracted and is processing the messages in a subliminal manner, it is not always the case. Indeed, a radio announcement may be so catchy that it moves from the background to the center of the auditor's attention; the original activity then becomes ground, while radio becomes figure. Moreover, a message that is repeated too frequently becomes less noticeable after a while; thus, the first time it is aired, and captures the listener's attention, it is figure, and as it becomes more familiar, gradually becomes ground. McLuhan, for example, observes that "a stereotype is a 'figure' repeated so often in a culture that it ceases to be noticed and becomes part of the unconscious 'ground' of that culture, shaping people's perceptions subliminally" (pp. 44-45). Thus, the boundaries separating figure from ground and system from surroundings are far from rigid; new figures rise out of ground, displace other figures into ground, and then recede themselves into ground (McLuhan, 1989, p. 5).

**2. THE RADIO PROGRAM: SOUND OR SILENCE?**

At the second level of analysis, the commercial is defined as the system, while the rest of the program in which the commercial is embedded, constitutes the surroundings or the ground. The way in which ads and programs function together is similar to the way in which sound and silence function in speech. Bruneau (1973) suggests that "silence is to speech what the white of this paper is to print" (p. 18); thus, for him, speech is figure, while silence is ground. However, in the same way that it remains a puzzle whether the zebra is a white animal with black stripes or a black animal with white stripes, the relationship between sound and silence remains ambiguous. This uncertainty shows through Bruneau's discussion of silence; even though he begins by showing that silence is the ground for speech, his position becomes less clear as he proceeds to compare silence to speech: "there appears to be more signification in silence than in speech (...). But silence can only be defined by language, as it is impossible to interpret an unknown quantity by itself" (p. 20).

Similarly, for music radio programming, it is the interaction between the ads and the music of the program that fixes meaning upon the program as a whole. But it remains unclear whether the ad is figure and the music ground, or vice versa; is the music the context for the ads, or is it the other way around? For listeners, the music would probably be central to the program; after all, they justify their station preferences by the type of music that is played. For advertisers, however, it is the

commercials that justify the program; the music is simply an element that can be manipulated in order to "alter listeners' attention levels and prepare them for the insertion of commercial messages" (Truax, 1984). In this case, the music in the program plays a similar role as Bruneau's "slow-time silence" in speech, whose function is to "reduce uncertainty by creating mind-time for the decoding process" (p. 23). Thus, music in a radio program may provide listeners with the "slow time" required to process the ads more easily and efficiently.

In both of these cases, the boundaries delineating figure from ground (whether defined by the listener or by the advertiser) are blurred. In the first case, the ads interrupting the musical flow give an even more specific definition to the radio station. The ads and the music work together in targeting specific segments of the population. In the second case, if the music works towards making the listener receptive to the commercial messages, then isn't the music an ad itself? Moreover, the announcer also works towards giving meaning to the station, as well as preparing the listener to process a commercial message. Just as there is a point where it is not clear whether the zebra's stripe is black or white, the announcer functions as a transition between the music and the ad to promote the advertiser's view of the ad as figure. The bridging function is critical since the listener's attention might otherwise be lost.

### 3. THE MICROSCOPIC LEVEL

At this level of analysis, the system is made up of only one voice or one stream within a commercial. The remaining voices or background music constitute the surroundings. In order to understand how the listener's attention shifts from one voice to the next (in the case where the ad is made up of two voices, for example), a useful parallel can be made with acoustical analysis. For example, McAdams and Bregman (1979) use auditory stream formation theory to understand how the auditory system determines whether a sequence of acoustic events belongs to one, or more than one, "source." They define a source as "some sequence of acoustic events emanating from one location," and a stream as "a psychological organization that mentally represents such a sequence and displays a certain internal consistency, or continuity, that allows the sequence to be interpreted as a 'whole'" (p. 26).

McAdams and Bregman explain that while a listener is paying attention to one coherent stream, other acoustic information is perceptually relegated to the background. "If one group of sounds is distinct enough, the foreground-background relation may be almost involuntary and it may require a great deal of attentional effort to focus on streams initially relegated to the background" (p. 28). Similarly, in a radio commercial, the boundaries defining the system might be rigidly defined at a given point in time; indeed, the way in which an ad is designed serves to guide the listener's attention. By adjusting the sound levels of background and foreground tracks for example, the most important

elements of the ad are highlighted, while the others are relegated to the background. However, the extent and the degree to which the listener delineates system from surroundings is not so clear cut. As in auditory stream theory, there are some cases where foreground and background practically merge and are nearly indistinguishable. In other cases, the listener's attention can easily shift from foreground to background without having to make particular attentional efforts. McAdams and Bregman describe a similar process that occurs in auditory stream theory:

"Suppose we make a graph, which relates frequency separation of two alternating tones on one axis to the rate of alternation of the tones on the other axis. Note that the horizontal axis indicates increasing tone repetition time, which corresponds to decreasing tempo. One can draw boundaries on this graph indicating the frequency-tempo regions in which the tones cohere as a single stream and those in which they segregate into two simultaneous streams of different frequencies" (p. 29).

Above the first, or temporal coherence boundary, it is impossible to integrate the two alternating tones into one stream. Below the second, or fission boundary, it is impossible to hear more than one stream. In between these two boundaries lies an ambiguous region, where regions of fission and coherence overlap, and where either percept may be heard (p. 29). This ambiguous region may be seen as a metaphor for the fluctuating boundaries of our systems of study, and illustrates the constant negotiation that occurs between system and surroundings. As McLuhan observes, the figure and the ground are in a "continual state of abrasive interplay, with an outline or boundary or interval between them that serves to define both simultaneously" (1989, p. 5). More importantly, the system and surroundings complement each other;

indeed, the listener processes background and foreground streams simultaneously, and understands one in relation to the others. This idea will constantly recur in our study of radio advertising, from whichever way we choose to look at it, whether from the perspective of perception or from that of memorization.

CHAPTER 2

PERCEPTION AND MEMORIZATION

1. PERCEPTION

Because background and foreground streams provide different types of information, they are processed by different perceptual mechanisms. Indeed, two types of perception are thought to exist: on the one hand, there is an analytical type of perception (see Broadbent, 1958, Mehrabian and Russel, 1974), and on the other, there is a holistic one (see Schwartz, 1973, Petty and Cacioppo, 1986). The analytic type focusses on foreground information, and requires the listener's full attention. The holistic type processes background information at a less conscious level; the listener is not actively concentrating, but is registering information. While these processes may seem to be antithetical to each other, they actually work quite well together. In the same way that system and surroundings may be analyzed at various levels, so can perception. Indeed, at any scale, perception involves both analytic and holistic processing. Thus, at the microscopic level, or at the level of the auditory cortex, the listener perceives a musical tone in terms of pitch (analytic processing) and timbre (holistic processing) (Roederer, 1975). At the macroscopic or cultural level, oral and literate modes of communication are contrasted, as the former have a bias toward holistic perception while the latter toward analytic perception (Ong, 1982).

### 1.1. ORALITY OR LITERACY

According to Walter Ong (1982), cultures that have a bias toward the visual sense perceive the world entirely differently than those that emphasize the auditory sense. Ong explains this by listing the contrasting (and at the same time complementary) characteristics of these senses; for example, he notes, "sight isolates" while "sound incorporates." Whereas vision "comes to a human being from one direction at once," sound may be "gathered simultaneously from every direction at once." While vision is a dissecting sense, sound is a unifying sense (p. 74). Indeed, "a typical visual ideal is clarity and distinctness, a taking apart (...). The auditory ideal, by contrast, is harmony, a putting together" (Ong, p. 74).

Because of the different properties of sound and vision, oral cultures process information differently than literate cultures. Ong notes that "in an oral culture, restriction of words to sound determines not only modes of expression but also thought processes" (p. 33). Indeed, the perceptual mode of an oral culture relies on a holistic process, whereas that of a literate culture is based primarily on an analytic one (p. 73). Since today's media-based society relies on elements of both oral and literate cultures, we make use of both of these processes. For example, Schwartz (1973) shows that with the advent of radio, we have evolved from a print-based thought process to a more orally-based one; this type of orality brought upon by technologies such as television and radio is what Ong defines as secondary orality (p.



11). However, Schwartz argues, our strong literate bias still reflects itself in our uses of radio (p. 150). This was especially apparent in radio's beginnings, where the techniques of print were simply applied to radio programming. Even though radio has become more sophisticated today, and has adjusted to "dealing with the spoken word again," (p. 150), it still contains many elements from print. Indeed, a radio program is usually delivered in a linear and logical fashion, read from a written script. However, as our culture combines elements of both oral and literate cultures, it is the interaction between these thought processes that shapes our perception of the world.

A similar negotiation process may be observed at a smaller scale; at the level of the brain, we see that the roles of the right and the left hemispheres are also characterized by holistic and analytic processes (see Roederer 1975, Kimura 1973).

## **1.2. THE BRAIN**

In Acoustic Communication, Barry Truax describes the contrasting roles of the right and the left hemispheres of the brain. He notes that the "dominant" or left hemisphere specializes in language processing and sequential, logical processes such as mathematics, whereas the right hemisphere is usually responsible for performing holistic, synthetic operations such as spatial relationships and facial recognition (p. 52). Moreover, the right hemisphere is also responsible for artistic, intuitive, creative, and even emotional behavior.

However, Truax observes that "the simplicity of such a basic duality, particularly when it appears to be represented physiologically, leads people to extrapolate wildly from fairly restricted data until every human polarity is ascribed to hemispheric differences" (p. 52). For example, in certain studies, music has been placed squarely in the right hemisphere, "if only to counterbalance the undisputed dominance of language functions in the left". Thus, the two hemispheres have been split into two distinct areas, with "opposing characteristics," rather than being seen as complementary areas (Truax, p. 53). However, the brain functions as a whole; the two hemispheres are connected to each other and exchange information. As Truax notes, hemispheric specialization should not obscure the fact that the coordination of the information from each hemisphere is just as important as the function of each independently (p. 55).

In the case of the listening process, what is important is the relative proportions of analytical/synthetic strategies that are needed to perform this task; hence, listening tasks are context dependent (Truax, p. 55). Bever and Chiarello (1974) showed that the two hemispheres perform different functions in the listening process; but which of the two plays the dominant role actually depends on the type of listener. The authors found that musically experienced listeners recognize simple melodies better in the right ear than in the left, while the reverse is true for naive listeners. They thus concluded that the left hemisphere, which receives the majority of the signal from the right ear, is dominant

for analytic processing (such as that encouraged by musical training) and the right hemisphere for holistic processing (p. 537). However, while this study illustrates hemispheric specialization, it also stresses the importance of the interaction between the hemispheres.

### **1.3. THE LISTENING PROCESS**

Many links have been made between the hemispheres of the brain and the listening task in general. For example, Truax describes three different types of listening patterns that parallel Bever and Chiarello's findings on the role of the hemispheres in the listening process. On the left or linguistically dominant side, we have an analytical type of listening, or "listening-in-search," while on the right side, we find a holistic type of listening, or background listening. An intermediate type of listening, "listening-in-readiness," incorporates strategies from both hemispheres.

**a) Listening-in-search:** In the listening-in-search mode, pattern recognition strategies that involve feature detection and sequential analysis are required. Particular attention to detail, as well as the ability to focus on one sound to the exclusion of others, characterizes this type of listening (Truax, p. 19). For example, when we are having a conversation with another person in a noisy restaurant, we are able to focus on the conversation without letting background noises interfere. Those who are hard of

hearing have difficulty with this task. Remaining in the listening-in-search mode becomes increasingly difficult as foreground and background become blurred; the noisier the restaurant, the more difficult it is to concentrate on our interlocutor's words.

**b) Background Listening:** Here, the sound usually remains in the background of the listener's attention; the occurrence of a particular sound does not have any special significance. However, listeners are still aware of these sounds; indeed, if they are asked whether they have heard them, they probably would respond affirmatively, provided the event did not occur too long ago (p. 21). For example, the traffic noises that we hear from outside often constitute the sounds that we perceive through background listening. Even though we do not focus on these noises, they condition our perception of foreground sounds; if suddenly the street became quiet, we would notice it immediately.

Because it is considered a peripheral process, background listening is often overlooked. However, it plays an important role in perception. Ronald Milliman (1986), for example, believes that background music greatly affects people's moods and attitudes; he found that, depending on the type of background music that is played in a restaurant, patrons will stay longer and consume more alcoholic beverages. Moreover, according to David Yale (1970-71), many studies show that Muzak is able to increase workers' productivity and alter consumers' purchasing decisions. Indeed,

such background music has the power to reduce tension, fatigue and stress. Yale notes that workers and consumers are often unaware of the background music in their environment, and are thus being "manipulated without being consciously aware of it" (p. 82). Even though Yale's statement is debatable, it illustrates the role of background listening.

**c) Listening-in-Readiness:** In this intermediate type of listening, attention is in readiness to receive significant information even though the focus of one's attention is directed elsewhere. "This type of listening (...) depends on associations being built up over time, so that the sounds are familiar and can be readily identified even by 'background' processing in the brain" (Truax, p. 19). For example, the sound of footsteps might first appear to us as background noise, but as we process it repeatedly through this mode of listening and come to associate it with a specific person, it soon becomes readily recognizable.

While these listening processes appear to be radically different, they actually work very closely together. Indeed, listeners are constantly alternating from one mode to the other. For example, we may start off by having our attention in the listening-in-readiness mode where we scan incoming patterns, seeking a match with one that is significant to us. If a close enough match is found, our attention may be redirected to the sound and "a closer analysis is made to determine its fine structure as an indicator of specific information" (Truax, p. 55).

Similarly, if we compare the soundtracks of mainstream Hollywood movies to those of French film-maker Jean-Luc Godard, we become aware of how these listening modes interact with each other. In the case of Hollywood movies, the boundary between figure and ground is quite rigid. Indeed, Alan Williams (1985) observes that in a Hollywood soundtrack there is a "clear and reassuring hierarchy of sonic importance;" thus, certain sounds are made to seem either very close (important) or distant ('atmosphere'). Hence the spectator will know exactly what to listen for, and the listening-in-search (as well as background listening) process will be straightforward. Godard, however, attempts to deconstruct Hollywood sound practices; his ambient sounds, when present, do not go away or fade out when more important information appears. He believes that it is up to the spectators to focus their attention on what they consider to be the most important. Thus, listening-in-search becomes a subjective process. Moreover, listeners are forced to reflect upon their listening habits. As Williams notes, "we are so accustomed to 'inaudible' sound manipulation that Godard's cafe seems acoustically strange while Hollywood's does not" (p. 337).

What Godard is showing us through his use of sound, is that background is as important as foreground. Thus, the fact that we are constantly alternating from one mode of listening to another reflects what is happening in reality. In the same way that the Hollywood soundtrack is artificial, so is the strict division of the three types of listening processes. Indeed, the listening

process as a whole is complete only if it is characterized by both analytic and holistic perceptions. The way in which the listener processes speech illustrates this well; for example, when we hear a foreign language, we tend to process it in terms of its global "shape" or music. We may be able to distinguish Italian from German, without being able to understand any of the words. However, as we are learning a language, we recognize specific words, and begin to process it at an analytic level. When we know a language, we process it analytically as well as holistically; not only do we obtain information from individual words, but also from the "music" of a sentence. Thus, a speaker's accent or intonation adds meaning to his/her words. In speech perception, these features are termed paralanguage and involve the holistic perception of shapes and patterns in speech. Similar patterns are also found in timbre, loudness and pitch perception in both speech and music.

#### **1.4. MUSICAL TONES**

Our perception of musical tones also makes use of both analytic and holistic processing; indeed, pitch tends to be perceived analytically in the time domain whereas timbre is perceived holistically as a spatial pattern. However, these two mechanisms of perception do not work independently of each other; rather, they complement each other. At the microscopic level of analysis, sound is processed at the levels of the inner ear and the neural fibers. In order to contrast the perception of pitch and

timbre, it is necessary to understand the mechanisms of the hearing process.

**a) The Mechanisms of the Hearing Process**

When the eardrum is set into motion, its mechanical vibrations are transmitted to a membrane at the entrance of a tube, the cochlear duct, that is wound up "like a snail's shell" within the inner ear. This duct is partitioned longitudinally into two tubes by the basilar and tectorial membranes. The oscillations of the eardrum propagate through the cochlear duct, and the basilar membrane is set into motion "like a waving flag. About 30,000 receptor units, called hair cells, arranged in inner and outer rows along the basilar membrane pick up the motions of the latter and impart signals to the nerve cells, or neurons, that are in contact with them" (Roederer, p. 20). These nerve impulses are then signaled to the brain, and are interpreted as sound.

**b) Pitch**

For a pure sound of given frequency, the maximum basilar membrane oscillations occur only in a given, limited region of the membrane, whose position depends on the frequency of the tone. Thus, for each frequency, there is a region of maximum sensitivity, or "resonance region" on the basilar membrane (Roederer, 1975, p. 21). The lower the frequency of the tone the farther away from the cochlear entrance lies the region of activated hair cells. The higher the frequency, the closer to the entrance it is located. A



change in frequency of the pure tone causes a shift of the position of the activated region (p. 21). Thus, the spatial position along the basilar membrane of the responding hair cells helps determine the primary sensation of pitch. However, pitch perception is especially active at the level of the firing pattern of the neural fibers.

Indeed, the neural impulses provide information on repetition rate or periodicity of the sound waves. Thus, the number of repetitions or cycles per unit of time (usually expressed in units of cycles per second, or Hertz), represent the frequency of a given tone. This illustrates that pitch perception is a time-based process (p. 43). According to Roederer, any musical tone or "natural" sound of human or animal acoustic communication (such as a vowel or animal cry) is made up of a superposition of harmonic tones. A complex tone consists of a fundamental frequency  $f_0$ , and of upper harmonic frequencies  $2f_0$ ,  $3f_0$ ,  $4f_0$ ,  $5f_0$ , ..., etc., which are all integer multiples of the fundamental frequency. "Any two successive tones of the upper harmonic series form a pair with the same repetition rate or fundamental frequency  $f_0$ . Therefore, all upper harmonics, if sounded together, will produce one single pitch sensation corresponding to  $f_0$  --even if that latter frequency is totally absent in the multiple stimulus" (Roederer, p. 43). Thus, because a musical tone is reduced to its fundamental, (the harmonics only serve to reinforce it), we perceive a unique pitch sensation; such a "reductionist" process is an analytic one.

**c) Timbre**

Contrarily to pitch, it is the position of the harmonic vibrations along the basilar membrane--as well as the distance between resonance maxima--that characterize timbre perception. The sequence of intensity values of the harmonic components of a complex tone represents the power spectrum of the tone (figure 1). Two complex tones of the same pitch and loudness but different spectrum sound differently; they have a different tone quality or timbre (Roederer, p. 106-108). When a sound wave is generated by a musical instrument, the frequencies of the harmonics are represented along the power spectrum. The resonator of the instrument (the body of the violin, for example), will convert the energy from a vibrating string into "sound wave power" (p. 109). If the energy conversion is particularly efficient for a certain frequency, this frequency is called a "resonance frequency of the resonator" (p. 112). These resonance frequencies thus characterize the spectrum of the emitted sound (see figure 2), and their recognition brings forth the sensation of timbre. Indeed, the perception of timbre is largely the result of a "gestalt" form of recognition. The formants, or "the enhancements of harmonics in certain fixed, characteristic, frequency intervals" are used by the auditory system as an "important signature of a complex tone" in the process of timbral identification (Roederer, p. 115). Thus, these formant patterns as global entities are first compared with previously stored and identified information, and then stored in the memory with an identifying label if they are new. If they are

FIGURE 1: THE HARMONICS OF A COMPLEX TONE

(According to Roederer, 1975).

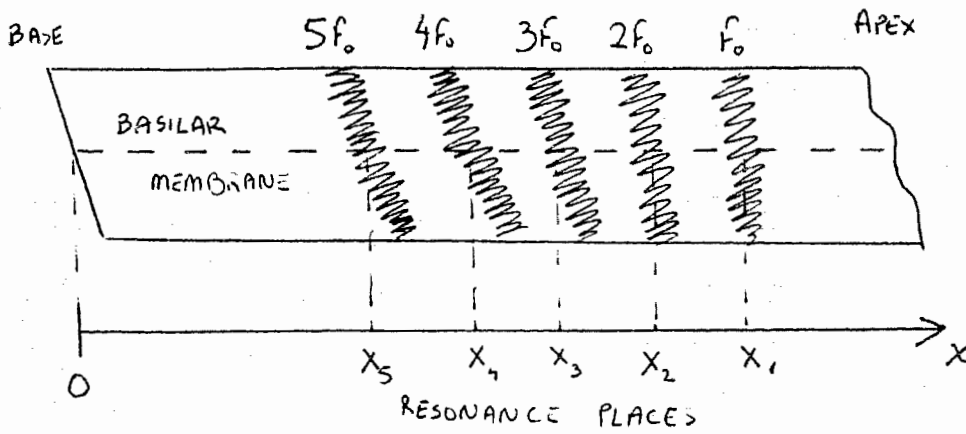
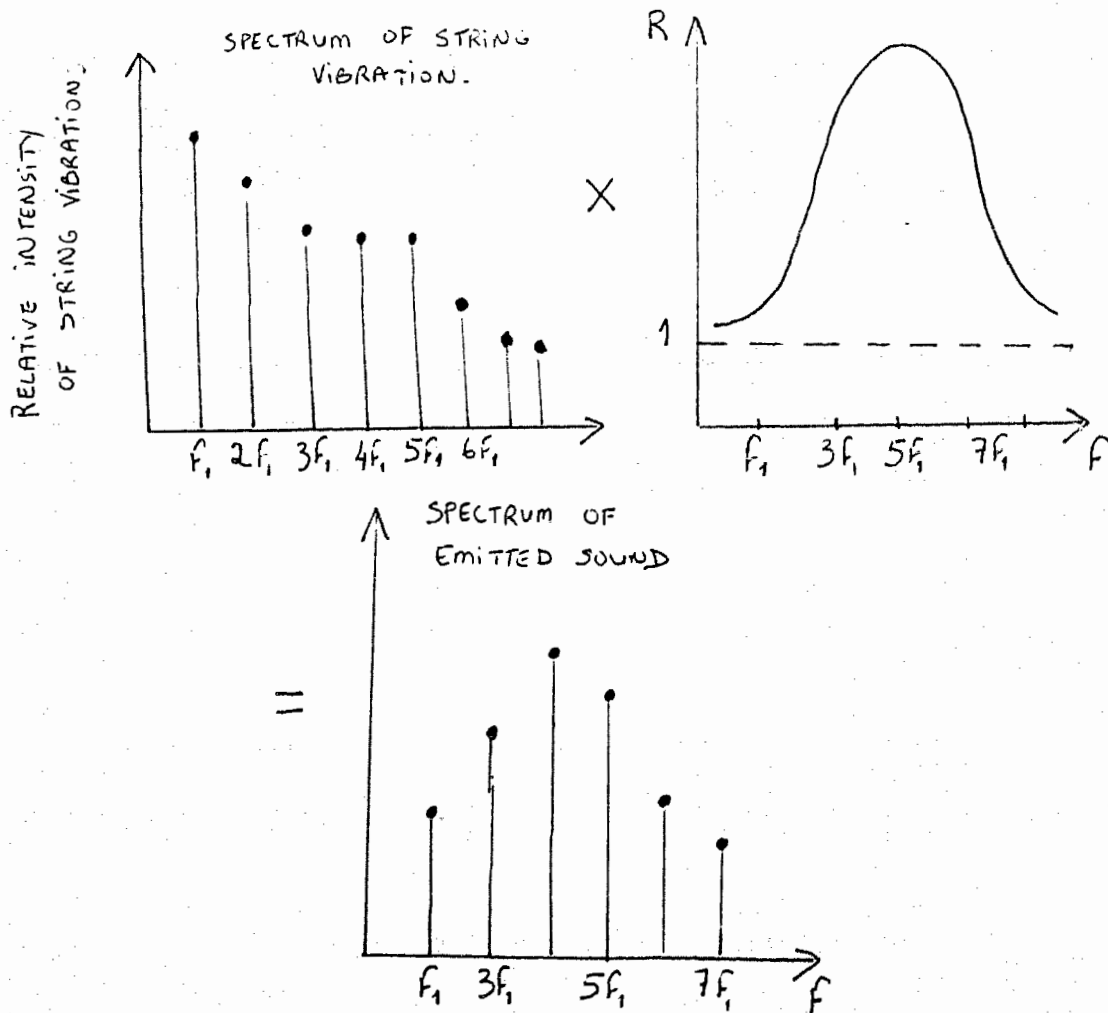


FIGURE 2: THE SPECTRUM OF AN EMITTED SOUND

(According to Roederer, 1975).



already familiar to the listener, they reinforce already established patterns (p. 139).

For example, the way in which speech is produced and processed illustrates this well. Denes and Pinson (1973) explain that the air stream from the lungs is set in vibration by the vocal cords and shaped into articulated sound by the vocal tract. Since the vocal tract is an air-filled tube, it acts as a resonator.

According to Denes and Pinson:

"The vocal resonator will emphasize the harmonics of the vocal cord wave at a number of different frequencies, and the spectrum of the speech wave will have a peak for each of the vocal tract's natural frequencies. The values of the natural frequencies of the vocal tract are determined by its shape; consequently, the amplitudes of the spectral components will peak at different frequencies as we change the shape of the tract" (p. 76).

Resonances of the vocal tract are called formants, and their centre frequencies, formant frequencies. Every configuration of the vocal tract has its own set of characteristic formant frequencies (p. 76). Thus, the resonances of the vocal tract, or formants, are recognized as a whole, rather than each frequency individually. This recognition process is essentially a holistic one.

The timbral model illustrates how certain patterns are recognized at an unconscious level. While such a perception process occurs at a microscopic level of the individual sound, it may also occur at various levels of the listening process. For example, radio messages such as a familiar jingle or logo, are often processed unconsciously, along the lines of similar mechanisms. In order to analyze such a perception process, we must

first examine the role of memorization.

## 2. MEMORIZATION

While the listening task may be characterized by the way in which sounds are perceived--globally and analytically--it is only half of the picture. Indeed, the way in which sounds are memorized is equally crucial to this study. As in the perception process, memorization also occurs analytically and holistically. In this section, memorization will be examined at two levels: first, at a cultural level, and then at the level of the listening process.

### **2.1. ORAL CULTURES**

In order to compare analytic to holistic memorization at this macroscopic level of analysis, oral and literate cultures are contrasted. According to Walter Ong, because an oral culture has no texts to fall back on, its knowledge relies totally on memory. Thus, in a primary oral culture, to retain and retrieve carefully articulated thought, thinking must be done in mnemonic patterns. "Thought must come into being in heavily rhythmic, balanced patterns, in repetitions or antitheses, in alliterations and assonances, in epithetic and other formulary expressions, in standard thematic settings (...), in proverbs which are constantly heard by everyone so that they come to mind readily and which themselves are patterned for retention and ready recall, or other mnemonic form" (Ong, p. 34). Orally based thought tends to be very

rhythmic, as rhythm helps recall. For oral cultures, to think through something in non-formulaic, non-patterned, non-mnemonic terms (as do literate cultures), would be a complete waste of time, for "such thought, once worked through, could never be recovered with any effectiveness, as it could be with the aid of writing" (Ong, p. 35).

Similarly, while in a literate culture verbatim memorization is done from a text, to which the memorizer returns as often as necessary, in an oral culture, such a memorization is achieved in an entirely different way. For example, Ong describes the learning methods of bards: they listen for months and years to other bards who never sing a narrative the same way twice but who use over and over again the standard formulas in connection with the standard themes. Originality does not consist in the introduction of new ideas, but rather in "fitting the traditional materials effectively into each individual, unique situation" (p. 60).

Contrarily to oral cultures that rely heavily on memorization, literate cultures retain very little, as they can easily access information through texts. Indeed, in a print-based culture, memory doesn't involve storing specific bits of information, but rather, rules for accessing data.

## **2.2. MEMORY OR RECALL**

Because oral cultures think in terms of formulaic patterns, their memorization process is essentially holistic. For a literate culture, the set of rules that provide access to information best characterize the analytic memorization process, as it reduces huge amounts of data to manageable quantities. Since today's society has elements of both oral and literate cultures, both types of memorization play significant roles.

Schwartz contrasts these two memorization processes, by comparing the times "when print dominated our communication environment" to our present day "electronic communication environment" (p. 111). He observes, that before, people would learn things in a systematic and thorough manner; information had to be translated into a "linear, cognitive mode" (p. 111). Also, analytic and deductive reasoning were strongly emphasized. However, these characteristics have become much less important today; with the coming of electronic media, memorization has become increasingly holistic. Schwartz explains that people today tend to "scan huge amounts of information in search of patterns" (p. 113). This scanning process illustrates the mechanisms of holistic memorization. Schwartz contrasts these two processes by describing how they both store and retrieve information:

"Words transform experience into symbolic forms. They extract meaning from perception in a manner prescribed by the structure of the language, code this meaning symbolically, and store it in the brain. But the brain does not store everything in this way. Many of our experiences with electronic media are coded and stored in the same way that they are perceived. Since they do not undergo a symbolic transformation, the original experience is more directly available when it is recalled. Also, since the experience is not

stored in a symbolic form, it cannot be retrieved by symbolic cues. It must be evoked by a stimulus that is coded in the same way as the stored information is coded" (p. 24).

Schwartz thus distinguishes memory from recall--his idea of memory corresponds to the analytic memorization process, while recall to the holistic one. The memory process, for example, consists of hearing a story, retaining it, and then repeating it. Schwartz describes an experiment in which this was done by several subjects consecutively; a subject listened to a story and then repeated it to another subject, who in turn had to repeat it to another subject. After it had been retold by three different subjects, the story was considerably distorted; the memory process had introduced new errors each time. Thus, "this form of learning is not very accurate or efficient," as "noise" is easily introduced into the "original message content" (p. 66). The recall process, however, avoids all of these problems, as it does not introduce new information; rather, a stimulus "resonates" with information already within the listener. For example, Schwartz argues, if several subjects were to complete the sentence: "Because you met me, you'll be different for the rest of your \_\_\_\_\_," their responses would certainly be quite similar (p. 67). By evoking such a recall mechanism, there is less chance for a listener to interpret a message incorrectly. Thus, according to Schwartz, the most effective way of communicating is by creating stimuli that trigger this recall process, or that "strike a responsive chord" in the listener. This becomes especially apparent in our study of radio advertising.



## CHAPTER 3

## RADIO

**1. RADIO: IS THE MEDIUM THE MESSAGE?**

By contrasting literate with oral cultures, it was shown that reading emphasizes different perception and memorization mechanisms than listening. While print calls for more linear analytical processes, radio makes use of holistic or gestalt ones. Moreover, print requires full attention, whereas radio is often not consciously listened to. Indeed, people often do not remember radio as a source of information because they listen to it while doing something else. As Schwartz observes: "just as we are not conscious of breathing, we are not actively aware of radio-mediated sound in our environment." However, we are also deeply involved with radio, and we "are strongly affected by radio programming that allows us to participate." According to attitude-change research, "the most favorable condition for affecting someone's attitude involves a source the listener believes in, and yet one he does not critically attend." Thus, "radio is an ideal medium for affecting attitudes through evoked recall communication" (Schwartz, p. 76).

**2. RADIO ADVERTISING**

Research in radio advertising has traditionally made little distinction between the perception and memorization modes of print and radio. Indeed, many researchers have treated radio ads as printed ads. Felsenthal et al. (1971), for example, analyze

twenty radio commercials that have won awards at the 1970 radio competition of the American TV and Radio Commercials Festival (the "CLIO" awards), and compare them to twenty randomly selected commercials that have not won awards. In order to compare these commercials, they first analyze their structure, and, for example, examine how many use only talk compared to talk with background music. Then they use stylistic analysis and observe, for example, the number of words per minute, the percentage of uncommon words, and average sentence length. Moreover, they apply Gunning's Fog Index, Spache's Readability Index, and Flesch's Human Interest Factor to their analysis, indices that provide information on the length of sentences, the number of large and abstract words, as well as the number of "personal" words or sentences that appear in these commercials. While such a study may be insightful, it remains limited as it concentrates solely on literary content analysis. Indeed, even though listeners always explain their preference for a given radio station in terms of content, the content is actually of little importance to explain the effectiveness of advertising (Truax, p. 17).

### **2.1. THE TRIGGERING OF ASSOCIATIONS**

According to Truax, "once the listener has accepted the station content, the question remains what holds the listener's attention such that a habitual choice is made of the station" (p. 161). A similar question may be raised concerning efficient commercial messages. Truax observes that most radio ads are not

trying to convey specific information; rather, a brand name is surrounded with sounds that suggest the imagery that the advertiser wants associated with the product. "Whether the image is excitement, escape, happiness, relief from anxiety, security, or social success, all sounds used, from the type of voice to the type of music, language and sound effects, are designed to convey it" (p. 146). According to Schwartz, once ads have created new images, they are then able, at a later stage, to evoke these past experiences through recall (p. 28). Schwartz believes that the associations that can be generated by evoked recall are very deep. "Information available for recall includes everything we have experienced, whether we consciously remember it or not (...). Furthermore, it is instantly recallable when cued by the appropriate stimulus" (p. 69). Thus, if the advertiser evokes certain feelings and experiences in relation to a product in a commercial, the following time the listener comes across the product, there is a good chance it will bring forth the associations experienced with the commercial. Schwartz states that ads that try to convince the consumer logically that their product is the best are not effective, as "they do not appear truthful." However, those that resonate with the experiences a person has in relation to a product are much better (p. 79). Thus, successful radio ads trigger associations, with listeners not necessarily being consciously aware of it.

## **2.2. THE DISTRACTED LISTENER**

Commercial messages are designed so that they get through to the distracted listener. Frequent repetition of product jingles, for example, is a way of entrenching the product in the listener's memory. Associations are built up in the mind of the distracted listener, as the sound, even if it is not processed at a conscious level, is still processed by the brain and the incoming pattern compared to previously experienced ones. As Truax notes, "in fact, storage of the pattern with the associations of its surrounding context is probably better done at an unconscious level, because the point of desired action is not in the present but at a future date when choices are to be made" (p. 153). Indeed, if listeners perceive a message too consciously, they might reject it more easily.

## **2.3. RADIO COMMERCIALS: SONGS OF THE ELECTRONIC BARD**

Because radio is an auditory medium, and because radio commercials are processed essentially holistically, effective commercials have much in common with the narratives of oral cultures. Indeed, they are structured in similar ways.

First, in order to catch our attention, or to 'get across,' the message must be simple. Indeed, since the sounds used are not to be listened to directly, and because they must trigger similar associations for extremely large audiences, these associations are stereotypes, "just as the characters and music are" (Truax, p. 145). The characters and images that come out of

these ads are reminiscent of E.M Forster's idea of the 'flat' character, or "type of character that never surprises the reader but, rather, delights by fulfilling expectations copiously" (Ong, p. 151). Indeed, such characters derive originally from primary oral narrative, which can provide characters of no other type.

Moreover, since oral cultures rely so heavily on stereotypes, a conservative or traditionalist mind frame is strongly cultivated (Ong, p. 42). Similarly, radio commercials must remain "conservative" if they are going to remain engraved in the minds of listeners. As do oral narratives, commercials tend to use concepts in "situational, operational frames of reference that are minimally abstract in the sense that they remain close to the living human lifeworld" (p. 49). Thus, many commercials will depict "slices of life," or "tableaux vivants," that are "sufficiently stereotypical to bring immediate audience recognition" (Marchand, p. 166). For example, in an ad for Labatt Blue, we will hear a man's voice (over the sound of an electric guitar) announcing that it's Friday night and that he and his friends want to party.

As in oral cultures, where conceptualized knowledge that is not repeated aloud soon vanishes, and where much energy is deployed in saying over and over again what has been learned arduously over the ages, commercials must be repeated frequently in order not to be forgotten. Thus, radio ads make extensive use of repetition and redundancy. Indeed, not only are the ads repeated frequently, but repetition also occurs within the ads themselves.

Moreover, the messages are designed to be aggregative rather than analytic; thus, they tend to rely more on formulas to implement memory. According to Ong, the "elements of orally based thought and expression tend to be not so much simple integers as clusters of integers, parallel terms or phrases or epithets such as 'the brave soldier' rather than 'the soldier'" (p. 38). The mechanisms of radio jingles well illustrates this process.

According to Schwartz, the classic jingle is the most common musical technique for aiding memorability (p. 11). Schwartz analyzes the mechanisms of this retention process and shows how jingles function as "auditory based mnemonic devices." Indeed, jingles employ "simple rhyme to aid listener retention of a simplistic message" (p. 150). The one for McDonald's: "Food, Folks and Fun" is an example of such a message. Schwartz explains the mechanisms of jingles, and observes that the sounds of words are taken out of their natural communication context and manipulated to fit the rhythm of the jingle. This can help the listener's retention of words, but it does not attach the words to actual situations. Because the rhythm of the words in a jingle differs from that of a real speech situation, these words lose a big part of their meaning. "This is a devastating loss, since spoken words do not have a meaning isolated from their rhythm" (Schwartz, p. 151).

However, this problem can be avoided, as speech can be designed to aid retention without altering natural speech rhythms. This is what Schwartz describes as mnemonic speech. In mnemonic

speech, the brain is able to fill in and hear phonemes not actually present in speech. Thus, even if a syllable of a certain word is missing, the listener will still hear the entire word (p. 152). Jingles work according to similar mechanisms; for example, when listeners hear "It's a good time for the great taste," McDonald's instantly comes to their mind. In this way, radio commercials engage listeners in participation, even if it is at an unconscious level. While a skillful use of mnemonic speech will characterize a successful advertising message, other factors contribute to its efficiency. One of the most important is reaching an equilibrium between high and low information level.

### 3. MOST ADVANCED YET ACCEPTABLE

In order to be successful, a commercial message must at the same time catch the listeners' attention and remain engraved in their memories. We have stated earlier that familiar, stereotypical, and redundant messages are more likely to be accepted since they do not require any conscious thought. Indeed, if the message is simple, it may easily be perceived and retained. However, if the message is so bland and commonplace that we fail to even notice it, then it is not very effective; if we do not register it, there is no chance we will remember it. On the other hand, if the message is too complex, too unfamiliar, or contains too much information, it becomes very difficult to process. Retaining such a message is far from likely. While this seems to be a paradox, it actually illustrates that there is a middle point

where ads are effective. Indeed, their level of originality and novelty must be high enough to trigger interest, but not so novel that they confuse the listener. This balance is consistent with Raymond Loewy's MAYA principle (most advanced yet acceptable) used to justify the introduction of new design items on the market (quoted in Heskett, p. 178). In order to be successful, an object has to be original enough in order to persuade consumers that they are acquiring something new, yet, at the same time, they do not want something that is completely foreign to them.

This model easily applies to the content of radio commercials; the novelty and familiarity of the message itself must be balanced in order to be optimally perceived and memorized by the listener. However, while content analysis provides many insights as to how a commercial is perceived and retained, the analysis of structure and context can complement the study of content alone. Hence, the MAYA principle may be extended to describe the structural balance that an ad must reach in order to be efficiently perceived and retained by the listener. For example, we may observe that in order to maintain such a balance, the number of soundtracks within a commercial, or the number of ads that constitute an ad sequence may be narrowly defined. Moreover, the MAYA principle also describes the balance needed between novelty and repetition of the ads themselves. Too much repetition of any one ad, or any one type of ad, may provoke boredom, whereas with too few repetitions ads may have little impact. Based on the assumption that radio commercials are successfully perceived and



retained by distracted listeners, an analysis of the ads and ad sequences of a background and foreground station will provide insights as to what structural patterns might affect such listeners. However, because radio advertising constantly evolves, what constitutes an effective ad or ad sequence also keeps on changing with time. Therefore, the results of this study can be understood as documenting the balance in structural variety that is currently practiced on these two typical FM stations.

## CHAPTER 4

## THE CASE STUDY

1. INTRODUCTION

Learning a language as a child seems to be a natural process; by simply being exposed to it, we acquire it by osmosis. Only later do we realize the number of rules that structure our language. A little bit like Monsieur Jourdain, Molière's "bourgeois gentilhomme," who marvels at the fact that he has been speaking prose all his life without knowing it, we discover that we have been expressing ourselves in the past perfect tense, using transitive verbs and superlative adjectives. Similar to language, radio is an important part of our environment; we are constantly exposed to it, and assimilate its programming structure without really questioning it. However, as in a language, there are many rules and patterns that structure radio programming. The purpose of this case study is to extract these patterns, and to acquire a more profound understanding of how a distracted listener processes radio messages.

For the purposes of this structural analysis, two radio stations with traditional formats, one foreground (CFMI) and one background (CHQM) are analyzed. Foreground format refers to a program structure "that constantly attempts to keep its signal at a foreground level of listening attention, even when the listener is engaged in other activities. It competes for as much attention as possible, even though, paradoxically, it is not meant to be attentively listened to. By contrast, background format is designed to be heard only as background sound, and therefore

remains at a background level of listening attention" (Truax, p. 166).

This thesis examines how the structure of radio advertising attempts to influence the listener on three levels: on a macroscopic level, where radio is analyzed within the listener's environment, on a mesoscopic level, where the ad sequence is studied in relation to the rest of the program, and finally, on a microscopic level, where the structure of the ad itself is examined. To obtain information on how radio functions within the listener's environment, background listening is compared to foreground listening; thus, CHQM and CFMI are contrasted in order to highlight the differences between background and foreground radio. The characteristics common to both stations give us insights as to the role of the ad within the program as well as to the properties of the ad itself. The analysis was performed using the computer data base of the Media Analysis Lab at Simon Fraser University.

## **2. DESCRIPTION OF CFMI AND CHQM**

As radio listeners set their dials to 101.1 FM, a Rolling Stones song blares through their sets, and an announcer accompanied by the opening bars of "Desire" urges them to buy tickets for the upcoming U2 concert. "CFMI, Vancouver's best rock," states an enthusiastic male voice over the sounds of an electric guitar; "CFMI, more quality rock, less useless talk," claims another. The pace of the programming on this station is fast, and flows just

like the beer in a Coor's Light commercial. If listeners find CFMI too overwhelming, they may turn their dials to 103.5 FM, and tune in to the "easy listening sounds of CHQM." A Muzak version of Elton John's "Yellow brick road" and Fleetwood Mac will take the listener "through the day." "Soft and easy and always relaxing," purrs the announcer, "CHQM, a great mix of soft favourites." Here, the pace of the programming is designed to stir the listener as little as possible; one song leads to the next, and a weather report inconspicuously blends into a commercial.

The age of the audience reflects the different styles of the two stations; according to the BBM reports of 1992, the majority of CFMI's listeners (43%) are between 25 and 34 years old, while the majority of CHQM's (44%) are over 55. Moreover, only 10% of CHQM's listeners are between 25 and 34, while only 4% of CFMI's are over 55.

### 3. METHOD OF ANALYSIS

For the purpose of our study, we sampled eight hours of CFMI programming on Tuesday July 16, 1991, using a Hi-8 video tape; the eight hours were not recorded consecutively, but rather, four two-hour segments were sampled at different times of the day in order to represent the programming during rush hours as well as during the late evening. The first segment was recorded from 7:00 - 9:00 AM, the second from 11:00 AM - 1:00 PM, the third from 4:00 - 6:00 PM, and the fourth from 9:00 - 11:00 PM. The CHQM programming of Thursday July 11, 1991 was also divided into four

similar time segments. The analysis of this radio programming consists of a qualitative evaluation as well as of a quantitative one. Thus, the analysis consists of a categorization where program elements and ads are classified according to their content, and of a digitization where duration, average level and dynamic range are determined.

### 3.1. CATEGORIZATION

Out of each two-hour programming segment, only what is considered a "radio advertising sequence" is categorized. The last twenty seconds (approximately) of regular programming (such as music, news or talk shows) leading into a series of ads makes up the first element of the ad sequence. The other elements consist of canned ads, announcer ads, and announcer talk. The ad sequence ends when the music or programming resumes; the first twenty seconds of programming leading out of the sequence is then considered to be the last element. The ad sequence is thus basically shaped by what lies in between regular programming.

A list of abbreviations is used to code information on the ad elements. Thus, regular programming is classified as either music (MU), news (N), talk show (TS), dramatization/ documentary (DR), or reportage (R) of traffic or sports. The announcers (A), are categorized in terms of gender (M or F), and of what they are announcing; are they telling you the time (T), the weather (W), or program information (PI) such as the title of the song that has just been playing, or are they giving you a "look ahead" to what is

coming up (LA)? They could be confirming the name of the station (ID) or their own identity (DJ). Announcers may also simply be chatting (A) or hosting a phone-in session (P). With these abbreviations, it is then easy to summarize in one line what the announcer has taken three or four minutes to say. The announcers often go on to read an ad (AAD) after they have finished chatting. Like canned ads (CA), these announcer ads are categorized according to **product categories**, which include professional services (PRO) such as insurance, real estate or banking, stores (STO), fast food or convenience outlets (FOO), automotive services (AUT), beverages (BEV), political messages (POL), social advocacy (SOC), station ads (STA), products (PRD) and leisure (LEI). **Musical style** is another category by which ads are classified; ads may consist of an announcer speaking over instrumental background music (IN), of an announcer alone without any musical accompaniment (NO), of lyrics sung by a male solo (LM) with a chorus (LMC), of lyrics sung by a female solo (LF) with a chorus (LFC), or they may be a combination of several of the above (MUL). For example, an ad may begin as a jingle, then change to an announcer speaking over instrumental music, and finally revert back to a jingle. Another case is that of an ad consisting of an announcer alone, with a short musical logo either at the beginning or the end (ML). Ads are also classified according to **advertisement style**; they may be announcement-type ads (ANN), where an announcer is convincing the listener to buy Mill's paint, for example, because it is better and cheaper than any other brand on the market. A dramatization (DRA)

consists of a small story between two or more characters that is usually resolved with the appearance of the product. For example, the ads for Earl's restaurants highlight the squabble between a beef and a chicken burger: each is trying to convince the listener to eat the other. In the end, the beef has the final word, as this week chicken burgers are on special... Ads may also fall under the categories of interviews (INT) or testimonials (TES), where either unidentified people or well-known personalities describe their positive experience with the product. The ads for Club Med illustrate the interview type; one woman states that this vacation was the memory of her life and that she has never eaten better food, another woman confides that she has met the man of her dreams, and finally, a man boasts of having performed wonders in wind-surfing. Whether or not an ad has any **sound effects** is a question that is also taken into account by the categorization process. **Co-sponsorship** is considered as well; often an ad includes two or more products, such as the ad for Kentucky Fried Chicken. "What comes to your mind when you hear 'Finger licking good'?" one man asks; "Pepsi" replies another. Station promos are also frequently co-sponsored by national advertisers.

For each element of the ad sequence, whether an ad, an announcer or a bit of a program, transitions are analyzed. The way one element flows into the next is an important aspect of the structural approach. When music ends, for example, with a transition to the announcer, it may end abruptly in which case it is a cut (C); it may fade out (F) and only when it can no longer be

heard does the announcer come in; it may fade out while at the same time the announcer's voice gradually becomes louder, a technique termed cross-fade (XF); the announcer may start speaking over the song when it is still playing (AO); or there may be a moment of silence between the end of the song and the moment the announcer comes in (S). When the ad sequence is ending and music is about to resume, sometimes it begins before the announcer has finished speaking--this is categorized as music under (MU).

Appendix 1A provides a list of all of the categorization abbreviations and Appendix 1B gives an example of the exact categorization of an ad sequence. Appendix 2 provides a list of all the canned and announcer ads of CFMI and CHQM. Once the categorization task has been achieved, the ad sequences are digitized.

### **3.2. DIGITIZATION**

The quantitative evaluation of an advertising sequence occurs in two steps; first, the sequence as a whole is digitized by means of a computer program (Audiomaster), where the analog sound signal is converted into a digital representation. This is achieved by sampling the analog signal and "storing the discrete numerical values (called 'samples') obtained through this process" (Truax, p. 138). The computer performs this sampling by means of an analog-to-digital converter (ADC); it "converts points along the continuous curve to binary numbers, the conventional representation of digital values" (Truax, p. 138). Using these values, another



computer program (created by Robert Laughlin) calculates the duration, average intensity level, and dynamic range of each element of the ad sequence. The task in this phase of the analysis is for the user to determine the beginning and end points of each element. In order to establish the significance of the digitization process, let us first define duration, average level and dynamic range.

#### **a) Duration**

Duration is the amount of time that each element of the ad sequence lasts. Truax notes that these elements tend to fall under one of few categories, which he defines as a "durational class." He observes that although the definition of such classes appears arbitrary, they "tend to be observed by standard radio formats in which commercials are typically 30 or 60 seconds, music comes in 3 to 4 minute cuts in popular music, announcer intros are about 10 seconds and most station logos are less than 3 seconds" (p. 163). Hence, the data base provides the length (in seconds) of each element of the ad sequence; with this information, it is easy to group them into durational classes.

#### **b) Average Level**

The average level is the measurement of the average of the intensity (or volume) levels of each element of the ad sequence. An element is sampled at every 0.125 seconds; a canned ad of 30 seconds for example, is divided into 240 intervals of

0.125 seconds, and the intensity levels for each of these intervals are averaged. This value is used to determine whether or not the volume or intensity level varies between program and ads. This measure is relative, and can only be used to compare ads with programming within each station. Indeed, volume varies from station to station and from one radio set to the other; thus, average level has no meaning as an absolute value.

### **c) Dynamic Range**

The dynamic range of a device is defined as "the range of intensity levels (in dB) that a system can handle" (Truax, p. 131). For example, the dynamic range of hearing is about 120 dB, whereas a good quality tape recorder has a dynamic range of about 60 dB (Truax, p. 131). Similarly, the dynamic range of an audio signal is a measure of the difference in intensity level between the loudest and quietest parts of it. The dynamic range of music is typically compressed during recording and broadcast so that it "fits" the dynamic range of the radio transmitter and the listener's receiver. This variable is extremely important to our study; although it is usually regarded as nothing more than a technical concern and does not seem to have a strong impact on hearing perception, at least at a conscious level, we will argue here that it plays an important part in controlling the attention level of the distracted listener.

### 3.3. THE QUERIES

Once the data has been categorized and digitized, it is possible to group them according to certain variables, such as product type or musical style. With a computer program in D-Base, we may perform queries on the data, allowing us to highlight certain variables over others. For example, we may want to know how many ads on CFMI from 7:00 - 9:00 AM are announcement-type ads (see figure 1 for a hypothetical example). From this simplified computer output, we see that there are seven such ads; three use instrumental music, two, no music at all, one lyrics and another multiple elements. Moreover, two of these announcement-type ads promote products, two others fast food outlets, one beverages, one automative services, and one professional services. Also, we observe from this output that all announcers are male (one ad has two male voices), and that most of the beginning and ending transitions (BT/ET) are cuts.

FIGURE 1

<u>STY</u>	<u>MUS</u>	<u>CAT</u>	<u>ANN</u>	<u>TYP</u>	<u>BT</u>	<u>ET</u>
ANN	LC	BEV	M	CA	C	C
ANN	IN	AUT	M	CA	F	C
ANN	IN	PRD	M	CA	C	C
ANN	MUL	FOO	M,M	CA	XF	C
ANN	NO	PRD	M	CA	C	C
ANN	IN	PRO	M	CA	C	C
ANN	NO	FOO	M	CA	C	C

GROUP COUNT: 7

Queries may also be narrowed to combine two variables; for example, one may break down dramatization type ads in terms of

their musical categories (see figure 2 for a hypothetical example). In this case, we observe that four of the dramatization ads use instrumental music, three no music at all, two multiple elements, and two lyrics sung by a male.

FIGURE 2

<u>STY</u>	<u>MUS</u>	<u>CAT</u>	<u>ANN</u>	<u>TYP</u>	<u>BT</u>	<u>ET</u>
DRA	IN	BEV	M	CA	C	C
DRA	IN	AUT	M	CA	F	C
DRA	IN	PRD	M	CA	C	C
DRA	IN	FOO	M,M	CA	XF	C
DRA	NO	PRD	M	CA	C	C
DRA	NO	PRO	M	CA	C	C
DRA	NO	FOO	M	CA	C	C
DRA	MUL	AUT	M	CA	F	C
DRA	MUL	STO	F	CA	C	C
DRA	LM	FOO	M	CA	C	C
DRA	LM	BEV	M	CA	C	C

GROUP COUNT: 11

In search of the patterns that recur in radio programming, several queries were made. The two stations, CFMI and CHQM, were analyzed independently of each other (see Appendices 3-12), qualitatively and quantitatively. Moreover, queries seeking to highlight the properties of the canned ads themselves as well as queries studying the ads in the context of the ad sequence were performed.

#### **a) Qualitative Queries**

1. Product categories: This query groups the ads in terms of product category (see Appendix 3). Thus, by observing the amount of advertising that goes into each category, we may draw inferences

as to the types of audiences targeted by each station.

2. Musical styles: This query tells us how many canned ads use instrumental background music, jingles, no music at all, or multiple elements (see Appendix 4). Thus, we may see which styles are most and least often used, and if there exist differences between the two stations.

3. Advertisement styles: This query groups all of the ads in terms of their advertisement styles; it divides them into dramatization, announcer, interview and testimonial type ads (see Appendix 5). This search allows us to notice which types recur most and least frequently, and if these patterns are common to both stations or not.

4. Advertisement and musical style: This query classifies ads first in terms of their advertisement style, and then, in terms of their musical styles (see Appendix 6). Within each advertisement category, ads are divided into musical categories; thus, we may see how many announcement-type ads use instrumental music, lyrics, multiple elements or no music at all. Moreover, dramatization, testimonial and interview type ads are also broken down into similar categories.

5. Sound effects: This query separates all of the ads that do not use sound effects from those that do (see Appendix 7).

6. Advertisement style and sound effects: This query classifies ads first in terms of advertisement style, and then in terms of sound effects (see Appendix 8). Thus, we may see whether there exists a correlation between the use of sound effects and advertisement

style.

7. Co-sponsorship: This query counts the number of ads that use co-sponsorships (see Appendix 9).

8. Announcer gender: This query classifies ads in terms of announcer gender. It highlights the number of ads that use male speakers as opposed to those that use female speakers. Moreover, in the cases where there are more than one announcer, categories include ads that have two or more men (multiple male), two or more women (multiple female), two or more voices, including both men and women (multiple mixed), or no voices at all (see Appendix 10). This search provides insights as to gender representation in radio.

9. Repetition: For each station, the number of different ads that appeared were counted and subtracted from the total number of ads. This shows us how much ad repetition occurs on each station (see any of the above Appendices).

10. Sequences: This query outputs all of the ad segments chronologically, listing each of their elements in order. The search is performed in terms of the counter number on the source tape, and includes all of the variables that have been categorized (see Appendix 11). This query allows us to examine the structure of the ad sequences--is there a certain order in which ads are situated? For example, do three ads within an ad segment differ from each other in terms of musical style? Moreover, the transitions show us the way in which each element flows into the next.

**b) Quantitative Queries**

All of the above queries have the capacity to compute the averages of the durations, dynamic ranges and average levels of each of their categories (see Appendices 3-11). It is possible, for example, to compute the average dynamic range of all the ads that use background music. Hence, we may compare the average dynamic ranges of all the musical categories.

Moreover, we may observe if these values vary from one element to the next within an ad sequence. For example, is the dynamic range of a canned ad significantly different from that of the music programming? To answer this question, the dynamic ranges of the regular programming, of the announcers, and of the canned ads were averaged (see Appendix 12).

**CHAPTER 5****RESULTS OF ANALYSIS AND DISCUSSION**

The queries performed on the data base allow us to make several types of observations; first, we are able to draw conclusions on the characteristics of the advertisements taken as individual entities. They are taken out of context, and only their content (such as program category, musical style and announcement type) is analyzed. Secondly, the context (such as what comes before and after each ad) is analyzed. Both of these methods complement each other and highlight different properties of radio programming. Moreover, by contrasting the two stations in both of these ways, we are able to compare foreground to background formats.

**1. QUALITATIVE QUERIES****1.1. STRUCTURAL ANALYSIS**

By comparing CFMI and CHQM, the role that content plays in attracting certain kinds of listeners becomes quite clear; the ads on each station reflect their target audiences very well (Table 1). CFMI, a classic rock station, is designed to attract a fairly young audience; indeed, the product categories that recur most frequently are leisure (20%) and beverage (19%). Thus, a large number of commercials on CFMI advertise restaurants such as Earl's and Belair Cafe, baseball games, fireworks, Playland or Club Med--all activities that appeal to youth. Similarly, the numerous beer ads



do not only promote their brand, but a lifestyle that also appeals to a younger audience. The commercials on CFMI are fairly heterogeneous; they cover a wide range of products and services. In contrast, the majority of ads on CHQM fall under the store category (58%); a great number of commercials on this station advertise furniture and clothing stores such as the Monarch Furniture Gallery and Emporial Clothes for Men. Moreover, the fact that there are no ads for beverages and fast food stores illustrates that CHQM is appealing to an older audience.

TABLE 1

<u>PRODUCT CATEGORY</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
AUTOMOBILES	9	8.0	11	14.5
BEVERAGES	21	19.0	0	0.0
LEISURE	23	20.0	8	10.5
PRODUCTS	17	15.0	0	0.0
SOCIAL ADVOCACY	2	2.0	2	2.5
STATION	13	11.5	0	0.0
STORE	12	10.5	44	58.0
FAST FOOD	13	11.5	0	0.0
PROFESSIONAL SERVICE	2	2.0	9	11.5
POLITICAL MESSAGES	<u>1</u>	<u>0.5</u>	<u>2</u>	<u>3.0</u>
TOTAL	113	100.0	76	100.0

In terms of musical style (Table 2), the two stations offer quite a few similarities; both make a predominant use of ads with background instrumental music. Indeed, the proportions of such ads are practically identical for both stations (43% for CFMI and 45% for CHQM). Moreover, the use of lyrics is the musical

style that is the least common to both stations. Indeed, Ted Cowie of Post-Modern Sound (a Vancouver agency that produces radio commercials) explains that jingles are now out-dated. This type of ad has lost much credibility; "It's a known fact," Cowie observes, "if you don't have anything to say, sing it! And the audience is well aware of that" (Interview, 1992). Moreover, the successful ads that feature artists such as Ray Charles or Paula Abdul are extremely expensive to produce; while an ordinary singing commercial costs from \$2500 to \$10,000, one featuring a pop star from \$200,000 to \$1,000,000. Similarly, ads that imitate rock groups are expensive, and obtaining permission from the artists is often difficult (Cowie). This explains why ads with instrumental music and multiple elements are more frequently used.

Also, the two stations use nearly the same proportion of ads with no music (24% for CFMI and 22% for CHQM). Such ads are a lot more affordable; indeed, while ads for national corporations such as Labatt and McDonald's nearly always employ music and fancy sound tracks, those for local businesses such as Alder Bridge Interiors tend to remain simple. These similarities between CFMI and CHQM show that the two stations, even though quite different in terms of their styles and the audiences that they target, follow a well-defined format for the structure of their canned ads.

TABLE 2

<u>MUSICAL STYLE</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
INSTRUMENTAL	49	43.0	34	45.0
LYRICS	14	12.0	2	3.0
MULTIPLE ELEMENTS	23	21.0	23	30.0
NO MUSIC	<u>27</u>	<u>24.0</u>	<u>17</u>	<u>22.0</u>
TOTAL	113	100.0	76	100.0

However, the differences between the two stations become more obvious when the ads are broken down in terms of their advertisement styles (Table 3). Even though both use quite a large number of announcement type ads (especially CHQM (83%)), they differ in terms of their use of dramatization type ads. While CFMI makes an extensive use of that genre (47%), CHQM hardly does (13%). This discrepancy characterizes the difference between a background and a foreground station. In a foreground type radio station (CFMI) the listener is paying closer attention to the content; thus, ads more often tend to blend in with the regular programming in order to appear more entertaining and less obtrusive. On a background station, dramatizations are more likely to demand attention and may seem intrusive, hence the station's preference to use familiar announcers repeating product names.

A striking similarity between the two stations, however, is that they both hardly ever make use of the interview or testimonial styles (for both CFMI and CHQM, the number of ads that appear in either of these categories is less than 6%). Considering how popular these styles were in the early days of radio (Wood,

1958), these low figures illustrate how radio advertising has evolved over the years.

TABLE 3

<u>ADVERTISEMENT STYLE</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
ANNOUNCEMENT	52	46.0	63	83.0
DRAMATIZATION	53	47.0	10	13.0
INTERVIEW	2	2.0	3	4.0
TESTIMONIAL	<u>6</u>	<u>5.0</u>	<u>0</u>	<u>0.0</u>
TOTAL	113	100.0	76	100.0

When announcement and dramatization type ads are broken down into musical categories (Table 4), we see that the majority of announcement ads predominantly use background instrumental music (62% for CFMI and 49% for CHQM), whereas the majority of dramatization ads use no music at all. Since announcement ads usually have only one speaker and tend to be quite straightforward, a musical accompaniment greatly enhances their appeal. Because these ads are processed mainly by distracted listeners, contextual and associative information is transmitted through the music. For example, if there is classical music behind the voice of a speaker promoting an exclusive furniture store, the speaker does not even have to say that it is exclusive; the music will convey that impression. The use of background music in dramatization type ads, however, is too distracting as there often is more than one speaker. Those that employ background music want to create a certain mood; thus, feelings of tension or relief, for

example, are often conveyed through the music, making the dramatization more intense.

TABLE 4

ANNOUNCEMENT ADS

<u>MUSICAL STYLE</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
INSTRUMENTAL	32	62.0	31	49.0
LYRICS	4	8.0	0	0.0
MULTIPLE ELEMENTS	10	18.5	19	30.5
NO MUSIC	<u>6</u>	<u>11.5</u>	<u>13</u>	<u>20.5</u>
TOTAL	52	100.0	63	100.0

DRAMATIZATION ADS

<u>MUSICAL STYLE</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
INSTRUMENTAL	17	32.0	3	30.0
LYRICS	10	19.0	2	20.0
MULTIPLE ELEMENTS	7	13.0	2	20.0
NO MUSIC	<u>19</u>	<u>36.0</u>	<u>3</u>	<u>30.0</u>
TOTAL	53	100.0	10	100.0

Another characteristic common to dramatization ads is their use of sound effects. Indeed, in many ads we can hear car horns, beer pouring into glasses, or birds chirping--all sounds that are essential to creating an atmosphere or aural image. When comparing the two stations' use of sound effects (Table 5), we observe that there is quite a difference between them. While there are very few ads on CHQM with sound effects (9%), CFMI has quite a high proportion of them (46%). Even though some announcement-type

ads use sound effects (see table 6), the majority of the ads that do are dramatization types (60% of the dramatization ads on CFMI use sound effects). Moreover, since most of the dramatization ads are aired on CFMI, it is normal that this station has so many more sound effects. Again, the use of an attention-getting device such as sound effects correlates well with the foreground format station, as does the absence of effects on a background format station.

TABLE 5

<u>SOUND EFFECTS</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
TRUE	52	46.0	7	9.0
FALSE	<u>61</u>	<u>54.0</u>	<u>69</u>	<u>91.0</u>
TOTAL	113	100.0	76	100.0

TABLE 6ADVERTISEMENT STYLEANNOUNCEMENT

<u>SOUND EFFECTS</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
TRUE	18	34.5	4	6.0
FALSE	<u>34</u>	<u>65.5</u>	<u>59</u>	<u>94.0</u>
TOTAL	52	100.0	63	100.0

DRAMATIZATION

TRUE	32	60.0	3	30.0
FALSE	<u>21</u>	<u>40.0</u>	<u>7</u>	<u>70.0</u>
TOTAL	53	100.0	10	100.0

When the ads of both stations are broken down in terms of whether or not they have co-sponsorships (Table 7), we see that the proportion of ads with co-sponsorships is fairly similar for both CFMI (26.5%) and CHQM (17%). Thus, this type of ad is much less frequent than those advertising a single product. However, co-sponsorship appears to be a growing trend, as this kind of commercial did not seem to exist in the early days of radio advertising (Wood, 1958).

TABLE 7

<u>CO-SPONSORSHIPS</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
TRUE	30	26.5	13	17.0
FALSE	<u>83</u>	<u>73.5</u>	<u>63</u>	<u>83.0</u>
TOTAL	113	100.0	76	100.0

When the ads are classified in terms of announcer gender (Table 8), the predominance of male speakers becomes quite apparent (64% for CFMI and 74% for CHQM). This result is even more striking if we compare it to the number of female speakers that are heard in canned ads (1.5% for CFMI and 6.5% for CHQM). This illustrates not only the codes and conventions of radio advertising, but also the credibility that we attribute to male voices as opposed to female voices. Indeed, it seems that a male will inspire greater confidence in a product than a woman would (even if the ad is for a woman's clothing store!). Because listeners are not aware of this fact, they do not question these ads and become accustomed to

hearing men's voices in situations where trust is required. Thus, stereotypes are reinforced.

TABLE 8

<u>ANNOUNCER GENDER</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
1 MALE	72	64.0	56	74.0
MULTIPLE MALE	26	23.0	2	3.0
1 FEMALE	2	1.5	5	6.5
MULTIPLE FEMALE	0	0.0	1	1.0
MULTIPLE MIXED	11	10.0	11	14.5
NO VOICES	<u>2</u>	<u>1.5</u>	<u>1</u>	<u>1.0</u>
TOTAL	113	100.0	76	100.0

By comparing the two radio stations, we also observe that the amount of repetition on each station is nearly the same (Table 9). During each of the eight hours sampled, we note that 57.5% of the ads on CFMI and 59% of the ads on CHQM differ from each other. The remaining ads on the two stations are repetitions. According to Ted Cowie, repetition plays an important role in radio advertising, and "there is no doubt as to its efficiency". However, too much of it can be counterproductive and may succeed only in irritating the listener. Cowie also notes that certain genres lend themselves more or less well to repetition; dramatization type ads, for example, work well when they are first aired. In the same way that a joke is funny the first time and much less the second, a dramatization loses its flavour when heard too often.



TABLE 9

<u>REPETITION</u>	<u>CFMI</u>		<u>CHOM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
REPETITIONS	48	42.5	31	41.0
DIFFERENT ADS	<u>65</u>	<u>57.5</u>	<u>45</u>	<u>59.0</u>
TOTAL	113	100.0	76	100.0

## 1.2. CONTEXTUAL ANALYSIS

In order to examine ads in their context, a query was performed listing all of the ad sequences in chronological order. Several patterns emerge from this query: first, we observe that the format of these sequences are surprisingly similar. They may have what Truax calls an "arch form" (p. 172):

P-A-B-CA-B-A-P

where P refers to program, A to announcer, B to announcer or station ad, and CA to the canned ad which is placed in the middle. Thus, the canned ad is surrounded symmetrically by music (or regular programming) and an announcer. Another closely related type of sequence that Truax distinguishes is the "back to back" form:

P-A-CA-CA-A-P

where two canned ads are placed side by side (p. 172).

All of the sequences observed are variations on these sequences; the number of canned ads may vary, and sometimes (but rarely) the announcer cuts the string of canned ads with a comment. Never do we hear isolated ads in the middle of a program; the announcer is always there to lead the listener from the program to

the ad. His role is to provide a transition so that ads seem less obtrusive. Both CFMI and CHQM adhere to this format; the only variation between the two stations is in the number of canned ads that lie within the sequence (Table 10 A). Indeed, the type of sequence that recurs most often on CFMI is one with four canned ads (20.5%), whereas on CHQM, the most frequent type of sequence is one with two canned ads (46%). While ad sequences are longer on CFMI, they recur less frequently (there are 49 sequences on CFMI whereas there are 59 on CHQM). We also note that while there is a bit more variety of ad sequences on CFMI, CHQM mainly conforms to one format.

Moreover, ad sequences with two or more canned ads were analyzed in terms of the type of musical category (instrumental, lyrics, multiple elements, no music) used in their ads (table 10 B). We see that the musical styles of a series of canned ads tend to vary. Indeed, 57% of the ad sequences on CFMI and 64% on CHQM do not play two ads of the same musical genre one after the other. Thus, jingles will typically be followed by an ad with instrumental music or by one with no music. Only 36% of the sequences on both stations have two ads of the same type following one another. Cases of sequences with three or more ads of the same genre occur extremely rarely. A Chi-square test performed on this data, however, shows that the ads are the result of random sequencing, and not a deliberate attempt to avoid repetition. However, from the listener's point of view, the random ordering provides variety and hence less predictability and boredom.

The transitions between ad elements (Table 10 C) also play an important part in maintaining the listener's attention. One element flows into the next without any silence in between. The two stations surprisingly have similar transition styles; for both, the cut is the most frequent technique (76% for CFMI and 86% for CHQM). The other transition types occur much less often. Indeed, the main concern is to keep the listener from turning the radio off or changing stations; thus, a long fade out or silence may produce boredom or impatience, or too many cross-fades and announcers speaking over the music may give an impression of information overload and may irritate the listener. Hence, cutting quickly from one element to the next gives an impression of movement without overwhelming the audience.

TABLE 10

A--AD SEQUENCES: NUMBER OF CANNED ADS

PROGRAM--ANNOUNCER--**CANNED ADS**--ANNOUNCER--PROGRAM

<u>NO. OF CANNED ADS</u>	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
1	5	10.0	7	12.0
2	4	8.0	27	46.0
3	6	12.5	4	6.5
4	10	20.5	2	3.5
5	6	12.5	0	0.0
6	2	4.0	0	0.0
NONE	<u>16</u>	<u>32.5</u>	<u>19</u>	<u>32.0</u>
TOTAL	49	100.0	59	100.0

B--AD SEQUENCES: DIVERSITY OF MUSICAL STYLES

<u>CANNED ADS</u>	<u>CFMI</u>		<u>CHOM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
ALL OF DIFFERENT STYLES	16	57.0	21	64.0
2 ADS WITH SIMILAR STYLES	10	36.0	12	36.0
3 ADS WITH SIMILAR STYLES	1	3.5	0	0.0
4 ADS WITH SIMILAR STYLES	<u>1</u>	<u>3.5</u>	<u>0</u>	<u>0.0</u>
TOTAL	28	100.0	33	100.0

C--BEGINNING TRANSITIONS BETWEEN AD ELEMENTS

<u>TRANSITION</u>	<u>CFMI</u>		<u>CHOM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
CUT	183	76.0	215	86.0
MUSIC UNDER	13	5.0	0	0.0
FADE	5	2.0	0	0.0
ANNOUNCER OVER	27	11.0	21	7.5
SILENCE	0	0.0	0	0.0
CROSS FADE	<u>14</u>	<u>6.0</u>	<u>13</u>	<u>6.5</u>
TOTAL	242	100.0	249	100.0

2. QUANTITATIVE QUERIES

The way in which the listener's attention is held becomes even more apparent in the analysis of values such as duration, average level and dynamic range. The computation of the duration of ads and announcer talk illustrates how conformist the two stations are (Table 11). Indeed, the great majority of ads belong to the durational class of 11-33 seconds (74% for CFMI and 89% for CHQM). Announcer messages are overall quite short; the majority of CFMI's messages (41.5%) last 11-33 seconds, while the majority of

CHQM's messages (34.5%) are less than 10 seconds long. Moreover, if we group the two durational categories A and B into one, we note that 63% of the announcer messages on CFMI and 67.5% on CHQM are less than 33 seconds. This illustrates that the role of the announcer is not so much to inform, but rather, to avoid boredom and bridge the gaps between items by holding the listener's attention.

TABLE 11DURATIONCANNED ADS

	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
A (< 10 secs)	6	5.0	0	0.0
B (11-33 secs)	83	74.0	68	89.0
C (34-67 secs)	24	21.0	8	11.0
D (67 secs-4 min)	0	0.0	0	0.0
E (> 4 min)	<u>0</u>	<u>0.0</u>	<u>0</u>	<u>0.0</u>
TOTAL	113	100.0	76	100.0

ANNOUNCERS

	<u>CFMI</u>		<u>CHQM</u>	
	<u>N</u>	<u>%</u>	<u>N</u>	<u>%</u>
A (< 10 secs)	15	21.5	29	34.5
B (11-33 secs)	29	41.5	28	33.0
C (34-67 secs)	16	23.0	18	21.5
D (67 secs-4 min)	10	14.0	9	11.0
E (> 4 min)	<u>0</u>	<u>0.0</u>	<u>0</u>	<u>0.0</u>
TOTAL	70	100.0	84	100.0

If variety of duration plays a role in holding the listener's attention, the dynamic range plays an even more crucial part in this process. When listening to radio, we often have the impression that the ads are louder than the rest of the programming. However, this is not the case; if we average the intensity levels of the canned ads as well as those of the programs, we see that there is not a significant difference between the two values (Table 12 A). Indeed, increasing the intensity level of the ad would be counterproductive as listeners would turn down the volume of their radio sets. Rather, the dynamic range of the canned ads is larger. According to Truax, "a program unit with a greater dynamic range is more interesting or attractive to the ear than a highly compressed signal of nearly constant loudness. The principle on which this hypothesis is based is that the greater the variety in a stimulus, the more potential interest it has for the brain. A further hypothesis, is that control of dynamic range is a subtle and extremely effective method used in (...) radio to manipulate audience attention" (p. 167). Indeed, these hypotheses are confirmed by our results (Table 12 B). For both stations, we observe a significant difference between the dynamic ranges of the music (5.3 dB for CFMI and 8.3 dB for CHQM) and the dynamic ranges of the canned ads (11.2 dB for CFMI and 13.1 dB for CHQM). The dynamic ranges of the announcers are even greater than those of the canned ads because of the lack of compression or background sound; the announcer's voice contrasts greatly with the compressed music, and thus, raises the listener's attention more into the foreground.

Once this is done, the listener may be more apt to pay attention to the commercials.

Moreover, the comparison between the two stations illustrates the difference between a foreground and a background station. While the differences between the dynamic ranges of the music, announcer and ads are practically identical from one station to the next, we observe that the dynamic ranges of CHQM are consistently larger (around 2-3 dB) than those of CFMI. The reason for this is that a "foreground format keeps its signal riding at a high level of modulation with a relatively small dynamic range in order to stay "high" in the listener's awareness. A background format station, knowing that its signal will be listened to at a lower volume level, keeps its signal at a fairly consistent level to avoid attracting attention" (Truax, p. 166). Thus, the dynamic ranges of a background station such as CHQM are larger in order to create a more interesting quality of sound.

TABLE 12

A--AVERAGE OF AVERAGE LEVELS

	<u>CFMI</u>	<u>CHQM</u>
PROGRAM	24.7	25.8
CANNED ADS	26.5	26.5

B--AVERAGE DYNAMIC RANGES (dB)

<u>AD SEGMENT</u>	<u>CFMI</u>	<u>CHQM</u>
MUSIC	5.3	8.3
ANNOUNCER	15.2	16.8
CANNED ADS	11.2	13.1
ANNOUNCER	12.3	17.3
MUSIC	6.8	10.4

The difference between foreground and background becomes even more apparent when we break down the ads' dynamic ranges in terms of musical category (Table 13). We note that, for both CFMI and CHQM, ads with no music have the highest dynamic ranges, while ads with lyrics have the lowest. Often, jingles strongly resemble the songs that are played on radio; the Coor's light commercial, for example, could easily be confused with a rock and roll tune. Indeed, the listener is less defensive when the musical ad resembles the normal programming; thus, there is less need to increase its dynamic range. The spoken ads, however, in order to catch the listener's attention must be aurally more interesting; since they are easily relegated to the background, they must compensate with a larger dynamic range.

TABLE 13AVERAGE DYNAMIC RANGE (dB) BY MUSICAL STYLE

	<u>CFMI</u>	<u>CHQM</u>
INSTRUMENTAL	10.0	12.4
LYRICS	8.9	10.5
MULTIPLE ELEMENTS	10.9	10.9
NO MUSIC	14.9	17.9



**CHAPTER 6**  
**CONCLUSION**

This study has extracted some of the patterns that characterize radio advertising; by examining the similarities and the differences between CFMI and CHQM, we are able to describe the mechanisms of radio commercials at macroscopic, mesoscopic, and microscopic levels. The MAYA (most advanced yet acceptable) principle well describes the balance that occurs between variety/novelty and repetition/simplicity of radio commercials structurally at all three of these levels.

At the microscopic level, where the ad alone is analyzed, we observe a recurring pattern as to the number of soundtracks used; when the main soundtrack already contains a lot of information, the accompanying soundtracks remain simple or non-existent. Thus, dramatization type ads generally do not use background music, as an extra soundtrack would make them too complex; those that do, use it in the same way that film does--to enhance or reinforce the narrative. Since announcement type ads are usually quite straightforward and easy to process, they are greatly enhanced by background music; here, two fairly independent soundtracks do not complicate the message, but make it more interesting. For both CFMI and CHQM, an announcement ad with background music is the type of ad that recurs most frequently; it contains a lot more information than a sung commercial, but is fairly simple to process. Indeed, the style of the accompanying

instrumental music is familiar enough to trigger moods and associations, and the fact that the announcer is nearly always male likewise makes this type of ad readily identifiable. Because it reaches a balance between novelty and simplicity, this type of ad well represents what is most advanced yet acceptable in the 90s.

At a mesoscopic level, where the ad is considered within the context of the program, we observe that for both stations, the formats of the ad sequences are all very similar; the ads are nearly always introduced and followed by announcer talk. Indeed, the announcer plays an important role in leading the listener's attention from the program to the ad. To do so, not only must the announcer appear familiar to the listener, but so must the format of program and ad sequences. This easily recognizable pattern smoothes and nullifies the interruption created by the commercial breaks. However, while the ads do not want to appear too intrusive, neither do they want to be unnoticed. Thus, the increase in dynamic range over the rest of the programming makes the ads more aurally interesting to the listener. A similar type of negotiation occurs in the use of repetition. We have noted that repetition may occur at the level of the ad itself (how often is an ad repeated within the program during the day) or at the level of the type of ad within the ad sequence (how often are ads with similar musical categories grouped together). In both cases, and for both stations, we see that repetition rates are strikingly similar (approximately 40%). Indeed, although repetition is necessary, too much becomes counter-productive. Hence this

repetition rate may represent an equilibrium between novelty and repetition.

At a macroscopic level, the two stations are contrasted in order to highlight the differences between background and foreground listening. We observe that in general, the dynamic ranges of CHQM are consistently larger (2-3 dB larger) than those of CFMI, illustrating how background stations create a more interesting quality of sound in order to get through to the listener who normally plays the radio at a low volume level. Moreover, this study allows us to infer that the most typical dynamic range for canned ads is approximately 13 dB on a background station and 11 dB on a foreground station. We also note that the structure of programming on a background station is more varied; music alternates with ad sequences more frequently, but the ad sequences are much shorter. Indeed, CHQM's ad sequences typically contain two canned ads whereas CFMI's contain four.

According to the results of the case study, we may describe what constitutes a typical MAYA ad and ad sequence. For both background and foreground stations, a MAYA ad will consist of a male announcer speaking over instrumental music. It will either be introduced or followed by announcer talk, or precede or follow another canned ad. If this MAYA ad is designed for a foreground station, it will be part of an ad sequence containing three other ads, and if it is designed for a background station, it will be one of two ads of its ad sequence. Moreover, this ad will most likely have a dynamic range of 11 dB on a foreground station, and 13 dB on

a background station. It will usually be followed by ads of different musical styles, and although it can be repeated through the course of the day, it should not recur too often (e.g. the total number of ads that are repetitions should be less than 50%).

This thesis has begun by establishing a framework for analyzing radio advertising, and has defined three main levels of study that range from macroscopic to microscopic. By rigorously defining the boundaries of our system, we observe the constant negotiation that takes place between system and surroundings or figure and ground. Moreover, the thesis has described the roles of perception and memorization in the processing of radio commercials. It has examined each of these processes individually, at a general and at a specific level. We have seen that listeners possess both an analytic and a holistic way of perceiving and memorizing. While in certain cases, one or the other of these processes is emphasized, they generally work quite well together. The MAYA (most advanced yet acceptable) principle illustrates the balance that is required between the simultaneous need for variety/novelty and repetition/simplicity in order for radio ads to be efficiently perceived and retained by the listener. Moreover, by examining the similarities and differences between CFMI and CHQM, we see how this principle applies to the three levels of our study.

This case study of two Vancouver FM stations illustrates how radio advertising is currently designed to most efficiently make use of the listener's perception and memorization faculties.

The structural and contextual approaches used in this study provide insights that cannot be obtained through more traditional methods such as content analysis. However, because the MAYA ad determined by this study only applies to one specific point in time, we could extend these approaches to include other time periods to see how radio advertising has evolved. Perhaps then, may our model be further developed to predict what the "optimal" radio ad of the future would be. It could also be used by "alternative" stations to design radio formats that are structurally different, and are not simply putting different content into a familiar format.

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APPENDIX 1 A**I-CATEGORIZATION ABBREVIATIONS****REGULAR PROGRAM**

MUSIC	MU
NEWS	N
TALK SHOW	TS
DRAMATIZATION/DOCUMENTARY	DR
REPORTAGE	R
LOGO	L

**ANNOUNCER**

GENDER	
MALE	M
FEMALE	F
CONTENT OF ANNOUNCEMENT	
TIME	T
WEATHER	W
PROGRAM INFORMATION	PI
LOOK AHEAD	LA
STATION ID	ID
DJ's ID	DJ
CHATTER	A
CALL-IN	P

**ADVERTISEMENTS**

TYPE	
CANNED AD	CA
ANNOUNCER AD	AAD
CATEGORY	
PROFESSIONAL SERVICES	PRO
STORES	STO
FAST FOOD STORES	FOO
AUTOMOBILE	AUT
BEVERAGE	BEV
POLITICAL MESSAGES	POL
SOCIAL ADVOCACY	SOC
STATION ADS	STA
PRODUCTS	PRD
LEISURE	LEI

MUSICAL STYLE	
BACKGROUND MUSIC	IN
NO MUSIC	NO
LYRICS SUNG BY CHORUS	LC
LYRICS SUNG BY MALE	LMC
LYRICS SUNG BY FEMALE	LFC
MULTIPLE MUSICAL ELEMENTS	MUL
MUSICAL LOGO ONLY	ML
ANNOUNCEMENT STYLE	
ANNOUNCEMENT	ANN
DRAMATIZATION	DRA
TESTIMONIAL	TES
INTERVIEW	INT
SOUND EFFECTS	Y/N
CO-SPONSORSHIP	Y/N

**TRANSITION**

CUT	C
CROSS FADE	XF
FADE	F
ANNOUNCER OVER	AO
MUSIC UNDER	MU
SILENCE	S

**II-ADVERTISEMENT CATEGORIES**

<b>PROFESSIONAL SERVICE</b>	PRO
-----------------------------	-----

BANKING, INSURANCE  
 REAL ESTATE  
 LABOUR, LEGAL  
 COMMUNICATIONS  
 EDUCATION (PRIVATE)  
 OPTICAL, BEAUTY

<b>STORES</b>	STO
---------------	-----

MALLS  
 MUSIC STORES  
 DEPARTMENT STORES  
 FURNITURE  
 CLOTHING  
 JEWELLERY  
 SPORTS  
 DRUGSTORES

**FAST FOOD STORES**

GROCERY  
CONVENIENCE

**AUTOMOTIVE**

AUT

RETAIL  
SERVICE  
REPAIR  
FUEL/OIL  
INSURANCE

**BEVERAGE**

BEV

BEER  
SOFT DRINKS  
JUICE

**POLITICAL MESSAGES**

POL

UNIONS  
ASSOCIATIONS  
POLITICAL PARTIES

**SOCIAL ADVOCACY**

SOC

DRINKING  
GOVERNMENT  
SEATBELTS  
CHARITY EVENTS

**STATION ADS**

STA

PROMOS/CONTESTS  
ADVERTISING

**PRODUCTS**

PRD

SPECIFIC PRODUCTS

**LEISURE**

LEI

CONCERTS  
RACES  
THEATRE  
RESTAURANTS  
HOTELS  
TRAVEL  
CASINO, LOTTERY



**SIXTH ELEMENT: MUSIC**

IDENTIFICATION: D3-3-4501

COUNT: 6

TYPE: MU

TRANSITION: C /

**II-COMPUTER OUTPUT**

COU	TYP	CAT	ANNS	MUSIC	STY	S	CO	NAME	COUNTER
1	MU					F	F		D3-3-4501
2	A		M			F	F	PI, ID, T	D3-3-4501
3	CA	STO	F, F	ML	DRA	F	F	SAFEWAY	D3-3-4501
4	CA	PRO	M	IN	ANN	F	F	B.C. FERRIES	D3-3-4501
5	L					F	F		D3-3-4501
6	MU					F	F		D3-3-4501

**APPENDIX 2**

**CANNED ADS AND ANNOUNCER ADS**

October 21 1992

Name of Advertisers of CHQM and CFMI

Page: 1

NAME	TYP	CAT	ANNS	MUSIC	STY	S	C	DUR	AVG_LV	DYN_RN
ALDER BRIDGE INTERIORS	CA	PRO	M	NO	ANN	F	T	59.9	30.9	18.2
ALDER BRIDGE INTERIORS	CA	PRO	M	NO	ANN	F	T	60.0	28.9	18.3
AQUA TIMES	AAD	STO	M	NO	ANN	F	F	15.6	17.7	19.7
AQUA TIMES NEW HOME&PATIO	AAD	STO	M	NO	ANN	F	F	10.0	26.2	13.7
AQUA TIMES NEW HOME&PATIO	AAD	STO	M	NO	ANN	F	F	11.4	25.3	18.9
ARMIDOL FURNITURE	CA	STO	M	IN	ANN	F	F	30.9	28.5	18.9
B.C. CELLULAR	CA	PRD	M	NO	TES	F	F	32.0	17.1	17.1
B.C. DAIRY FOUNDATION	CA	BEV	M,M,M	ML	DRA	T	F	29.9	39.9	14.3
B.C. FERRIES	CA	PRO	M	NO	ANN	F	F	24.4	40.7	18.9
B.C. FERRIES	CA	PRO	M	IN	ANN	F	F	27.6	21.4	9.9
B.C. FERRIES	CA	PRO	M	IN	ANN	F	F	27.6	19.5	9.9
B.C. FERRIES	CA	PRC	M	NO	ANN	F	F	24.9	21.9	19.7
B.C. LOTTERY	CA	LEI	M,C,M,M	IN	DRA	F	F	58.5	33.2	7.5
B.C. LOTTERY	CA	LEI	M,C,M,M	IN	DRA	F	F	29.1	45.2	7.6
B.C. LOTTERY	CA	LEI	M,C,M,M	IN	DRA	F	F	29.6	25.4	6.7
B.C. LOTTERY	CA	LEI	M,C,M,M	IN	DRA	F	F	29.7	35.7	7.0
B.C. LOTTERY	CA	LEI	M	LMC	DRA	T	F	20.7	21.2	14.5
B.C. LOTTERY	CA	LEI	M,C,M,M	IN	DRA	F	F	30.2	35.0	7.6
B.C. LOTTERY	CA	LEI	M,C,M,M	IN	DRA	F	F	29.6	23.8	7.6
BACARDI BREEZER	CA	BEV	M	LMC	DRA	F	F	29.2	21.4	7.7
BACARDI BREEZER	CA	BEV	M	LMC	DRA	F	F	29.6	54.5	7.6
BELAIR CAFE	CA	LEI	M,M	IN	DRA	F	F	29.6	39.3	20.3
BELAIR CAFE	CA	LEI	M,M	IN	DRA	F	F	29.6	22.4	20.1
BENNDORF-VERSTER	CA	STO	M	ML	ANN	F	T	29.6	29.6	12.8
BENNDORF-VERSTER	CA	STO	M	ML	ANN	F	T	29.5	32.9	12.9
BENNDORF-VERSTER	CA	STO	M	ML	ANN	F	T	29.6	22.3	12.8
BENNDORF-VERSTER	CA	STO	M	ML	ANN	F	T	29.8	22.1	13.4
BENNDORF-VERSTER	CA	STO	M	ML	ANN	F	T	29.7	22.0	14.0
BIG BROTHERS	CA	SOC	C,M,M,M	MUL	INT	F	T	32.2	25.4	11.6
BLACK'S PHOTOGRAPHY	CA	STO	M	MUL	TES	F	F	29.5	37.0	8.0
BLACK'S PHOTOGRAPHY	CA	STO	M	MUL	TES	F	F	29.4	19.4	9.3
BLACK'S PHOTOGRAPHY	CA	STO	M	MUL	TES	F	F	28.7	38.6	8.2
BLACKCOMB	CA	LEI	M,M,M	NO	DRA	T	T	29.8	39.0	13.7
BLACKCOMB	CA	LEI	M,M,M	NO	DRA	T	T	30.0	20.2	15.9
BURGER KING	CA	FOO	M,M	NO	ANN	F	F	29.2	35.5	10.8
BURGER KING	CA	FOO	M,M	NO	ANN	F	F	30.2	35.3	11.3
CANADIAN BASEBALL	CA	LEI	M	LM	DRA	F	F	28.6	28.8	10.2
CANTEL PHONES	CA	PRD	M,M,M	NO	DRA	T	F	31.3	26.5	14.0
CANTEL PHONES	CA	PRD	M,M,M	NO	DRA	T	F	29.6	24.9	14.7
CANTEL PHONES	CA	PRD	M,M,M	NO	DRA	T	F	29.6	10.6	17.1
CANTEL PHONES	CA	PRD	M,M,M	NO	DRA	T	F	29.7	25.2	17.0
CANTEL PHONES	CA	PRD	M,M,M	NO	DRA	T	F	29.9	18.9	16.8
CANTEL PHONES	CA	PRD	M	IN	ANN	T	T	32.9	13.4	8.3
CAR TUNE SOUND & CELLULAR	CA	AUT	M	LC	ANN	F	F	29.5	14.2	8.5
CAR TUNE SOUND & CELLULAR	CA	AUT	M	LC	ANN	F	F	29.1	38.8	7.6
CATHAY PACIFIC	CA	LEI	M,F	NO	INT	F	T	29.2	20.1	20.2
CATHAY PACIFIC	AAD	LEI	M	NO	ANN	F	F	3.7	19.7	16.7
CATHAY PACIFIC	AAD	LEI	M	NO	ANN	F	T	29.6	19.6	16.7
CENTRE POINT HIGH RISES	CA	PRO	M	NO	ANN	F	F	59.6	19.1	17.7
CFMI	CA	STA	M	IN	ANN	T	F	8.7	20.8	5.2
CFMI	CA	STA	M	IN	ANN	T	F	8.8	19.4	4.0
CFMI	CA	STA	M	IN	ANN	T	F	9.6	12.6	10.7
CFMI	CA	STA	M	IN	ANN	T	T	30.0	24.1	7.0
CFMI	CA	STA	M	IN	ANN	T	T	32.8	23.4	7.8
CFMI	CA	STA	M	IN	ANN	F	F	63.5	27.6	8.0



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Name of Advertisers of CHQM and CFMI

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NAME	TYP	CAT	ANNS	MUSIC	STY	S	C	DUR	AVG_LV	DYN_RN
CFMI	CA	STA	M	MUL	ANN	T	T	63.0	26.3	9.8
CFMI	CA	STA	M	IN	ANN	F	T	26.6	22.7	14.2
CFMI	CA	STA	M	NO	ANN	T	F	9.5	49.0	3.1
CFMI	CA	STA	M	IN	ANN	T	F	6.0	40.0	8.2
CFMI	CA	STA	M	IN	ANN	F	F	6.7	20.4	7.1
CFMI	CA	STA	M	IN	ANN	F	F	19.5	29.0	6.6
CHEVRON SUPREME PLUS GAS	CA	PRD	M,M	NO	DRA	T	F	29.5	10.2	13.2
CHEVRON SUPREME PLUS GAS	CA	PRD	M,M	NO	DRA	T	F	30.1	11.8	15.9
CHICKLETS	CA	PRD	M,M	IN	DRA	T	F	59.1	19.6	16.1
CLUB MED	CA	LEI	M,F,F,M	ML	INT	T	F	59.7	24.2	15.3
CLUB MED	CA	LEI	M,F,F,M	ML	INT	T	F	59.6	18.3	15.3
CLUB MED	CA	LEI	M,M	ML	INT	F	F	60.0	30.6	14.2
COLOUR YOUR WORLD	CA	STO	F	MUL	ANN	F	F	30.8	33.7	7.8
COLOUR YOUR WORLD	CA	STO	F	MUL	ANN	F	F	30.6	23.2	11.2
COLOUR YOUR WORLD	CA	STO	F	MUL	ANN	F	F	30.2	36.8	11.8
COOR'S LIGHT	CA	BEV	M	MUL	DRA	T	F	29.6	22.2	12.1
COOR'S LIGHT	CA	BEV	NO	LC	DRA	T	F	31.3	25.3	8.3
COOR'S LIGHT	CA	BEV	M	MUL	DRA	T	F	29.1	22.2	12.4
COOR'S LIGHT	CA	BEV	M	MUL	DRA	T	F	28.6	13.4	11.8
DENNY'S	CA	FOO	F,F,M,M	NO	DRA	T	F	59.6	17.3	13.3
DOCKSTEADER COLLISION	CA	AUT	M	NO	ANN	F	F	27.8	24.9	19.4
DRINKING COUNTER-ATTACK	CA	SOC	M	IN	ANN	T	F	29.9	27.2	4.5
DRINKING DRIVING	CA	SOC	M,M,F,M	NO	DRA	T	F	30.2	24.9	15.8
DUECK-ON-MARINE	CA	AUT	M	ML	ANN	F	F	11.3	30.7	9.6
DUECK-ON-MARINE	CA	AUT	M	ML	ANN	F	F	11.0	20.4	10.7
DUECK-ON-MARINE	CA	AUT	M	ML	ANN	F	F	11.5	18.2	9.8
DUECK-ON-MARINE	CA	AUT	M	ML	ANN	F	F	11.0	19.6	10.4
EARL'S RESTAURANT	CA	LEI	M	NO	ANN	F	F	27.7	14.7	17.5
EARL'S RESTAURANT	CA	LEI	M,M	IN	DRA	F	F	61.4	17.1	16.8
EARL'S RESTAURANT	CA	LEI	M,M	IN	DRA	F	F	58.9	12.2	14.4
EDWARD CHAPMAN'S SHOP	CA	STO	M	NO	ANN	F	F	28.2	25.2	22.5
ELECTRICAL CONTRACTORS	AAD	POL	M	NO	ANN	F	F	6.5	20.6	14.2
ELECTRICAL CONTRACTORS	CA	POL	F,M	MUL	ANN	F	F	28.4	21.0	8.7
ELECTRICAL WORKERS' UNION	CA	POL	M	LC	ANN	F	T	27.6	43.2	8.6
EMPORIAL CLOTHES	CA	STO	M	IN	ANN	F	F	29.1	30.8	8.5
EMPORIAL CLOTHES	CA	STO	M	IN	ANN	F	F	28.6	22.3	7.9
EMPORIAL CLOTHES	CA	STO	M	IN	ANN	F	F	29.6	21.9	7.6
EMPORIAL CLOTHES	CA	STO	M	IN	ANN	F	F	29.0	32.2	8.5
ESSO EXTRA & SUPREME GAS	CA	PRD	F	LFC	ANN	F	F	29.8	29.6	7.6
ESSO SCIENCE SQUAD	CA	LEI	M	IN	ANN	F	T	51.6	13.4	9.5
IMAX THEATRE	CA	LEI	M	IN	ANN	T	F	30.3	37.5	22.2
INFINITY RICHMOND	CA	AUT	M	IN	ANN	F	F	59.1	30.3	12.5
INGLEDEW'S SHOE STORE	CA	STO	M	IN	ANN	F	F	30.1	20.6	15.4
INSIDE BRITISH COLUMBIA	CA	LEI	M	IN	ANN	F	T	21.5	25.8	5.5
INSIDE BRITISH COLUMBIA	CA	LEI	M	IN	ANN	F	T	20.2	37.0	4.7
J. COLLINS FURNITURE	CA	STO	M	IN	ANN	F	F	59.9	25.6	11.7
KENTUCKY FRIED CHICKEN	CA	FOO	M,M,M	NO	DRA	F	T	25.0	24.1	19.0
KENTUCKY FRIED CHICKEN	CA	FOO	M,M,M	NO	DRA	F	T	24.9	17.7	18.4
KENTUCKY FRIED CHICKEN	CA	FOO	M,M,M	NO	DRA	F	T	24.9	19.8	19.2
KENTUCKY FRIED CHICKEN	CA	FOO	M,M,M	NO	DRA	F	T	24.9	34.4	18.8
KIRMAC COLLISION	AAD	AUT	F	NO	ANN	F	F	13.0	11.3	14.9
KIRMAC COLLISION	AAD	AUT	F	NO	ANN	F	F	12.0	15.3	16.3
KIRMAC COLLISION	AAD	AUT	M	NO	ANN	F	F	12.0	7.4	11.7
KIRMAC COLLISION	AAD	AUT	F	NO	ANN	F	F	12.6	29.5	16.1
KIRMAC COLLISION	AAD	AUT	F	NO	ANN	F	F	2.3	12.1	9.4

NAME	TYP	CAT	ANNS	MUSIC	STY	S	C	DUR	AVG_LV	DYN_RN
KOKANEE, KOK. LIGHT	CA	BEV	M,M	NO	DRA	T	F	30.8	18.9	12.6
LABATT DRY	CA	BEV	M	LC	DRA	T	F	28.6	34.4	9.5
LABATT DRY	CA	BEV	M	ML	DRA	T	F	30.1	16.8	17.9
LABATT DRY	CA	BEV	M	LC	DRA	T	F	29.1	36.7	9.4
LABATT DRY	CA	BEV	M,M	ML	DRA	T	F	28.9	17.4	7.9
LABATT'S BLUE	CA	BEV	M,M	MUL	TES	F	F	58.7	17.1	7.7
LABATT'S BLUE	CA	BEV	M	MUL	ANN	T	T	59.1	30.7	15.7
LABATT'S BLUE	CA	BEV	M	IN	DRA	F	F	59.9	44.2	18.4
LENS CRAFTERS	CA	STO	M,F	NO	TES	F	F	50.6	19.9	16.9
LONDON OPTICAL	CA	STO	M	NO	ANN	F	F	29.9	29.3	9.6
LONDON OPTICAL	AAD	STO	M	NO	ANN	F	F	12.3	25.0	12.9
MAXIMILIAN FOR MEN	CA	STO	F,M	IN	ANN	F	F	30.1	29.8	13.2
MCDONALD'S MCCHICKEN CLUB	CA	FOO	M	MUL	DRA	F	F	29.0	37.5	6.9
MCDONALD'S MCCHICKEN CLUB	CA	FOO	F	MUL	ANN	F	F	29.5	15.0	7.1
MIDAS BREAK SHOPS	CA	AUT	M,M	NO	DRA	F	F	31.6	16.4	14.5
MILL'S PAINT	CA	STO	M	IN	ANN	F	F	29.2	31.1	6.7
MILL'S PAINT	CA	STO	M	IN	ANN	F	F	29.1	20.0	6.5
MJM FURNITURE	CA	STO	M	NO	ANN	F	F	27.7	26.8	18.0
MJM FURNITURE	CA	STO	M	NO	ANN	F	F	28.1	27.2	16.6
MOHAWK GASOLINE	CA	PRD	M	IN	ANN	T	F	29.4	16.9	10.4
MOHAWK GASOLINE	CA	PRD	M	IN	ANN	T	F	28.4	23.2	10.4
MOHAWK GASOLINE	CA	PRD	M	IN	ANN	T	F	28.0	32.3	11.2
MOHAWK GASOLINE	CA	PRD	M	IN	ANN	T	F	28.9	19.4	10.8
MOLSON CANADIAN	CA	BEV	M	IN	ANN	T	T	62.8	42.2	7.1
MOLSON CANADIAN	CA	BEV	M	IN	ANN	T	F	28.1	34.4	16.9
MOLSON CANADIAN	CA	BEV	M	IN	DRA	T	F	30.0	20.6	17.6
MONARCH FURNITURE GALLERY	CA	STO	F	IN	ANN	T	F	28.7	23.8	12.4
MONARCH FURNITURE GALLERY	CA	STO	F	IN	ANN	T	F	29.7	21.7	14.0
NEW FRESH PORK	CA	PRD	M	IN	ANN	F	F	28.8	23.3	9.7
NORTHLANDS HOUSING	CA	PRO	M	NO	ANN	F	T	30.3	26.7	19.1
NORTHLANDS HOUSING	CA	PRO	M	NO	ANN	F	T	30.2	27.9	19.6
NORTHLANDS HOUSING	CA	PRO	M	NO	ANN	F	T	30.0	19.5	19.8
NORTHLANDS HOUSING	CA	PRO	M	NO	ANN	F	T	29.8	26.1	20.2
OLYMPIC BOAT CENTRE	CA	STO	M	ML	ANN	F	F	58.6	43.2	7.8
OLYMPIC BOAT CENTRE	CA	STO	M	ML	ANN	F	F	58.3	44.7	7.8
OVERWAITEA FOODS	CA	STO	M,F	MUL	ANN	F	T	13.2	13.7	18.0
PACIFIC HONDA	CA	AUT	M	IN	ANN	F	F	28.7	25.0	16.9
PEPSI	CA	BEV	M	LC	DRA	T	F	58.6	21.6	12.2
PEPSI	CA	BEV	M	LC	DRA	T	F	59.6	23.6	10.4
PEPSI	CA	BEV	M	LC	DRA	T	F	60.0	21.9	11.7
PETRO CANADA	CA	PRD	M,M,M	NO	DRA	T	F	29.4	35.4	15.6
PHANTOM OF THE OPERA	CA	LEI	M	IN	DRA	T	T	28.7	20.0	5.9
PHANTOM OF THE OPERA	CA	LEI	M	IN	DRA	T	T	26.5	14.1	5.5
PIZZA HUT	CA	FOO	M	MUL	ANN	F	F	28.4	27.4	7.0
PLAYLAND	CA	LEI	M	MUL	ANN	F	T	30.8	25.4	12.5
PLAYLAND	CA	LEI	M	MUL	ANN	F	T	30.1	42.9	7.7
RICHMOND ACURA	CA	AUT	M	IN	ANN	T	F	58.4	14.3	6.1
RICHMOND CENTER	CA	STO	M	MUL	ANN	F	F	30.6	29.3	10.8
RICHMOND LEXIS	AAD	AUT	M	NO	ANN	F	F	8.9	24.3	17.9
RICHMOND LEXIS	CA	AUT	M	IN	ANN	F	F	31.2	28.9	13.6
ROYAL CITY ANTIQUES	CA	STO	M	IN	ANN	T	F	30.0	28.3	19.6
SAFEWAY	CA	STO	M,M	MUL	DRA	F	F	29.7	34.4	7.8
SAFEWAY	CA	STO	F,F	ML	DRA	F	F	29.6	21.8	6.6
SAFEWAY	CA	STO	M	MUL	ANN	F	F	29.8	33.0	9.7
SAVE-ON-FOODS	CA	STO	M	IN	ANN	F	F	57.9	16.1	13.6

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Name of Advertisers of CHQM and CFMI

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NAME	TYP	CAT	ANNS	MUSIC	STY	S	C	DUR	AVG_LV	DYN_RN
SAVE-ON-FOODS	CA	STO	NO	LC	DRA	F	F	30.0	21.0	6.0
SAVE-ON-FOODS	CA	STO	NO	LC	DRA	F	F	30.2	28.2	6.6
SAVE-ON-FOODS	CA	STO	M	MUL	ANN	F	F	30.7	23.7	15.9
SEAR'S WAREHOUSE SALE	CA	STO	M	IN	ANN	F	F	28.1	19.5	9.0
SEAR'S WAREHOUSE SALE	CA	STO	M	IN	ANN	F	F	29.1	29.2	16.3
SEAR'S WAREHOUSE SALE	CA	STO	M	IN	ANN	F	F	29.2	21.7	16.9
SEAR'S WAREHOUSE SALE	CA	STO	M	IN	ANN	F	F	29.3	32.2	16.7
SEVEN ELEVEN	CA	FOO	M	IN	DRA	T	F	29.6	20.7	12.8
SHOPPER'S DRUG MART	CA	STO	M,F,M	NO	DRA	T	F	60.2	30.5	14.4
SHOPPER'S DRUG MART	CA	STO	M,F	IN	DRA	F	T	59.3	20.2	18.4
SMALL AND BOYES FURNITURE	AAD	STO	M	NO	ANN	F	T	3.1	22.4	7.7
SMALL AND BOYES FURNITURE	CA	STO	M	IN	ANN	F	F	30.0	18.4	17.1
SOCIAL CREDIT PARTY	CA	POL	F,M	NO	ANN	F	F	30.5	29.0	16.6
SPORTS TALK	CA	STA	M	IN	ANN	F	F	32.8	18.0	8.4
STACEY'S FURNITURE	AAD	STO	F	NO	ANN	F	F	9.9	18.2	13.1
STACEY'S FURNITURE	AAD	STO	F	NO	ANN	F	F	10.5	12.2	9.5
STACEY'S FURNITURE	AAD	STO	F	NO	ANN	F	F	7.5	18.3	9.6
SUZUKI DEALERS	CA	AUT	M	NO	DRA	T	F	27.2	19.3	9.5
SUZUKI DEALERS	CA	AUT	M	NO	DRA	T	F	28.0	21.7	8.9
SYMPHONY OF FIRE	CA	LEI	M	IN	ANN	F	T	28.6	39.1	7.2
SYMPHONY OF FIRE	CA	LEI	M	IN	ANN	F	T	28.9	43.4	5.1
THE BAY	CA	STO	M,F	NO	DRA	F	F	29.3	35.1	18.7
THE BAYSIDE INN	CA	LEI	M	IN	ANN	F	F	28.6	27.7	18.5
THOMAS HOBBS FLORIST	CA	STO	M	IN	ANN	F	F	30.5	30.5	8.4
THOMAS HOBBS FLORIST	CA	STO	M	IN	ANN	F	F	27.6	20.3	8.8
TIM HORTON'S	CA	FOO	M,F,M	IN	DRA	F	F	30.8	19.3	10.1
TIM HORTON'S	CA	FOO	M,F,M	IN	DRA	F	F	28.4	46.3	10.2
TOURISM BRITISH COLUMBIA	CA	LEI	M	IN	ANN	F	T	27.9	12.9	8.1
TOYOTA DEALERS	CA	AUT	M	IN	ANN	F	F	28.5	29.3	9.0
TOYOTA DEALERS	CA	AUT	M	IN	ANN	F	F	58.9	21.6	8.9
TOYOTA DEALERS	CA	AUT	M	IN	ANN	F	F	28.2	20.2	8.9
UNITED BUY & SELL	CA	STO	M	MUL	ANN	F	F	29.6	25.6	11.0
VANCOUVER CENTER MALL	CA	STO	M	MUL	ANN	F	F	28.7	20.9	11.0
VANCOUVER CENTER MALL	CA	STO	M	MUL	ANN	F	F	28.9	34.3	8.3
VANCOUVER CENTRE MALL	CA	STO	M	MUL	ANN	F	F	29.0	20.1	9.3
VARIETY KIDS' FARMYARD	CA	SOC	M	IN	DRA	T	T	57.9	36.3	18.8
VOLKSWAGEN	CA	AUT	M	IN	ANN	F	T	29.2	44.1	5.5
VOLKSWAGEN	CA	AUT	M	IN	ANN	F	T	29.4	43.4	5.9
VOLKSWAGEN	CA	AUT	M	IN	ANN	F	T	29.6	54.5	5.5
WOODWARD'S	CA	STO	M	IN	ANN	F	F	29.8	29.1	16.4
WOODWARD'S	CA	STO	M	IN	ANN	F	F	29.7	31.0	16.6

Report count: 206

**APPENDIX 3**  
**PRODUCT CATEGORIES**

CAT	MUSIC	ANNS	STY	S	C	NAME	DUR	AVG_LV	DYN_RN
AUT	IN	M	ANN	T	F	RICHMOND ACURA	58.4	14.3	6.1
AUT	IN	M	ANN	F	T	VOLKSWAGEN	29.2	44.1	5.5
AUT	IN	M	ANN	F	T	VOLKSWAGEN	29.6	54.5	5.5
AUT	IN	M	ANN	F	T	VOLKSWAGEN	29.4	43.4	5.9
AUT	LC	M	ANN	F	F	CAR TUNE SOUND & CELLULAR	29.5	14.2	8.5
AUT	LC	M	ANN	F	F	CAR TUNE SOUND & CELLULAR	29.1	38.8	7.6
AUT	NO	M	DRA	T	F	SUZUKI DEALERS	27.2	19.3	9.5
AUT	NO	M	DRA	T	F	SUZUKI DEALERS	28.0	21.7	8.9
AUT	NO	M,M	DRA	F	F	MIDAS BREAK SHOPS	31.6	16.4	14.5

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 29.6 8.0

Group count 9 AUT

BEV	IN	M	ANN	T	T	MOLSON CANADIAN	62.8	42.2	7.1
BEV	IN	M	ANN	T	F	MOLSON CANADIAN	28.1	34.4	16.9
BEV	IN	M	DRA	F	F	LABATT'S BLUE	59.9	44.2	18.4
BEV	IN	M	DRA	T	F	MOLSON CANADIAN	30.0	20.6	17.6
BEV	LC	M	DRA	T	F	LABATT DRY	28.6	34.4	9.5
BEV	LC	M	DRA	T	F	LABATT DRY	29.1	36.7	9.4
BEV	LC	M	DRA	T	F	PEPSI	58.6	21.6	12.2
BEV	LC	M	DRA	T	F	PEPSI	59.6	23.6	10.4
BEV	LC	M	DRA	T	F	PEPSI	60.0	21.9	11.7
BEV	LC	NO	DRA	T	F	COOR'S LIGHT	31.3	25.3	8.3
BEV	LMC	M	DRA	F	F	BACARDI BREEZER	29.6	54.5	7.6
BEV	LMC	M	DRA	F	F	BACARDI BREEZER	29.2	21.4	7.7
BEV	ML	M	DRA	T	F	LABATT DRY	30.1	16.8	17.9
BEV	ML	M,M	DRA	T	F	LABATT DRY	28.9	17.4	7.9
BEV	ML	M,M,M	DRA	T	F	B.C. DAIRY FOUNDATION	29.9	39.9	14.3
BEV	MUL	M	ANN	T	T	LABATT'S BLUE	59.1	30.7	15.7
BEV	MUL	M	DRA	T	F	COOR'S LIGHT	29.6	22.2	12.1
BEV	MUL	M	DRA	T	F	COOR'S LIGHT	28.6	13.4	11.8
BEV	MUL	M	DRA	T	F	COOR'S LIGHT	29.1	22.2	12.4
BEV	MUL	M,M	TES	F	F	LABATT'S BLUE	58.7	17.1	7.7
BEV	NO	M,M	DRA	T	F	KOKANEE, KOK. LIGHT	30.8	18.9	12.6

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 27.6 11.9

Group count 21 BEV

FOO	IN	M	DRA	T	F	SEVEN ELEVEN	29.6	20.7	12.8
FOO	IN	M,F,M	DRA	F	F	TIM HORTON'S	30.8	19.3	10.1
FOO	IN	M,F,M	DRA	F	F	TIM HORTON'S	28.4	46.3	10.2
FOO	MUL	F	ANN	F	F	MCDONALD'S MCCHICKEN CLUB	29.5	15.0	7.1
FOO	MUL	M	ANN	F	F	PIZZA HUT	28.4	27.4	7.0
FOO	MUL	M	DRA	F	F	MCDONALD'S MCCHICKEN CLUB	29.0	37.5	6.9
FOO	NO	F,F,M,M	DRA	T	F	DENNY'S	59.6	17.3	13.3
FOO	NO	M,M	ANN	F	F	BURGER KING	29.2	35.5	10.8
FOO	NO	M,M	ANN	F	F	BURGER KING	30.2	35.3	11.3
FOO	NO	M,M,M	DRA	F	T	KENTUCKY FRIED CHICKEN	25.0	24.1	19.0
FOO	NO	M,M,M	DRA	F	T	KENTUCKY FRIED CHICKEN	24.9	17.7	18.4
FOO	NO	M,M,M	DRA	F	T	KENTUCKY FRIED CHICKEN	24.9	19.8	19.2
FOO	NO	M,M,M	DRA	F	T	KENTUCKY FRIED CHICKEN	24.9	34.4	18.8

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 26.9 12.7

Group count 13 FOO

CAT	MUSIC	ANNS	STY	S	C	NAME	DUR	AVG_LV	DYN_RN
LEI	IN	M	ANN	F	T	ESSO SCIENCE SQUAD	51.6	13.4	9.5
LEI	IN	M	ANN	F	T	INSIDE BRITISH COLUMBIA	21.5	25.8	5.5
LEI	IN	M	ANN	F	T	INSIDE BRITISH COLUMBIA	20.2	37.0	4.7
LEI	IN	M	ANN	F	T	SYMPHONY OF FIRE	28.6	39.1	7.2
LEI	IN	M	ANN	F	T	SYMPHONY OF FIRE	28.9	43.4	5.1
LEI	IN	M	ANN	F	T	TOURISM BRITISH COLUMBIA	27.9	12.9	8.1
LEI	IN	M	DRA	T	T	PHANTOM OF THE OPERA	28.7	20.0	5.9
LEI	IN	M	DRA	T	T	PHANTOM OF THE OPERA	26.5	14.1	5.5
LEI	IN	M,C,M,M	DRA	F	F	B.C. LOTTERY	58.5	33.2	7.5
LEI	IN	M,C,M,M	DRA	F	F	B.C. LOTTERY	29.1	45.2	7.6
LEI	IN	M,C,M,M	DRA	F	F	B.C. LOTTERY	29.6	25.4	6.7
LEI	IN	M,M	DRA	F	F	BELAIR CAFE	29.6	39.3	20.3
LEI	IN	M,M	DRA	F	F	BELAIR CAFE	29.6	22.4	20.1
LEI	IN	M,M	DRA	F	F	EARL'S RESTAURANT	58.9	12.2	14.4
LEI	IN	M,M	DRA	F	F	EARL'S RESTAURANT	61.4	17.1	16.8
LEI	LM	M	DRA	F	F	CANADIAN BASEBALL	28.6	28.8	10.2
LEI	ML	M,F,F,M	INT	T	F	CLUB MED	59.7	24.2	15.3
LEI	ML	M,F,F,M	INT	T	F	CLUB MED	59.6	18.3	15.3
LEI	MUL	M	ANN	F	T	PLAYLAND	30.1	42.9	7.7
LEI	MUL	M	ANN	F	T	PLAYLAND	30.8	25.4	12.5
LEI	NO	M	ANN	F	F	EARL'S RESTAURANT	27.7	14.7	17.5
LEI	NO	M,M,M	DRA	T	T	BLACKCOMB	29.8	39.0	13.7
LEI	NO	M,M,M	DRA	T	T	BLACKCOMB	30.0	20.2	15.9

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26.7 11.0

Group count 23 LEI

POL	LC	M	ANN	F	T	ELECTRICAL WORKERS' UNION	27.6	43.2	8.6
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							43.2	8.6	

Group count 1 POL

PRD	IN	M	ANN	T	T	CANTEL PHONES	32.9	13.4	8.3
PRD	IN	M	ANN	T	F	MOHAWK GASOLINE	29.4	16.9	10.4
PRD	IN	M	ANN	T	F	MOHAWK GASOLINE	28.4	23.2	10.4
PRD	IN	M	ANN	T	F	MOHAWK GASOLINE	28.9	19.4	10.8
PRD	IN	M	ANN	T	F	MOHAWK GASOLINE	28.0	32.3	11.2
PRD	IN	M	ANN	F	F	NEW FRESH PORK	28.8	23.3	9.7
PRD	IN	M,M	DRA	T	F	CHICKLETS	59.1	19.6	16.1
PRD	LFC	F	ANN	F	F	ESSO EXTRA & SUPREME GAS	29.8	29.6	7.6
PRD	NO	M	TES	F	F	B.C. CELLULAR	32.0	17.1	17.1
PRD	NO	M,M	DRA	T	F	CHEVRON SUPREME PLUS GAS	29.5	10.2	13.2
PRD	NO	M,M	DRA	T	F	CHEVRON SUPREME PLUS GAS	30.1	11.8	15.9
PRD	NO	M,M,M	DRA	T	F	CANTEL PHONES	31.3	26.5	14.0
PRD	NO	M,M,M	DRA	T	F	CANTEL PHONES	29.6	24.9	14.7
PRD	NO	M,M,M	DRA	T	F	CANTEL PHONES	29.6	10.6	17.1
PRD	NO	M,M,M	DRA	T	F	CANTEL PHONES	29.9	18.9	16.8
PRD	NO	M,M,M	DRA	T	F	CANTEL PHONES	29.7	25.2	17.0
PRD	NO	M,M,M	DRA	T	F	PETRO CANADA	29.4	35.4	15.6

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21.1 13.3

Group count 17 PRD

PRO	NO	M	ANN	F	F	B.C. FERRIES	24.9	21.9	19.7
PRO	NO	M	ANN	F	F	B.C. FERRIES	24.4	40.7	18.9

CAT	MUSIC	ANNS	STY	S	C	NAME	DUR	AVG_LV	DYN_RN
								-----	-----
								31.3	19.3
Group count 2 PRO									
SOC	IN	M	ANN	T	F	DRINKING COUNTER-ATTACK	29.9	27.2	4.5
SOC	IN	M	DRA	T	T	VARIETY KIDS' FARMYARD	57.9	36.3	18.8
								-----	-----
								31.8	11.7
Group count 2 SOC									
STA	IN	M	ANN	T	F	CFMI	8.7	20.8	5.2
STA	IN	M	ANN	T	F	CFMI	8.8	19.4	4.0
STA	IN	M	ANN	T	F	CFMI	9.6	12.6	10.7
STA	IN	M	ANN	T	F	CFMI	6.0	40.0	8.2
STA	IN	M	ANN	T	T	CFMI	30.0	24.1	7.0
STA	IN	M	ANN	T	T	CFMI	32.8	23.4	7.8
STA	IN	M	ANN	F	F	CFMI	63.5	27.6	8.0
STA	IN	M	ANN	F	T	CFMI	26.6	22.7	14.2
STA	IN	M	ANN	F	F	CFMI	6.7	20.4	7.1
STA	IN	M	ANN	F	F	CFMI	19.5	29.0	6.6
STA	IN	M	ANN	F	F	SPORTS TALK	32.8	18.0	8.4
STA	MUL	M	ANN	T	T	CFMI	63.0	26.3	9.8
STA	NO	M	ANN	T	F	CFMI	9.5	49.0	3.1
								-----	-----
								25.6	7.7
Group count 13 STA									
STO	IN	M	ANN	F	F	SAVE-ON-FOODS	57.9	16.1	13.6
STO	IN	M	ANN	F	F	SEAR'S WAREHOUSE SALE	28.1	19.5	9.0
STO	IN	M,F	DRA	F	T	SHOPPER'S DRUG MART	59.3	20.2	18.4
STO	LC	NO	DRA	F	F	SAVE-ON-FOODS	30.0	21.0	6.0
STO	ML	M	ANN	F	F	OLYMPIC BOAT CENTRE	58.6	43.2	7.8
STO	ML	M	ANN	F	F	OLYMPIC BOAT CENTRE	58.3	44.7	7.8
STO	MUL	M	ANN	F	F	UNITED BUY & SELL	29.6	25.6	11.0
STO	MUL	M	TES	F	F	BLACK'S PHOTOGRAPHY	29.5	37.0	8.0
STO	MUL	M	TES	F	F	BLACK'S PHOTOGRAPHY	28.7	38.6	8.2
STO	MUL	M	TES	F	F	BLACK'S PHOTOGRAPHY	29.4	19.4	9.3
STO	MUL	M,F	ANN	F	T	OVERWAITEA FOODS	13.2	13.7	18.0
STO	NO	M,F	TES	F	F	LENS CRAFTERS	50.6	19.9	16.9
								-----	-----
								26.6	11.2
Group count 12 STO									
								-----	-----
								26.5	11.2
Group count 113 CFMI-FM									
AUT	IN	M	ANN	F	F	INFINITY RICHMOND	59.1	30.3	12.5
AUT	IN	M	ANN	F	F	PACIFIC HONDA	28.7	25.0	16.9
AUT	IN	M	ANN	F	F	RICHMOND LEXIS	31.2	28.9	13.6
AUT	IN	M	ANN	F	F	TOYOTA DEALERS	28.5	29.3	9.0
AUT	IN	M	ANN	F	F	TOYOTA DEALERS	58.9	21.6	8.9
AUT	IN	M	ANN	F	F	TOYOTA DEALERS	28.2	20.2	8.9
AUT	ML	M	ANN	F	F	DUECK-ON-MARINE	11.3	30.7	9.6
AUT	ML	M	ANN	F	F	DUECK-ON-MARINE	11.0	20.4	10.7
AUT	ML	M	ANN	F	F	DUECK-ON-MARINE	11.5	18.2	9.8

CAT	MUSIC	ANNS	STY	S	C	NAME	DUR	AVG_LV	DYN_RN
AUT	ML	M	ANN	F	F	DUECK-ON-MARINE	11.0	19.6	10.4
AUT	NO	M	ANN	F	F	DOCKSTEADER COLLISION	27.8	24.9	19.4
								-----	-----
								24.5	11.8
Group count 11 AUT									
LEI	IN	M	ANN	T	F	IMAX THEATRE	30.3	37.5	22.2
LEI	IN	M	ANN	F	F	THE BAYSIDE INN	28.6	27.7	18.5
LEI	IN	M,C,M,M	DRA	F	F	B.C. LOTTERY	29.7	35.7	7.0
LEI	IN	M,C,M,M	DRA	F	F	B.C. LOTTERY	30.2	35.0	7.6
LEI	IN	M,C,M,M	DRA	F	F	B.C. LOTTERY	29.6	23.8	7.6
LEI	LMC	M	DRA	T	F	B.C. LOTTERY	20.7	21.2	14.5
LEI	ML	M,M	INT	F	F	CLUB MED	60.0	30.6	14.2
LEI	NO	M,F	INT	F	T	CATHAY PACIFIC	29.2	20.1	20.2
								-----	-----
								29.0	14.0
Group count 8 LEI									
POL	MUL	F,M	ANN	F	F	ELECTRICAL CONTRACTERS	28.4	21.0	8.7
POL	NO	F,M	ANN	F	F	SOCIAL CREDIT PARTY	30.5	29.0	16.6
								-----	-----
								25.0	12.7
Group count 2 POL									
PRO	IN	M	ANN	F	F	B.C. FERRIES	27.6	21.4	9.9
PRO	IN	M	ANN	F	F	B.C. FERRIES	27.6	19.5	9.9
PRO	NO	M	ANN	F	T	ALDER BRIDGE INTERIORS	59.9	30.9	18.2
PRO	NO	M	ANN	F	T	ALDER BRIDGE INTERIORS	60.0	28.9	18.3
PRO	NO	M	ANN	F	F	CENTRE POINT HIGH RISES	59.6	19.1	17.7
PRO	NO	M	ANN	F	T	NORTHLANDS HOUSING	30.3	26.7	19.1
PRO	NO	M	ANN	F	T	NORTHLANDS HOUSING	30.2	27.9	19.6
PRO	NO	M	ANN	F	T	NORTHLANDS HOUSING	30.0	19.5	19.8
PRO	NO	M	ANN	F	T	NORTHLANDS HOUSING	29.8	26.1	20.2
								-----	-----
								24.4	17.0
Group count 9 PRO									
SOC	MUL	C,M,M,M	INT	F	T	BIG BROTHERS	32.2	25.4	11.6
SOC	NO	M,M,F,M	DRA	T	F	DRINKING DRIVING	30.2	24.9	15.8
								-----	-----
								25.2	13.7
Group count 2 SOC									
STO	IN	F	ANN	T	F	MONARCH FURNITURE GALLERY	28.7	23.8	12.4
STO	IN	F	ANN	T	F	MONARCH FURNITURE GALLERY	29.7	21.7	14.0
STO	IN	F,M	ANN	F	F	MAXIMILIAN FOR MEN	30.1	29.8	13.2
STO	IN	M	ANN	F	F	ARMIDOL FURNITURE	30.9	28.5	18.9
STO	IN	M	ANN	F	F	EMPORIAL CLOTHES	29.1	30.8	8.5
STO	IN	M	ANN	F	F	EMPORIAL CLOTHES	28.6	22.3	7.9
STO	IN	M	ANN	F	F	EMPORIAL CLOTHES	29.6	21.9	7.6
STO	IN	M	ANN	F	F	EMPORIAL CLOTHES	29.0	32.2	8.5
STO	IN	M	ANN	F	F	INGLEDEW'S SHOE STORE	30.1	20.6	15.4
STO	IN	M	ANN	F	F	J. COLLINS FURNITURE	59.9	25.6	11.7
STO	IN	M	ANN	F	F	MILL'S PAINT	29.2	31.1	6.7
STO	IN	M	ANN	F	F	MILL'S PAINT	29.1	20.0	6.5



CAT	MUSIC	ANNS	STY	S	C	NAME	DUR	AVG_LV	DYN_RN
STO	IN	M	ANN	T	F	ROYAL CITY ANTIQUES	30.0	28.3	19.6
STO	IN	M	ANN	F	F	SEAR'S WAREHOUSE SALE	29.1	29.2	16.3
STO	IN	M	ANN	F	F	SEAR'S WAREHOUSE SALE	29.2	21.7	16.9
STO	IN	M	ANN	F	F	SEAR'S WAREHOUSE SALE	29.3	32.2	16.7
STO	IN	M	ANN	F	F	SMALL AND BOYES FURNITURE	30.0	18.4	17.1
STO	IN	M	ANN	F	F	THOMAS HOBBS FLORIST	30.5	30.5	8.4
STO	IN	M	ANN	F	F	THOMAS HOBBS FLORIST	27.6	20.3	8.8
STO	IN	M	ANN	F	F	WOODWARD'S	29.8	29.1	16.4
STO	IN	M	ANN	F	F	WOODWARD'S	29.7	31.0	16.6
STO	LC	NO	DRA	F	F	SAVE-ON-FOODS	30.2	28.2	6.6
STO	ML	F,F	DRA	F	F	SAFEWAY	29.6	21.8	6.6
STO	ML	M	ANN	F	T	BENNDORF-VERSTER	29.6	29.6	12.8
STO	ML	M	ANN	F	T	BENNDORF-VERSTER	29.5	32.9	12.9
STO	ML	M	ANN	F	T	BENNDORF-VERSTER	29.6	22.3	12.8
STO	ML	M	ANN	F	T	BENNDORF-VERSTER	29.8	22.1	13.4
STO	ML	M	ANN	F	T	BENNDORF-VERSTER	29.7	22.0	14.0
STO	MUL	F	ANN	F	F	COLOUR YOUR WORLD	30.8	33.7	7.8
STO	MUL	F	ANN	F	F	COLOUR YOUR WORLD	30.6	23.2	11.2
STO	MUL	F	ANN	F	F	COLOUR YOUR WORLD	30.2	36.8	11.8
STO	MUL	M	ANN	F	F	RICHMOND CENTER	30.6	29.3	10.8
STO	MUL	M	ANN	F	F	SAFEWAY	29.8	33.0	9.7
STO	MUL	M	ANN	F	F	SAVE-ON-FOODS	30.7	23.7	15.9
STO	MUL	M	ANN	F	F	VANCOUVER CENTER MALL	28.7	20.9	11.0
STO	MUL	M	ANN	F	F	VANCOUVER CENTER MALL	28.9	34.3	8.3
STO	MUL	M	ANN	F	F	VANCOUVER CENTRE MALL	29.0	20.1	9.3
STO	MUL	M,M	DRA	F	F	SAFEWAY	29.7	34.4	7.8
STO	NO	M	ANN	F	F	EDWARD CHAPMAN'S SHOP	28.2	25.2	22.5
STO	NO	M	ANN	F	F	LONDON OPTICAL	29.9	29.3	9.6
STO	NO	M	ANN	F	F	MJM FURNITURE	27.7	26.8	18.0
STO	NO	M	ANN	F	F	MJM FURNITURE	28.1	27.2	16.6
STO	NO	M,F	DRA	F	F	THE BAY	29.3	35.1	18.7
STO	NO	M,F,M	DRA	T	F	SHOPPER'S DRUG MART	60.2	30.5	14.4

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27.1 12.5

Group count 44 STO

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26.5 13.1

Group count 76 CHQM-FM

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26.5 12.0

Report count: 189

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**APPENDIX 4**  
**MUSICAL STYLES**

MUSIC	STY	CAT	ANNS	NAME	S	C	DUR	AVG_LV	DYN_RN
IN	ANN	AUT	M	RICHMOND ACURA	T	F	58.4	14.3	6.1
IN	ANN	AUT	M	VOLKSWAGEN	F	T	29.2	44.1	5.5
IN	ANN	AUT	M	VOLKSWAGEN	F	T	29.6	54.5	5.5
IN	ANN	AUT	M	VOLKSWAGEN	F	T	29.4	43.4	5.9
IN	ANN	BEV	M	MOLSON CANADIAN	T	T	62.8	42.2	7.1
IN	ANN	BEV	M	MOLSON CANADIAN	T	F	28.1	34.4	16.9
IN	ANN	LEI	M	ESSO SCIENCE SQUAD	F	T	51.6	13.4	9.5
IN	ANN	LEI	M	INSIDE BRITISH COLUMBIA	F	T	21.5	25.8	5.5
IN	ANN	LEI	M	INSIDE BRITISH COLUMBIA	F	T	20.2	37.0	4.7
IN	ANN	LEI	M	SYMPHONY OF FIRE	F	T	28.6	39.1	7.2
IN	ANN	LEI	M	SYMPHONY OF FIRE	F	T	28.9	43.4	5.1
IN	ANN	LEI	M	TOURISM BRITISH COLUMBIA	F	T	27.9	12.9	8.1
IN	ANN	PRD	M	CANTEL PHONES	T	T	32.9	13.4	8.3
IN	ANN	PRD	M	MOHAWK GASOLINE	T	F	29.4	16.9	10.4
IN	ANN	PRD	M	MOHAWK GASOLINE	T	F	28.4	23.2	10.4
IN	ANN	PRD	M	MOHAWK GASOLINE	T	F	28.9	19.4	10.8
IN	ANN	PRD	M	MOHAWK GASOLINE	T	F	28.0	32.3	11.2
IN	ANN	PRD	M	NEW FRESH PORK	F	F	28.8	23.3	9.7
IN	ANN	SOC	M	DRINKING COUNTER-ATTACK	T	F	29.9	27.2	4.5
IN	ANN	STA	M	CFMI	T	F	8.7	20.8	5.2
IN	ANN	STA	M	CFMI	T	F	8.8	19.4	4.0
IN	ANN	STA	M	CFMI	T	F	9.6	12.6	10.7
IN	ANN	STA	M	CFMI	T	F	6.0	40.0	8.2
IN	ANN	STA	M	CFMI	T	T	30.0	24.1	7.0
IN	ANN	STA	M	CFMI	T	T	32.8	23.4	7.8
IN	ANN	STA	M	CFMI	F	F	63.5	27.6	8.0
IN	ANN	STA	M	CFMI	F	T	26.6	22.7	14.2
IN	ANN	STA	M	CFMI	F	F	6.7	20.4	7.1
IN	ANN	STA	M	CFMI	F	F	19.5	29.0	6.6
IN	ANN	STA	M	SPORTS TALK	F	F	32.8	18.0	8.4
IN	ANN	STO	M	SAVE-ON-FOODS	F	F	57.9	16.1	13.6
IN	ANN	STO	M	SEAR'S WAREHOUSE SALE	F	F	28.1	19.5	9.0
IN	DRA	BEV	M	LABATT'S BLUE	F	F	59.9	44.2	18.4
IN	DRA	BEV	M	MOLSON CANADIAN	T	F	30.0	20.6	17.6
IN	DRA	FOO	M	SEVEN ELEVEN	T	F	29.6	20.7	12.8
IN	DRA	FOO	M,F,M	TIM HORTON'S	F	F	30.8	19.3	10.1
IN	DRA	FOO	M,F,M	TIM HORTON'S	F	F	28.4	46.3	10.2
IN	DRA	LEI	M	PHANTOM OF THE OPERA	T	T	28.7	20.0	5.9
IN	DRA	LEI	M	PHANTOM OF THE OPERA	T	T	26.5	14.1	5.5
IN	DRA	LEI	M,C,M,M	B.C. LOTTERY	F	F	58.5	33.2	7.5
IN	DRA	LEI	M,C,M,M	B.C. LOTTERY	F	F	29.1	45.2	7.6
IN	DRA	LEI	M,C,M,M	B.C. LOTTERY	F	F	29.6	25.4	6.7
IN	DRA	LEI	M,M	BELAIR CAFE	F	F	29.6	39.3	20.3
IN	DRA	LEI	M,M	BELAIR CAFE	F	F	29.6	22.4	20.1
IN	DRA	LEI	M,M	EARL'S RESTAURANT	F	F	58.9	12.2	14.4
IN	DRA	LEI	M,M	EARL'S RESTAURANT	F	F	61.4	17.1	16.8
IN	DRA	PRD	M,M	CHICKLETS	T	F	59.1	19.6	16.1
IN	DRA	SOC	M	VARIETY KIDS' FARMYARD	T	T	57.9	36.3	18.8
IN	DRA	STO	M,F	SHOPPER'S DRUG MART	F	T	59.3	20.2	18.4

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 26.7 10.0  
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Group count 49 IN

LC	ANN	AUT	M	CAR TUNE SOUND & CELLULAR	F	F	29.5	14.2	8.5
LC	ANN	AUT	M	CAR TUNE SOUND & CELLULAR	F	F	29.1	38.8	7.6

MUSIC	STY	CAT	ANNS	NAME	S	C	DUR	AVG_LV	DYN_RN
LC	ANN	POL	M	ELECTRICAL WORKERS' UNION	F	T	27.6	43.2	8.6
LC	DRA	BEV	M	LABATT DRY	T	F	28.6	34.4	9.5
LC	DRA	BEV	M	LABATT DRY	T	F	29.1	36.7	9.4
LC	DRA	BEV	M	PEPSI	T	F	58.6	21.6	12.2
LC	DRA	BEV	M	PEPSI	T	F	59.6	23.6	10.4
LC	DRA	BEV	M	PEPSI	T	F	60.0	21.9	11.7
LC	DRA	BEV	NO	COOR'S LIGHT	T	F	31.3	25.3	8.3
LC	DRA	STO	NO	SAVE-ON-FOODS	F	F	30.0	21.0	6.0
								-----	-----
								28.1	9.2
Group count 10 LC									
LFC	ANN	PRD	F	ESSO EXTRA & SUPREME GAS	F	F	29.8	29.6	7.6
								-----	-----
								29.6	7.6
Group count 1 LFC									
LM	DRA	LEI	M	CANADIAN BASEBALL	F	F	28.6	28.8	10.2
								-----	-----
								28.8	10.2
Group count 1 LM									
LMC	DRA	BEV	M	BACARDI BREEZER	F	F	29.6	54.5	7.6
LMC	DRA	BEV	M	BACARDI BREEZER	F	F	29.2	21.4	7.7
								-----	-----
								38.0	7.7
Group count 2 LMC									
ML	ANN	STO	M	OLYMPIC BOAT CENTRE	F	F	58.6	43.2	7.8
ML	ANN	STO	M	OLYMPIC BOAT CENTRE	F	F	58.3	44.7	7.8
ML	DRA	BEV	M	LABATT DRY	T	F	30.1	16.8	17.9
ML	DRA	BEV	M,M	LABATT DRY	T	F	28.9	17.4	7.9
ML	DRA	BEV	M,M,M	B.C. DAIRY FOUNDATION	T	F	29.9	39.9	14.3
ML	INT	LEI	M,F,F,M	CLUB MED	T	F	59.7	24.2	15.3
ML	INT	LEI	M,F,F,M	CLUB MED	T	F	59.6	18.3	15.3
								-----	-----
								29.2	12.3
Group count 7 ML									
MUL	ANN	BEV	M	LABATT'S BLUE	T	T	59.1	30.7	15.7
MUL	ANN	FOO	F	MCDONALD'S MCCHICKEN CLUB	F	F	29.5	15.0	7.1
MUL	ANN	FOO	M	PIZZA HUT	F	F	28.4	27.4	7.0
MUL	ANN	LEI	M	PLAYLAND	F	T	30.1	42.9	7.7
MUL	ANN	LEI	M	PLAYLAND	F	T	30.8	25.4	12.5
MUL	ANN	STA	M	CFMI	T	T	63.0	26.3	9.8
MUL	ANN	STO	M	UNITED BUY & SELL	F	F	29.6	25.6	11.0
MUL	ANN	STO	M,F	OVERWAITEA FOODS	F	T	13.2	13.7	18.0
MUL	DRA	BEV	M	COOR'S LIGHT	T	F	29.6	22.2	12.1
MUL	DRA	BEV	M	COOR'S LIGHT	T	F	28.6	13.4	11.8
MUL	DRA	BEV	M	COOR'S LIGHT	T	F	29.1	22.2	12.4
MUL	DRA	FOO	M	MCDONALD'S MCCHICKEN CLUB	F	F	29.0	37.5	6.9
MUL	TES	BEV	M,M	LABATT'S BLUE	F	F	58.7	17.1	7.7
MUL	TES	STO	M	BLACK'S PHOTOGRAPHY	F	F	29.5	37.0	8.0
MUL	TES	STO	M	BLACK'S PHOTOGRAPHY	F	F	28.7	38.6	8.2
								-----	-----
MUL	TES	STO	M	BLACK'S PHOTOGRAPHY	F	F	29.4	19.4	9.3

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MUSIC	STY	CAT	ANNS	NAME	S	C	DUR	AVG_LV	DYN_RN
								25.9	10.3
Group count 16 MUL									
NO	ANN	FOO	M,M	BURGER KING	F	F	29.2	35.5	10.8
NO	ANN	FOO	M,M	BURGER KING	F	F	30.2	35.3	11.3
NO	ANN	LEI	M	EARL'S RESTAURANT	F	F	27.7	14.7	17.5
NO	ANN	PRO	M	B.C. FERRIES	F	F	24.9	21.9	19.7
NO	ANN	PRO	M	B.C. FERRIES	F	F	24.4	40.7	18.9
NO	ANN	STA	M	CFMI	T	F	9.5	49.0	3.1
NO	DRA	AUT	M	SUZUKI DEALERS	T	F	27.2	19.3	9.5
NO	DRA	AUT	M	SUZUKI DEALERS	T	F	28.0	21.7	8.9
NO	DRA	AUT	M,M	MIDAS BREAK SHOPS	F	F	31.6	16.4	14.5
NO	DRA	BEV	M,M	KOKANEE, KOK. LIGHT	T	F	30.8	18.9	12.6
NO	DRA	FOO	F,F,M,M	DENNY'S	T	F	59.6	17.3	13.3
NO	DRA	FOO	M,M,M	KENTUCKY FRIED CHICKEN	F	T	25.0	24.1	19.0
NO	DRA	FOO	M,M,M	KENTUCKY FRIED CHICKEN	F	T	24.9	17.7	18.4
NO	DRA	FOO	M,M,M	KENTUCKY FRIED CHICKEN	F	T	24.9	19.8	19.2
NO	DRA	FOO	M,M,M	KENTUCKY FRIED CHICKEN	F	T	24.9	34.4	18.8
NO	DRA	LEI	M,M,M	BLACKCOMB	T	T	29.8	39.0	13.7
NO	DRA	LEI	M,M,M	BLACKCOMB	T	T	30.0	20.2	15.9
NO	DRA	PRD	M,M	CHEVRON SUPREME PLUS GAS	T	F	29.5	10.2	13.2
NO	DRA	PRD	M,M	CHEVRON SUPREME PLUS GAS	T	F	30.1	11.8	15.9
NO	DRA	PRD	M,M,M	CANTEL PHONES	T	F	31.3	26.5	14.0
NO	DRA	PRD	M,M,M	CANTEL PHONES	T	F	29.6	24.9	14.7
NO	DRA	PRD	M,M,M	CANTEL PHONES	T	F	29.6	10.6	17.1
NO	DRA	PRD	M,M,M	CANTEL PHONES	T	F	29.9	18.9	16.8
NO	DRA	PRD	M,M,M	CANTEL PHONES	T	F	29.7	25.2	17.0
NO	DRA	PRD	M,M,M	PETRO CANADA	T	F	29.4	35.4	15.6
NO	TES	PRD	M	B.C. CELLULAR	F	F	32.0	17.1	17.1
NO	TES	STO	M,F	LENS CRAFTERS	F	F	50.6	19.9	16.9
								23.9	14.9

Group count 27 NO

26.5 11.2

Group count 113 CFMI-FM

IN	ANN	AUT	M	INFINITY RICHMOND	F	F	59.1	30.3	12.5
IN	ANN	AUT	M	PACIFIC HONDA	F	F	28.7	25.0	16.9
IN	ANN	AUT	M	RICHMOND LEXIS	F	F	31.2	28.9	13.6
IN	ANN	AUT	M	TOYOTA DEALERS	F	F	28.5	29.3	9.0
IN	ANN	AUT	M	TOYOTA DEALERS	F	F	58.9	21.6	8.9
IN	ANN	AUT	M	TOYOTA DEALERS	F	F	28.2	20.2	8.9
IN	ANN	LEI	M	IMAX THEATRE	T	F	30.3	37.5	22.2
IN	ANN	LEI	M	THE BAYSIDE INN	F	F	28.6	27.7	18.5
IN	ANN	PRO	M	B.C. FERRIES	F	F	27.6	21.4	9.9
IN	ANN	PRO	M	B.C. FERRIES	F	F	27.6	19.5	9.9
IN	ANN	STO	F	MONARCH FURNITURE GALLERY	T	F	28.7	23.8	12.4
IN	ANN	STO	F	MONARCH FURNITURE GALLERY	T	F	29.7	21.7	14.0
IN	ANN	STO	F,M	MAXIMILIAN FOR MEN	F	F	30.1	29.8	13.2
IN	ANN	STO	M	ARMIDOL FURNITURE	F	F	30.9	28.5	18.9
IN	ANN	STO	M	EMPORIAL CLOTHES	F	F	29.1	30.8	8.5
IN	ANN	STO	M	EMPORIAL CLOTHES	F	F	28.6	22.3	7.9
IN	ANN	STO	M	EMPORIAL CLOTHES	F	F	29.6	21.9	7.6

MUSIC	STY	CAT	ANNS	NAME	S	C	DUR	AVG_LV	DYN_RN
IN	ANN	STO	M	EMPORIAL CLOTHES	F	F	29.0	32.2	8.5
IN	ANN	STO	M	INGLEDEW'S SHOE STORE	F	F	30.1	20.6	15.4
IN	ANN	STO	M	J. COLLINS FURNITURE	F	F	59.9	25.6	11.7
IN	ANN	STO	M	MILL'S PAINT	F	F	29.2	31.1	6.7
IN	ANN	STO	M	MILL'S PAINT	F	F	29.1	20.0	6.5
IN	ANN	STO	M	ROYAL CITY ANTIQUES	T	F	30.0	28.3	19.6
IN	ANN	STO	M	SEAR'S WAREHOUSE SALE	F	F	29.1	29.2	16.3
IN	ANN	STO	M	SEAR'S WAREHOUSE SALE	F	F	29.2	21.7	16.9
IN	ANN	STO	M	SEAR'S WAREHOUSE SALE	F	F	29.3	32.2	16.7
IN	ANN	STO	M	SMALL AND BOYES FURNITURE	F	F	30.0	18.4	17.1
IN	ANN	STO	M	THOMAS HOBBS FLORIST	F	F	30.5	30.5	8.4
IN	ANN	STO	M	THOMAS HOBBS FLORIST	F	F	27.6	20.3	8.8
IN	ANN	STO	M	WOODWARD'S	F	F	29.8	29.1	16.4
IN	ANN	STO	M	WOODWARD'S	F	F	29.7	31.0	16.6
IN	DRA	LEI	M,C,M,M	B.C. LOTTERY	F	F	29.7	35.7	7.0
IN	DRA	LEI	M,C,M,M	B.C. LOTTERY	F	F	30.2	35.0	7.6
IN	DRA	LEI	M,C,M,M	B.C. LOTTERY	F	F	29.6	23.8	7.6
								-----	-----
								26.6	12.4
Group count 34 IN									
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LC	DRA	STO	NO	SAVE-ON-FOODS	F	F	30.2	28.2	6.6
								-----	-----
								28.2	6.6
Group count 1 LC									
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LMC	DRA	LEI	M	B.C. LOTTERY	T	F	20.7	21.2	14.5
								-----	-----
								21.2	14.5
Group count 1 LMC									
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ML	ANN	AUT	M	DUECK-ON-MARINE	F	F	11.3	30.7	9.6
ML	ANN	AUT	M	DUECK-ON-MARINE	F	F	11.0	20.4	10.7
ML	ANN	AUT	M	DUECK-ON-MARINE	F	F	11.5	18.2	9.8
ML	ANN	AUT	M	DUECK-ON-MARINE	F	F	11.0	19.6	10.4
ML	ANN	STO	M	BENNDORF-VERSTER	F	T	29.6	29.6	12.8
ML	ANN	STO	M	BENNDORF-VERSTER	F	T	29.5	32.9	12.9
ML	ANN	STO	M	BENNDORF-VERSTER	F	T	29.6	22.3	12.8
ML	ANN	STO	M	BENNDORF-VERSTER	F	T	29.8	22.1	13.4
ML	ANN	STO	M	BENNDORF-VERSTER	F	T	29.7	22.0	14.0
ML	DRA	STO	F,F	SAFEWAY	F	F	29.6	21.8	6.6
ML	INT	LEI	M,M	CLUB MED	F	F	60.0	30.6	14.2
								-----	-----
								24.6	11.6
Group count 11 ML									
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MUL	ANN	POL	F,M	ELECTRICAL CONTRACTERS	F	F	28.4	21.0	8.7
MUL	ANN	STO	F	COLOUR YOUR WORLD	F	F	30.8	33.7	7.8
MUL	ANN	STO	F	COLOUR YOUR WORLD	F	F	30.6	23.2	11.2
MUL	ANN	STO	F	COLOUR YOUR WORLD	F	F	30.2	36.8	11.8
MUL	ANN	STO	M	RICHMOND CENTER	F	F	30.6	29.3	10.8
MUL	ANN	STO	M	SAFEWAY	F	F	29.8	33.0	9.7
MUL	ANN	STO	M	SAVE-ON-FOODS	F	F	30.7	23.7	15.9
MUL	ANN	STO	M	VANCOUVER CENTER MALL	F	F	28.7	20.9	11.0
MUL	ANN	STO	M	VANCOUVER CENTER MALL	F	F	28.9	34.3	8.3

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MUSIC	STY	CAT	ANNS	NAME	S	C	DUR	AVG_LV	DYN_RN
MUL	ANN	STO	M	VANCOUVER CENTRE MALL	F	F	29.0	20.1	9.3
MUL	DRA	STO	M,M	SAFEWAY	F	F	29.7	34.4	7.8
MUL	INT	SOC	C,M,M,M	BIG BROTHERS	F	T	32.2	25.4	11.6
								-----	-----
								28.0	10.3

Group count 12 MUL

NO	ANN	AUT	M	DOCKSTEADER COLLISION	F	F	27.8	24.9	19.4
NO	ANN	POL	F,M	SOCIAL CREDIT PARTY	F	F	30.5	29.0	16.6
NO	ANN	PRO	M	ALDER BRIDGE INTERIORS	F	T	59.9	30.9	18.2
NO	ANN	PRO	M	ALDER BRIDGE INTERIORS	F	T	60.0	28.9	18.3
NO	ANN	PRO	M	CENTRE POINT HIGH RISES	F	F	59.6	19.1	17.7
NO	ANN	PRO	M	NORTHLANDS HOUSING	F	T	30.3	26.7	19.1
NO	ANN	PRO	M	NORTHLANDS HOUSING	F	T	30.2	27.9	19.6
NO	ANN	PRO	M	NORTHLANDS HOUSING	F	T	30.0	19.5	19.8
NO	ANN	PRO	M	NORTHLANDS HOUSING	F	T	29.8	26.1	20.2
NO	ANN	STO	M	EDWARD CHAPMAN'S SHOP	F	F	28.2	25.2	22.5
NO	ANN	STO	M	LONDON OPTICAL	F	F	29.9	29.3	9.6
NO	ANN	STO	M	MJM FURNITURE	F	F	27.7	26.8	18.0
NO	ANN	STO	M	MJM FURNITURE	F	F	28.1	27.2	16.6
NO	DRA	SOC	M,M,F,M	DRINKING DRIVING	T	F	30.2	24.9	15.8
NO	DRA	STO	M,F	THE BAY	F	F	29.3	35.1	18.7
NO	DRA	STO	M,F,M	SHOPPER'S DRUG MART	T	F	60.2	30.5	14.4
NO	INT	LEI	M,F	CATHAY PACIFIC	F	T	29.2	20.1	20.2
								-----	-----
								26.6	17.9

Group count 17 NO

Group count 76 CHQM-FM

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26.5 13.1

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26.5 12.0

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Report count: 189

**APPENDIX 5**  
**ADVERTISEMENT STYLE**



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STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
ANN	IN	M	AUT	T	F	RICHMOND ACURA	58.4	14.3	6.1
ANN	IN	M	AUT	F	T	VOLKSWAGEN	29.2	44.1	5.5
ANN	IN	M	AUT	F	T	VOLKSWAGEN	29.6	54.5	5.5
ANN	IN	M	AUT	F	T	VOLKSWAGEN	29.4	43.4	5.9
ANN	IN	M	BEV	T	T	MOLSON CANADIAN	62.8	42.2	7.1
ANN	IN	M	BEV	T	F	MOLSON CANADIAN	28.1	34.4	16.9
ANN	IN	M	LEI	F	T	ESSO SCIENCE SQUAD	51.6	13.4	9.5
ANN	IN	M	LEI	F	T	INSIDE BRITISH COLUMBIA	21.5	25.8	5.5
ANN	IN	M	LEI	F	T	INSIDE BRITISH COLUMBIA	20.2	37.0	4.7
ANN	IN	M	LEI	F	T	SYMPHONY OF FIRE	28.6	39.1	7.2
ANN	IN	M	LEI	F	T	SYMPHONY OF FIRE	28.9	43.4	5.1
ANN	IN	M	LEI	F	T	TOURISM BRITISH COLUMBIA	27.9	12.9	8.1
ANN	IN	M	PRD	T	T	CANTEL PHONES	32.9	13.4	8.3
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	29.4	16.9	10.4
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	28.4	23.2	10.4
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	28.9	19.4	10.8
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	28.0	32.3	11.2
ANN	IN	M	PRD	F	F	NEW FRESH PORK	28.8	23.3	9.7
ANN	IN	M	SOC	T	F	DRINKING COUNTER-ATTACK	29.9	27.2	4.5
ANN	IN	M	STA	T	F	CFMI	8.7	20.8	5.2
ANN	IN	M	STA	T	F	CFMI	8.8	19.4	4.0
ANN	IN	M	STA	T	F	CFMI	9.6	12.6	10.7
ANN	IN	M	STA	T	F	CFMI	6.0	40.0	8.2
ANN	IN	M	STA	T	T	CFMI	30.0	24.1	7.0
ANN	IN	M	STA	T	T	CFMI	32.8	23.4	7.8
ANN	IN	M	STA	F	F	CFMI	63.5	27.6	8.0
ANN	IN	M	STA	F	T	CFMI	26.6	22.7	14.2
ANN	IN	M	STA	F	F	CFMI	6.7	20.4	7.1
ANN	IN	M	STA	F	F	CFMI	19.5	29.0	6.6
ANN	IN	M	STA	F	F	SPORTS TALK	32.8	18.0	8.4
ANN	IN	M	STO	F	F	SAVE-ON-FOODS	57.9	16.1	13.6
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	28.1	19.5	9.0
ANN	LC	M	AUT	F	F	CAR TUNE SOUND & CELLULAR	29.5	14.2	8.5
ANN	LC	M	AUT	F	F	CAR TUNE SOUND & CELLULAR	29.1	38.8	7.6
ANN	LC	M	POL	F	T	ELECTRICAL WORKERS' UNION	27.6	43.2	8.6
ANN	LFC	F	PRD	F	F	ESSO EXTRA & SUPREME GAS	29.8	29.6	7.6
ANN	ML	M	STO	F	F	OLYMPIC BOAT CENTRE	58.6	43.2	7.8
ANN	ML	M	STO	F	F	OLYMPIC BOAT CENTRE	58.3	44.7	7.8
ANN	MUL	F	FOO	F	F	MCDONALD'S MCCHICKEN CLUB	29.5	15.0	7.1
ANN	MUL	M	BEV	T	T	LABATT'S BLUE	59.1	30.7	15.7
ANN	MUL	M	FOO	F	F	PIZZA HUT	28.4	27.4	7.0
ANN	MUL	M	LEI	F	T	PLAYLAND	30.1	42.9	7.7
ANN	MUL	M	LEI	F	T	PLAYLAND	30.8	25.4	12.5
ANN	MUL	M	STA	T	T	CFMI	63.0	26.3	9.8
ANN	MUL	M	STO	F	F	UNITED BUY & SELL	29.6	25.6	11.0
ANN	MUL	M,F	STO	F	T	OVERWAITEA FOODS	13.2	13.7	18.0
ANN	NO	M	LEI	F	F	EARL'S RESTAURANT	27.7	14.7	17.5
ANN	NO	M	PRO	F	F	B.C. FERRIES	24.9	21.9	19.7
ANN	NO	M	PRO	F	F	B.C. FERRIES	24.4	40.7	18.9
ANN	NO	M	STA	T	F	CFMI	9.5	49.0	3.1
ANN	NO	M,M	FOO	F	F	BURGER KING	29.2	35.5	10.8
ANN	NO	M,M	FOO	F	F	BURGER KING	30.2	35.3	11.3

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 28.3      9.2

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STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
DRA	IN	M	BEV	F	F	LABATT'S BLUE	59.9	44.2	18.4
DRA	IN	M	BEV	T	F	MOLSON CANADIAN	30.0	20.6	17.6
DRA	IN	M	FOO	T	F	SEVEN ELEVEN	29.6	20.7	12.8
DRA	IN	M	LEI	T	T	PHANTOM OF THE OPERA	28.7	20.0	5.9
DRA	IN	M	LEI	T	T	PHANTOM OF THE OPERA	26.5	14.1	5.5
DRA	IN	M	SOC	T	T	VARIETY KIDS' FARMYARD	57.9	36.3	18.8
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	58.5	33.2	7.5
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.1	45.2	7.6
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.6	25.4	6.7
DRA	IN	M,F	STO	F	T	SHOPPER'S DRUG MART	59.3	20.2	18.4
DRA	IN	M,F,M	FOO	F	F	TIM HORTON'S	30.8	19.3	10.1
DRA	IN	M,F,M	FOO	F	F	TIM HORTON'S	28.4	46.3	10.2
DRA	IN	M,M	LEI	F	F	BELAIR CAFE	29.6	39.3	20.3
DRA	IN	M,M	LEI	F	F	BELAIR CAFE	29.6	22.4	20.1
DRA	IN	M,M	LEI	F	F	EARL'S RESTAURANT	58.9	12.2	14.4
DRA	IN	M,M	LEI	F	F	EARL'S RESTAURANT	61.4	17.1	16.8
DRA	IN	M,M	PRD	T	F	CHICKLETS	59.1	19.6	16.1
DRA	LC	M	BEV	T	F	LABATT DRY	28.6	34.4	9.5
DRA	LC	M	BEV	T	F	LABATT DRY	29.1	36.7	9.4
DRA	LC	M	BEV	T	F	PEPSI	58.6	21.6	12.2
DRA	LC	M	BEV	T	F	PEPSI	59.6	23.6	10.4
DRA	LC	M	BEV	T	F	PEPSI	60.0	21.9	11.7
DRA	LC	NO	BEV	T	F	COOR'S LIGHT	31.3	25.3	8.3
DRA	LC	NO	STO	F	F	SAVE-ON-FOODS	30.0	21.0	6.0
DRA	LM	M	LEI	F	F	CANADIAN BASEBALL	28.6	28.8	10.2
DRA	LMC	M	BEV	F	F	BACARDI BREEZER	29.6	54.5	7.6
DRA	LMC	M	BEV	F	F	BACARDI BREEZER	29.2	21.4	7.7
DRA	ML	M	BEV	T	F	LABATT DRY	30.1	16.8	17.9
DRA	ML	M,M	BEV	T	F	LABATT DRY	28.9	17.4	7.9
DRA	ML	M,M,M	BEV	T	F	B.C. DAIRY FOUNDATION	29.9	39.9	14.3
DRA	MUL	M	BEV	T	F	COOR'S LIGHT	29.6	22.2	12.1
DRA	MUL	M	BEV	T	F	COOR'S LIGHT	28.6	13.4	11.8
DRA	MUL	M	BEV	T	F	COOR'S LIGHT	29.1	22.2	12.4
DRA	MUL	M	FOO	F	F	MCDONALD'S MCCHICKEN CLUB	29.0	37.5	6.9
DRA	NO	F,F,M,M	FOO	T	F	DENNY'S	59.6	17.3	13.3
DRA	NO	M	AUT	T	F	SUZUKI DEALERS	27.2	19.3	9.5
DRA	NO	M	AUT	T	F	SUZUKI DEALERS	28.0	21.7	8.9
DRA	NO	M,M	AUT	F	F	MIDAS BREAK SHOPS	31.6	16.4	14.5
DRA	NO	M,M	BEV	T	F	KOKANEE, KOK. LIGHT	30.8	18.9	12.6
DRA	NO	M,M	PRD	T	F	CHEVRON SUPREME PLUS GAS	29.5	10.2	13.2
DRA	NO	M,M	PRD	T	F	CHEVRON SUPREME PLUS GAS	30.1	11.8	15.9
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	25.0	24.1	19.0
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	24.9	17.7	18.4
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	24.9	19.8	19.2
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	24.9	34.4	18.8
DRA	NO	M,M,M	LEI	T	T	BLACKCOMB	29.8	39.0	13.7
DRA	NO	M,M,M	LEI	T	T	BLACKCOMB	30.0	20.2	15.9
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	31.3	26.5	14.0
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.6	24.9	14.7
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.6	10.6	17.1
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.9	18.9	16.8
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.7	25.2	17.0
DRA	NO	M,M,M	PRD	T	F	PETRO CANADA	29.4	35.4	15.6

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STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
								25.0	13.0
Group count 53 DRA									
INT	ML	M,F,F,M	LEI	T	F	CLUB MED	59.7	24.2	15.3
INT	ML	M,F,F,M	LEI	T	F	CLUB MED	59.6	18.3	15.3
								21.3	15.3
Group count 2 INT									
TES	MUL	M	STO	F	F	BLACK'S PHOTOGRAPHY	29.5	37.0	8.0
TES	MUL	M	STO	F	F	BLACK'S PHOTOGRAPHY	28.7	38.6	8.2
TES	MUL	M	STO	F	F	BLACK'S PHOTOGRAPHY	29.4	19.4	9.3
TES	MUL	M,M	BEV	F	F	LABATT'S BLUE	58.7	17.1	7.7
TES	NO	M	PRD	F	F	B.C. CELLULAR	32.0	17.1	17.1
TES	NO	M,F	STO	F	F	LENS CRAFTERS	50.6	19.9	16.9
								24.9	11.2
Group count 6 TES									
								26.5	11.2
Group count 113 CFMI-FM									
ANN	IN	F	STO	T	F	MONARCH FURNITURE GALLERY	28.7	23.8	12.4
ANN	IN	F	STO	T	F	MONARCH FURNITURE GALLERY	29.7	21.7	14.0
ANN	IN	F,M	STO	F	F	MAXIMILIAN FOR MEN	30.1	29.8	13.2
ANN	IN	M	AUT	F	F	INFINITY RICHMOND	59.1	30.3	12.5
ANN	IN	M	AUT	F	F	PACIFIC HONDA	28.7	25.0	16.9
ANN	IN	M	AUT	F	F	RICHMOND LEXIS	31.2	28.9	13.6
ANN	IN	M	AUT	F	F	TOYOTA DEALERS	28.5	29.3	9.0
ANN	IN	M	AUT	F	F	TOYOTA DEALERS	58.9	21.6	8.9
ANN	IN	M	AUT	F	F	TOYOTA DEALERS	28.2	20.2	8.9
ANN	IN	M	LEI	T	F	IMAX THEATRE	30.3	37.5	22.2
ANN	IN	M	LEI	F	F	THE BAYSIDE INN	28.6	27.7	18.5
ANN	IN	M	PRO	F	F	B.C. FERRIES	27.6	21.4	9.9
ANN	IN	M	PRO	F	F	B.C. FERRIES	27.6	19.5	9.9
ANN	IN	M	STO	F	F	ARMIDOL FURNITURE	30.9	28.5	18.9
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	29.1	30.8	8.5
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	28.6	22.3	7.9
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	29.6	21.9	7.6
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	29.0	32.2	8.5
ANN	IN	M	STO	F	F	INGLEDEW'S SHOE STORE	30.1	20.6	15.4
ANN	IN	M	STO	F	F	J. COLLINS FURNITURE	59.9	25.6	11.7
ANN	IN	M	STO	F	F	MILL'S PAINT	29.2	31.1	6.7
ANN	IN	M	STO	F	F	MILL'S PAINT	29.1	20.0	6.5
ANN	IN	M	STO	T	F	ROYAL CITY ANTIQUES	30.0	28.3	19.6
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	29.1	29.2	16.3
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	29.2	21.7	16.9
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	29.3	32.2	16.7
ANN	IN	M	STO	F	F	SMALL AND BOYES FURNITURE	30.0	18.4	17.1
ANN	IN	M	STO	F	F	THOMAS HOBBS FLORIST	30.5	30.5	8.4
ANN	IN	M	STO	F	F	THOMAS HOBBS FLORIST	27.6	20.3	8.8
ANN	IN	M	STO	F	F	WOODWARD'S	29.8	29.1	16.4
ANN	IN	M	STO	F	F	WOODWARD'S	29.7	31.0	16.6
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.3	30.7	9.6
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.0	20.4	10.7

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STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.5	18.2	9.8
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.0	19.6	10.4
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.6	29.6	12.8
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.5	32.9	12.9
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.6	22.3	12.8
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.8	22.1	13.4
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.7	22.0	14.0
ANN	MUL	F	STO	F	F	COLOUR YOUR WORLD	30.8	33.7	7.8
ANN	MUL	F	STO	F	F	COLOUR YOUR WORLD	30.6	23.2	11.2
ANN	MUL	F	STO	F	F	COLOUR YOUR WORLD	30.2	36.8	11.8
ANN	MUL	F,M	POL	F	F	ELECTRICAL CONTRACTERS	28.4	21.0	8.7
ANN	MUL	M	STO	F	F	RICHMOND CENTER	30.6	29.3	10.8
ANN	MUL	M	STO	F	F	SAFEWAY	29.8	33.0	9.7
ANN	MUL	M	STO	F	F	SAVE-ON-FOODS	30.7	23.7	15.9
ANN	MUL	M	STO	F	F	VANCOUVER CENTER MALL	28.7	20.9	11.0
ANN	MUL	M	STO	F	F	VANCOUVER CENTER MALL	28.9	34.3	8.3
ANN	MUL	M	STO	F	F	VANCOUVER CENTRE MALL	29.0	20.1	9.3
ANN	NO	F,M	POL	F	F	SOCIAL CREDIT PARTY	30.5	29.0	16.6
ANN	NO	M	AUT	F	F	DOCKSTEADER COLLISION	27.8	24.9	19.4
ANN	NO	M	PRO	F	T	ALDER BRIDGE INTERIORS	59.9	30.9	18.2
ANN	NO	M	PRO	F	T	ALDER BRIDGE INTERIORS	60.0	28.9	18.3
ANN	NO	M	PRO	F	F	CENTRE POINT HIGH RISES	59.6	19.1	17.7
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	30.3	26.7	19.1
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	30.2	27.9	19.6
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	30.0	19.5	19.8
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	29.8	26.1	20.2
ANN	NO	M	STO	F	F	EDWARD CHAPMAN'S SHOP	28.2	25.2	22.5
ANN	NO	M	STO	F	F	LONDON OPTICAL	29.9	29.3	9.6
ANN	NO	M	STO	F	F	MJM FURNITURE	27.7	26.8	18.0
ANN	NO	M	STO	F	F	MJM FURNITURE	28.1	27.2	16.6

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26.1 13.4

Group count 63 ANN

DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.7	35.7	7.0
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	30.2	35.0	7.6
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.6	23.8	7.6
DRA	LC	NO	STO	F	F	SAVE-ON-FOODS	30.2	28.2	6.6
DRA	LMC	M	LEI	T	F	B.C. LOTTERY	20.7	21.2	14.5
DRA	ML	F,F	STO	F	F	SAFEWAY	29.6	21.8	6.6
DRA	MUL	M,M	STO	F	F	SAFEWAY	29.7	34.4	7.8
DRA	NO	M,F	STO	F	F	THE BAY	29.3	35.1	18.7
DRA	NO	M,F,M	STO	T	F	SHOPPER'S DRUG MART	60.2	30.5	14.4
DRA	NO	M,M,F,M	SOC	T	F	DRINKING DRIVING	30.2	24.9	15.8

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29.1 10.7

Group count 10 DRA

INT	ML	M,M	LEI	F	F	CLUB MED	60.0	30.6	14.2
INT	MUL	C,M,M,M	SOC	F	T	BIG BROTHERS	32.2	25.4	11.6
INT	NO	M,F	LEI	F	T	CATHAY PACIFIC	29.2	20.1	20.2

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25.4 15.3

Group count 3 INT

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STY MUSIC ANNS      CAT S C NAME

DUR

AVG\_LV DYN\_RN

26.5    13.1

Group count 76    CHQM-FM

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===== =====

26.5    12.0

Report count: 189

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**APPENDIX 6**  
**ADVERTISEMENT AND MUSICAL STYLES**

STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
ANN	IN	M	AUT	T	F	RICHMOND ACURA	58.4	14.3	6.1
ANN	IN	M	AUT	F	T	VOLKSWAGEN	29.2	44.1	5.5
ANN	IN	M	AUT	F	T	VOLKSWAGEN	29.6	54.5	5.5
ANN	IN	M	AUT	F	T	VOLKSWAGEN	29.4	43.4	5.9
ANN	IN	M	BEV	T	T	MOLSON CANADIAN	62.8	42.2	7.1
ANN	IN	M	BEV	T	F	MOLSON CANADIAN	28.1	34.4	16.9
ANN	IN	M	LEI	F	T	ESSO SCIENCE SQUAD	51.6	13.4	9.5
ANN	IN	M	LEI	F	T	INSIDE BRITISH COLUMBIA	21.5	25.8	5.5
ANN	IN	M	LEI	F	T	INSIDE BRITISH COLUMBIA	20.2	37.0	4.7
ANN	IN	M	LEI	F	T	SYMPHONY OF FIRE	28.6	39.1	7.2
ANN	IN	M	LEI	F	T	SYMPHONY OF FIRE	28.9	43.4	5.1
ANN	IN	M	LEI	F	T	TOURISM BRITISH COLUMBIA	27.9	12.9	8.1
ANN	IN	M	PRD	T	T	CANTEL PHONES	32.9	13.4	8.3
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	29.4	16.9	10.4
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	28.4	23.2	10.4
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	28.9	19.4	10.8
ANN	IN	M	PRD	T	F	MOHAWK GASOLINE	28.0	32.3	11.2
ANN	IN	M	SOC	T	F	DRINKING COUNTER-ATTACK	29.9	27.2	4.5
ANN	IN	M	STA	T	F	CFMI	8.7	20.8	5.2
ANN	IN	M	STA	T	F	CFMI	8.8	19.4	4.0
ANN	IN	M	STA	T	F	CFMI	9.6	12.6	10.7
ANN	IN	M	STA	T	F	CFMI	6.0	40.0	8.2
ANN	IN	M	STA	T	T	CFMI	30.0	24.1	7.0
ANN	IN	M	STA	T	T	CFMI	32.8	23.4	7.8
ANN	IN	M	STA	F	F	CFMI	63.5	27.6	8.0
ANN	IN	M	STA	F	T	CFMI	26.6	22.7	14.2
ANN	IN	M	STA	F	F	CFMI	6.7	20.4	7.1
ANN	IN	M	STA	F	F	CFMI	19.5	29.0	6.6
ANN	IN	M	STA	F	F	SPORTS TALK	32.8	18.0	8.4
ANN	IN	M	STO	F	F	SAVE-ON-FOODS	57.9	16.1	13.6
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	28.1	19.5	9.0
								-----	-----
Group count 32 IN								26.7	8.2
								-----	-----
ANN	LC	M	AUT	F	F	CAR TUNE SOUND & CELLULAR	29.5	14.2	8.5
ANN	LC	M	AUT	F	F	CAR TUNE SOUND & CELLULAR	29.1	38.8	7.6
ANN	LC	M	POL	F	T	ELECTRICAL WORKERS' UNION	27.6	43.2	8.6
								-----	-----
Group count 3 LC								32.1	8.2
								-----	-----
ANN	LFC	F	PRD	F	F	ESSO EXTRA & SUPREME GAS	29.8	29.6	7.6
								-----	-----
Group count 1 LFC								29.6	7.6
								-----	-----
ANN	ML	M	STO	F	F	OLYMPIC BOAT CENTRE	58.6	43.2	7.8
ANN	ML	M	STO	F	F	OLYMPIC BOAT CENTRE	58.3	44.7	7.8
								-----	-----
Group count 2 ML								44.0	7.8
								-----	-----
ANN	MUL	M	BEV	T	T	LABATT'S BLUE	59.1	30.7	15.7

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STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
ANN	MUL	F	FOO	F	F	MCDONALD'S MCCHICKEN CLUB	29.5	15.0	7.1
ANN	MUL	M	FOO	F	F	PIZZA HUT	28.4	27.4	7.0
ANN	MUL	M	LEI	F	T	PLAYLAND	30.1	42.9	7.7
ANN	MUL	M	LEI	F	T	PLAYLAND	30.8	25.4	12.5
ANN	MUL	M	STA	T	T	CFMI	63.0	26.3	9.8
ANN	MUL	M,F	STO	F	T	OVERWAITEA FOODS	13.2	13.7	18.0
ANN	MUL	M	STO	F	F	UNITED BUY & SELL	29.6	25.6	11.0

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 25.9 11.1

Group count 8 MUL

ANN	NO	M,M	FOO	F	F	BURGER KING	29.2	35.5	10.8
ANN	NO	M,M	FOO	F	F	BURGER KING	30.2	35.3	11.3
ANN	NO	M	LEI	F	F	EARL'S RESTAURANT	27.7	14.7	17.5
ANN	NO	M	PRO	F	F	B.C. FERRIES	24.9	21.9	19.7
ANN	NO	M	PRO	F	F	B.C. FERRIES	24.4	40.7	18.9
ANN	NO	M	STA	T	F	CFMI	9.5	49.0	3.1

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 32.9 13.6

Group count 6 NO

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 28.3 9.2

Group count 52 ANN

DRA	IN	M	BEV	F	F	LABATT'S BLUE	59.9	44.2	18.4
DRA	IN	M	BEV	T	F	MOLSON CANADIAN	30.0	20.6	17.6
DRA	IN	M	FOO	T	F	SEVEN ELEVEN	29.6	20.7	12.8
DRA	IN	M,F,M	FOO	F	F	TIM HORTON'S	30.8	19.3	10.1
DRA	IN	M,F,M	FOO	F	F	TIM HORTON'S	28.4	46.3	10.2
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	58.5	33.2	7.5
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.1	45.2	7.6
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.6	25.4	6.7
DRA	IN	M,M	LEI	F	F	BELAIR CAFE	29.6	39.3	20.3
DRA	IN	M,M	LEI	F	F	BELAIR CAFE	29.6	22.4	20.1
DRA	IN	M,M	LEI	F	F	EARL'S RESTAURANT	58.9	12.2	14.4
DRA	IN	M,M	LEI	F	F	EARL'S RESTAURANT	61.4	17.1	16.8
DRA	IN	M	LEI	T	T	PHANTOM OF THE OPERA	28.7	20.0	5.9
DRA	IN	M	LEI	T	T	PHANTOM OF THE OPERA	26.5	14.1	5.5
DRA	IN	M,M	PRD	T	F	CHICKLETS	59.1	19.6	16.1
DRA	IN	M	SOC	T	T	VARIETY KIDS' FARMYARD	57.9	36.3	18.8
DRA	IN	M,F	STO	F	T	SHOPPER'S DRUG MART	59.3	20.2	18.4

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 26.8 13.4

Group count 17 IN

DRA	LC	NO	BEV	T	F	COOR'S LIGHT	31.3	25.3	8.3
DRA	LC	M	BEV	T	F	LABATT DRY	28.6	34.4	9.5
DRA	LC	M	BEV	T	F	LABATT DRY	29.1	36.7	9.4
DRA	LC	M	BEV	T	F	PEPSI	58.6	21.6	12.2
DRA	LC	M	BEV	T	F	PEPSI	59.6	23.6	10.4
DRA	LC	M	BEV	T	F	PEPSI	60.0	21.9	11.7
DRA	LC	NO	STO	F	F	SAVE-ON-FOODS	30.0	21.0	6.0

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 26.4 9.6

Group count 7 LC



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STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
DRA	LM	M	LEI	F	F	CANADIAN BASEBALL	28.6	28.8	10.2
								28.8	10.2
Group count 1 LM									
DRA	LMC	M	BEV	F	F	BACARDI BREEZER	29.6	54.5	7.6
DRA	LMC	M	BEV	F	F	BACARDI BREEZER	29.2	21.4	7.7
								38.0	7.7
Group count 2 LMC									
DRA	ML	M,M,M	BEV	T	F	B.C. DAIRY FOUNDATION	29.9	39.9	14.3
DRA	ML	M	BEV	T	F	LABATT DRY	30.1	16.8	17.9
DRA	ML	M,M	BEV	T	F	LABATT DRY	28.9	17.4	7.9
								24.7	13.4
Group count 3 ML									
DRA	MUL	M	BEV	T	F	COOR'S LIGHT	29.6	22.2	12.1
DRA	MUL	M	BEV	T	F	COOR'S LIGHT	28.6	13.4	11.8
DRA	MUL	M	BEV	T	F	COOR'S LIGHT	29.1	22.2	12.4
DRA	MUL	M	FOO	F	F	MCDONALD'S MCCHICKEN CLUB	29.0	37.5	6.9
								23.8	10.8
Group count 4 MUL									
DRA	NO	M,M	AUT	F	F	MIDAS BREAK SHOPS	31.6	16.4	14.5
DRA	NO	M	AUT	T	F	SUZUKI DEALERS	27.2	19.3	9.5
DRA	NO	M	AUT	T	F	SUZUKI DEALERS	28.0	21.7	8.9
DRA	NO	M,M	BEV	T	F	KOKANEE, KOK. LIGHT	30.8	18.9	12.6
DRA	NO	F,F,M,M	FOO	T	F	DENNY'S	59.6	17.3	13.3
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	25.0	24.1	19.0
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	24.9	17.7	18.4
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	24.9	19.8	19.2
DRA	NO	M,M,M	FOO	F	T	KENTUCKY FRIED CHICKEN	24.9	34.4	18.8
DRA	NO	M,M,M	LEI	T	T	BLACKCOMB	29.8	39.0	13.7
DRA	NO	M,M,M	LEI	T	T	BLACKCOMB	30.0	20.2	15.9
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	31.3	26.5	14.0
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.6	24.9	14.7
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.6	10.6	17.1
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.9	18.9	16.8
DRA	NO	M,M,M	PRD	T	F	CANTEL PHONES	29.7	25.2	17.0
DRA	NO	M,M	PRD	T	F	CHEVRON SUPREME PLUS GAS	29.5	10.2	13.2
DRA	NO	M,M	PRD	T	F	CHEVRON SUPREME PLUS GAS	30.1	11.8	15.9
DRA	NO	M,M,M	PRD	T	F	PETRO CANADA	29.4	35.4	15.6
								21.7	15.2
Group count 19 NO									
								25.0	13.0
Group count 53 DRA									
INT	ML	M,F,F,M	LEI	T	F	CLUB MED	59.7	24.2	15.3
INT	ML	M,F,F,M	LEI	T	F	CLUB MED	59.6	18.3	15.3

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STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
								-----	-----
								21.3	15.3
								-----	-----
								21.3	15.3
								-----	-----
TES	MUL	M,M	BEV	F	F	LABATT'S BLUE	58.7	17.1	7.7
TES	MUL	M	STO	F	F	BLACK'S PHOTOGRAPHY	29.5	37.0	8.0
TES	MUL	M	STO	F	F	BLACK'S PHOTOGRAPHY	28.7	38.6	8.2
TES	MUL	M	STO	F	F	BLACK'S PHOTOGRAPHY	29.4	19.4	9.3
								-----	-----
								28.0	8.3
								-----	-----
								24.9	11.2
								-----	-----
								26.5	11.2
								-----	-----
ANN	IN	M	AUT	F	F	INFINITY RICHMOND	59.1	30.3	12.5
ANN	IN	M	AUT	F	F	PACIFIC HONDA	28.7	25.0	16.9
ANN	IN	M	AUT	F	F	RICHMOND LEXIS	31.2	28.9	13.6
ANN	IN	M	AUT	F	F	TOYOTA DEALERS	28.5	29.3	9.0
ANN	IN	M	AUT	F	F	TOYOTA DEALERS	58.9	21.6	8.9
ANN	IN	M	AUT	F	F	TOYOTA DEALERS	28.2	20.2	8.9
ANN	IN	M	LEI	T	F	IMAX THEATRE	30.3	37.5	22.2
ANN	IN	M	LEI	F	F	THE BAYSIDE INN	28.6	27.7	18.5
ANN	IN	M	PRO	F	F	B.C. FERRIES	27.6	21.4	9.9
ANN	IN	M	PRO	F	F	B.C. FERRIES	27.6	19.5	9.9
ANN	IN	M	STO	F	F	ARMIDOL FURNITURE	30.9	28.5	18.9
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	29.1	30.8	8.5
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	28.6	22.3	7.9
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	29.6	21.9	7.6
ANN	IN	M	STO	F	F	EMPORIAL CLOTHES	29.0	32.2	8.5
ANN	IN	M	STO	F	F	INGLEDEW'S SHOE STORE	30.1	20.6	15.4
ANN	IN	M	STO	F	F	J. COLLINS FURNITURE	59.9	25.6	11.7
ANN	IN	F,M	STO	F	F	MAXIMILIAN FOR MEN	30.1	29.8	13.2
ANN	IN	M	STO	F	F	MILL'S PAINT	29.2	31.1	6.7
ANN	IN	M	STO	F	F	MILL'S PAINT	29.1	20.0	6.5
ANN	IN	F	STO	T	F	MONARCH FURNITURE GALLERY	28.7	23.8	12.4
ANN	IN	F	STO	T	F	MONARCH FURNITURE GALLERY	29.7	21.7	14.0
ANN	IN	M	STO	T	F	ROYAL CITY ANTIQUES	30.0	28.3	19.6
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	29.1	29.2	16.3
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	29.2	21.7	16.9
ANN	IN	M	STO	F	F	SEAR'S WAREHOUSE SALE	29.3	32.2	16.7
ANN	IN	M	STO	F	F	SMALL AND BOYES FURNITURE	30.0	18.4	17.1
ANN	IN	M	STO	F	F	THOMAS HOBBS FLORIST	30.5	30.5	8.4

STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
ANN	IN	M	STO	F	F	THOMAS HOBBS FLORIST	27.6	20.3	8.8
ANN	IN	M	STO	F	F	WOODWARD'S	29.8	29.1	16.4
ANN	IN	M	STO	F	F	WOODWARD'S	29.7	31.0	16.6
								-----	-----
								26.1	12.9
Group count 31 IN									
-----									
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.3	30.7	9.6
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.0	20.4	10.7
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.5	18.2	9.8
ANN	ML	M	AUT	F	F	DUECK-ON-MARINE	11.0	19.6	10.4
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.6	29.6	12.8
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.5	32.9	12.9
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.6	22.3	12.8
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.8	22.1	13.4
ANN	ML	M	STO	F	T	BENNDORF-VERSTER	29.7	22.0	14.0
								-----	-----
								24.2	11.8
Group count 9 ML									
-----									
ANN	MUL	F,M	POL	F	F	ELECTRICAL CONTRACTERS	28.4	21.0	8.7
ANN	MUL	F	STO	F	F	COLOUR YOUR WORLD	30.8	33.7	7.8
ANN	MUL	F	STO	F	F	COLOUR YOUR WORLD	30.6	23.2	11.2
ANN	MUL	F	STO	F	F	COLOUR YOUR WORLD	30.2	36.8	11.8
ANN	MUL	M	STO	F	F	RICHMOND CENTER	30.6	29.3	10.8
ANN	MUL	M	STO	F	F	SAFEWAY	29.8	33.0	9.7
ANN	MUL	M	STO	F	F	SAVE-ON-FOODS	30.7	23.7	15.9
ANN	MUL	M	STO	F	F	VANCOUVER CENTER MALL	28.7	20.9	11.0
ANN	MUL	M	STO	F	F	VANCOUVER CENTER MALL	28.9	34.3	8.3
ANN	MUL	M	STO	F	F	VANCOUVER CENTRE MALL	29.0	20.1	9.3
								-----	-----
								27.6	10.5
Group count 10 MUL									
-----									
ANN	NO	M	AUT	F	F	DOCKSTEADER COLLISION	27.8	24.9	19.4
ANN	NO	F,M	POL	F	F	SOCIAL CREDIT PARTY	30.5	29.0	16.6
ANN	NO	M	PRO	F	T	ALDER BRIDGE INTERIORS	59.9	30.9	18.2
ANN	NO	M	PRO	F	T	ALDER BRIDGE INTERIORS	60.0	28.9	18.3
ANN	NO	M	PRO	F	F	CENTRE POINT HIGH RISES	59.6	19.1	17.7
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	30.3	26.7	19.1
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	30.2	27.9	19.6
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	30.0	19.5	19.8
ANN	NO	M	PRO	F	T	NORTHLANDS HOUSING	29.8	26.1	20.2
ANN	NO	M	STO	F	F	EDWARD CHAPMAN'S SHOP	28.2	25.2	22.5
ANN	NO	M	STO	F	F	LONDON OPTICAL	29.9	29.3	9.6
ANN	NO	M	STO	F	F	MJM FURNITURE	27.7	26.8	18.0
ANN	NO	M	STO	F	F	MJM FURNITURE	28.1	27.2	16.6
								-----	-----
								26.3	18.1
Group count 13 NO									
-----									
								26.1	13.4
Group count 63 ANN									
-----									
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.7	35.7	7.0

STY	MUSIC	ANNS	CAT	S	C	NAME	DUR	AVG_LV	DYN_RN
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	30.2	35.0	7.6
DRA	IN	M,C,M,M	LEI	F	F	B.C. LOTTERY	29.6	23.8	7.6
Group count 3 IN								31.5	7.4
DRA	LC	NO	STO	F	F	SAVE-ON-FOODS	30.2	28.2	6.6
Group count 1 LC								28.2	6.6
DRA	LMC	M	LEI	T	F	B.C. LOTTERY	20.7	21.2	14.5
Group count 1 LMC								21.2	14.5
DRA	ML	F,F	STO	F	F	SAFEWAY	29.6	21.8	6.6
Group count 1 ML								21.8	6.6
DRA	MUL	M,M	STO	F	F	SAFEWAY	29.7	34.4	7.8
Group count 1 MUL								34.4	7.8
DRA	NO	M,M,F,M	SOC	T	F	DRINKING DRIVING	30.2	24.9	15.8
DRA	NO	M,F,M	STO	T	F	SHOPPER'S DRUG MART	60.2	30.5	14.4
DRA	NO	M,F	STO	F	F	THE BAY	29.3	35.1	18.7
Group count 3 NO								30.2	16.3
Group count 10 DRA								29.1	10.7
INT	ML	M,M	LEI	F	F	CLUB MED	60.0	30.6	14.2
Group count 1 ML								30.6	14.2
INT	MUL	C,M,M,M	SOC	F	T	BIG BROTHERS	32.2	25.4	11.6
Group count 1 MUL								25.4	11.6
INT	NO	M,F	LEI	F	T	CATHAY PACIFIC	29.2	20.1	20.2
Group count 1 NO								20.1	20.2
Group count 3 INT								25.4	15.3
								26.5	13.1

STY MUSIC ANNS CAT S C NAME DUR AVG\_LV DYN\_RN

Group count 76 CHQM-FM

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=====  
26.5 12.0  
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**APPENDIX 7**  
**SOUND EFFECTS**

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S	STY	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
F	ANN	AUT	M	IN	VOLKSWAGEN	29.2	44.1	5.5
F	ANN	AUT	M	IN	VOLKSWAGEN	29.6	54.5	5.5
F	ANN	AUT	M	IN	VOLKSWAGEN	29.4	43.4	5.9
F	ANN	AUT	M	LC	CAR TUNE SOUND & CELLULAR	29.5	14.2	8.5
F	ANN	AUT	M	LC	CAR TUNE SOUND & CELLULAR	29.1	38.8	7.6
F	ANN	FOO	F	MUL	MCDONALD'S MCCHICKEN CLUB	29.5	15.0	7.1
F	ANN	FOO	M	MUL	PIZZA HUT	28.4	27.4	7.0
F	ANN	FOO	M,M	NO	BURGER KING	29.2	35.5	10.8
F	ANN	FOO	M,M	NO	BURGER KING	30.2	35.3	11.3
F	ANN	LEI	M	IN	ESSO SCIENCE SQUAD	51.6	13.4	9.5
F	ANN	LEI	M	IN	INSIDE BRITISH COLUMBIA	21.5	25.8	5.5
F	ANN	LEI	M	IN	INSIDE BRITISH COLUMBIA	20.2	37.0	4.7
F	ANN	LEI	M	IN	SYMPHONY OF FIRE	28.6	39.1	7.2
F	ANN	LEI	M	IN	SYMPHONY OF FIRE	28.9	43.4	5.1
F	ANN	LEI	M	IN	TOURISM BRITISH COLUMBIA	27.9	12.9	8.1
F	ANN	LEI	M	MUL	PLAYLAND	30.1	42.9	7.7
F	ANN	LEI	M	MUL	PLAYLAND	30.8	25.4	12.5
F	ANN	LEI	M	NO	EARL'S RESTAURANT	27.7	14.7	17.5
F	ANN	POL	M	LC	ELECTRICAL WORKERS' UNION	27.6	43.2	8.6
F	ANN	PRD	M	IN	NEW FRESH PORK	28.8	23.3	9.7
F	ANN	PRD	F	LFC	ESSO EXTRA & SUPREME GAS	29.8	29.6	7.6
F	ANN	PRO	M	NO	B.C. FERRIES	24.9	21.9	19.7
F	ANN	PRO	M	NO	B.C. FERRIES	24.4	40.7	18.9
F	ANN	STA	M	IN	CFMI	63.5	27.6	8.0
F	ANN	STA	M	IN	CFMI	26.6	22.7	14.2
F	ANN	STA	M	IN	CFMI	6.7	20.4	7.1
F	ANN	STA	M	IN	CFMI	19.5	29.0	6.6
F	ANN	STA	M	IN	SPORTS TALK	32.8	18.0	8.4
F	ANN	STO	M	IN	SAVE-ON-FOODS	57.9	16.1	13.6
F	ANN	STO	M	IN	SEAR'S WAREHOUSE SALE	28.1	19.5	9.0
F	ANN	STO	M	ML	OLYMPIC BOAT CENTRE	58.6	43.2	7.8
F	ANN	STO	M	ML	OLYMPIC BOAT CENTRE	58.3	44.7	7.8
F	ANN	STO	M	MUL	UNITED BUY & SELL	29.6	25.6	11.0
F	ANN	STO	M,F	MUL	OVERWAITEA FOODS	13.2	13.7	18.0
F	DRA	AUT	M,M	NO	MIDAS BREAK SHOPS	31.6	16.4	14.5
F	DRA	BEV	M	IN	LABATT'S BLUE	59.9	44.2	18.4
F	DRA	BEV	M	LMC	BACARDI BREEZER	29.6	54.5	7.6
F	DRA	BEV	M	LMC	BACARDI BREEZER	29.2	21.4	7.7
F	DRA	FOO	M,F,M	IN	TIM HORTON'S	30.8	19.3	10.1
F	DRA	FOO	M,F,M	IN	TIM HORTON'S	28.4	46.3	10.2
F	DRA	FOO	M	MUL	MCDONALD'S MCCHICKEN CLUB	29.0	37.5	6.9
F	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	25.0	24.1	19.0
F	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	24.9	17.7	18.4
F	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	24.9	19.8	19.2
F	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	24.9	34.4	18.8
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	58.5	33.2	7.5
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.1	45.2	7.6
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.6	25.4	6.7
F	DRA	LEI	M,M	IN	BELAIR CAFE	29.6	39.3	20.3
F	DRA	LEI	M,M	IN	BELAIR CAFE	29.6	22.4	20.1
F	DRA	LEI	M,M	IN	EARL'S RESTAURANT	58.9	12.2	14.4
F	DRA	LEI	M,M	IN	EARL'S RESTAURANT	61.4	17.1	16.8
F	DRA	LEI	M	LM	CANADIAN BASEBALL	28.6	28.8	10.2
F	DRA	STO	M,F	IN	SHOPPER'S DRUG MART	59.3	20.2	18.4
F	DRA	STO	NO	LC	SAVE-ON-FOODS	30.0	21.0	6.0

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S	STY	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
F	TES	BEV	M,M	MUL	LABATT'S BLUE	58.7	17.1	7.7
F	TES	PRD	M	NO	B.C. CELLULAR	32.0	17.1	17.1
F	TES	STO	M	MUL	BLACK'S PHOTOGRAPHY	29.5	37.0	8.0
F	TES	STO	M	MUL	BLACK'S PHOTOGRAPHY	28.7	38.6	8.2
F	TES	STO	M	MUL	BLACK'S PHOTOGRAPHY	29.4	19.4	9.3
F	TES	STO	M,F	NO	LENS CRAFTERS	50.6	19.9	16.9
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							28.7	11.0

Group count 61 F

T	ANN	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
T	ANN	AUT	M	IN	RICHMOND ACURA	58.4	14.3	6.1
T	ANN	BEV	M	IN	MOLSON CANADIAN	62.8	42.2	7.1
T	ANN	BEV	M	IN	MOLSON CANADIAN	28.1	34.4	16.9
T	ANN	BEV	M	MUL	LABATT'S BLUE	59.1	30.7	15.7
T	ANN	PRD	M	IN	CANTEL PHONES	32.9	13.4	8.3
T	ANN	PRD	M	IN	MOHAWK GASOLINE	29.4	16.9	10.4
T	ANN	PRD	M	IN	MOHAWK GASOLINE	28.4	23.2	10.4
T	ANN	PRD	M	IN	MOHAWK GASOLINE	28.9	19.4	10.8
T	ANN	PRD	M	IN	MOHAWK GASOLINE	28.0	32.3	11.2
T	ANN	SOC	M	IN	DRINKING COUNTER-ATTACK	29.9	27.2	4.5
T	ANN	STA	M	IN	CFMI	8.7	20.8	5.2
T	ANN	STA	M	IN	CFMI	8.8	19.4	4.0
T	ANN	STA	M	IN	CFMI	9.6	12.6	10.7
T	ANN	STA	M	IN	CFMI	6.0	40.0	8.2
T	ANN	STA	M	IN	CFMI	30.0	24.1	7.0
T	ANN	STA	M	IN	CFMI	32.8	23.4	7.8
T	ANN	STA	M	MUL	CFMI	63.0	26.3	9.8
T	ANN	STA	M	NO	CFMI	9.5	49.0	3.1
T	DRA	AUT	M	NO	SUZUKI DEALERS	27.2	19.3	9.5
T	DRA	AUT	M	NO	SUZUKI DEALERS	28.0	21.7	8.9
T	DRA	BEV	M	IN	MOLSON CANADIAN	30.0	20.6	17.6
T	DRA	BEV	M	LC	LABATT DRY	28.6	34.4	9.5
T	DRA	BEV	M	LC	LABATT DRY	29.1	36.7	9.4
T	DRA	BEV	M	LC	PEPSI	58.6	21.6	12.2
T	DRA	BEV	M	LC	PEPSI	59.6	23.6	10.4
T	DRA	BEV	M	LC	PEPSI	60.0	21.9	11.7
T	DRA	BEV	NO	LC	COOR'S LIGHT	31.3	25.3	8.3
T	DRA	BEV	M	ML	LABATT DRY	30.1	16.8	17.9
T	DRA	BEV	M,M	ML	LABATT DRY	28.9	17.4	7.9
T	DRA	BEV	M,M,M	ML	B.C. DAIRY FOUNDATION	29.9	39.9	14.3
T	DRA	BEV	M	MUL	COOR'S LIGHT	29.6	22.2	12.1
T	DRA	BEV	M	MUL	COOR'S LIGHT	28.6	13.4	11.8
T	DRA	BEV	M	MUL	COOR'S LIGHT	29.1	22.2	12.4
T	DRA	BEV	M,M	NO	KOKANEE, KOK. LIGHT	30.8	18.9	12.6
T	DRA	FOC	M	IN	SEVEN ELEVEN	29.6	20.7	12.8
T	DRA	FOO	F,F,M,M	NO	DENNY'S	59.6	17.3	13.3
T	DRA	LEI	M	IN	PHANTOM OF THE OPERA	28.7	20.0	5.9
T	DRA	LEI	M	IN	PHANTOM OF THE OPERA	26.5	14.1	5.5
T	DRA	LEI	M,M,M	NO	BLACKCOMB	29.8	39.0	13.7
T	DRA	LEI	M,M,M	NO	BLACKCOMB	30.0	20.2	15.9
T	DRA	PRD	M,M	IN	CHICKLETS	59.1	19.6	16.1
T	DRA	PRD	M,M	NO	CHEVRON SUPREME PLUS GAS	29.5	10.2	13.2
T	DRA	PRD	M,M	NO	CHEVRON SUPREME PLUS GAS	30.1	11.8	15.9
T	DRA	PRD	M,M,M	NO	CANTEL PHONES	31.3	26.5	14.0
T	DRA	PRD	M,M,M	NO	CANTEL PHONES	29.6	24.9	14.7



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S	STY	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
T	DRA	PRD	M,M,M	NO CANTEL PHONES	29.6	10.6	17.1
T	DRA	PRD	M,M,M	NO CANTEL PHONES	29.9	18.9	16.8
T	DRA	PRD	M,M,M	NO CANTEL PHONES	29.7	25.2	17.0
T	DRA	PRD	M,M,M	NO PETRO CANADA	29.4	35.4	15.6
T	DRA	SOC	M	IN VARIETY KIDS' FARMYARD	57.9	36.3	18.8
T	INT	LEI	M,F,F,M	ML CLUB MED	59.7	24.2	15.3
T	INT	LEI	M,F,F,M	ML CLUB MED	59.6	18.3	15.3
						-----	-----
Group count 52 T						23.8	11.6
						-----	-----
Group count 113 CFMI-FM						26.5	11.2
						-----	-----
F	ANN	AUT	M	IN INFINITY RICHMOND	59.1	30.3	12.5
F	ANN	AUT	M	IN PACIFIC HONDA	28.7	25.0	16.9
F	ANN	AUT	M	IN RICHMOND LEXIS	31.2	28.9	13.6
F	ANN	AUT	M	IN TOYOTA DEALERS	28.5	29.3	9.0
F	ANN	AUT	M	IN TOYOTA DEALERS	58.9	21.6	8.9
F	ANN	AUT	M	IN TOYOTA DEALERS	28.2	20.2	8.9
F	ANN	AUT	M	ML DUECK-ON-MARINE	11.3	30.7	9.6
F	ANN	AUT	M	ML DUECK-ON-MARINE	11.0	20.4	10.7
F	ANN	AUT	M	ML DUECK-ON-MARINE	11.5	18.2	9.8
F	ANN	AUT	M	ML DUECK-ON-MARINE	11.0	19.6	10.4
F	ANN	AUT	M	NO DOCKSTEADER COLLISION	27.8	24.9	19.4
F	ANN	LEI	M	IN THE BAYSIDE INN	28.6	27.7	18.5
F	ANN	POL	F,M	MUL ELECTRICAL CONTRACTERS	28.4	21.0	8.7
F	ANN	POL	F,M	NO SOCIAL CREDIT PARTY	30.5	29.0	16.6
F	ANN	PRO	M	IN B.C. FERRIES	27.6	21.4	9.9
F	ANN	PRO	M	IN B.C. FERRIES	27.6	19.5	9.9
F	ANN	PRO	M	NO ALDER BRIDGE INTERIORS	59.9	30.9	18.2
F	ANN	PRO	M	NO ALDER BRIDGE INTERIORS	60.0	28.9	18.3
F	ANN	PRO	M	NO CENTRE POINT HIGH RISES	59.6	19.1	17.7
F	ANN	PRO	M	NO NORTHLANDS HOUSING	30.3	26.7	19.1
F	ANN	PRO	M	NO NORTHLANDS HOUSING	30.2	27.9	19.6
F	ANN	PRO	M	NO NORTHLANDS HOUSING	30.0	19.5	19.8
F	ANN	PRO	M	NO NORTHLANDS HOUSING	29.8	26.1	20.2
F	ANN	STO	F,M	IN MAXIMILIAN FOR MEN	30.1	29.8	13.2
F	ANN	STO	M	IN ARMIDOL FURNITURE	30.9	28.5	18.9
F	ANN	STO	M	IN EMPORIAL CLOTHES	29.1	30.8	8.5
F	ANN	STO	M	IN EMPORIAL CLOTHES	28.6	22.3	7.9
F	ANN	STO	M	IN EMPORIAL CLOTHES	29.6	21.9	7.6
F	ANN	STO	M	IN EMPORIAL CLOTHES	29.0	32.2	8.5
F	ANN	STO	M	IN INGLEDEW'S SHOE STORE	30.1	20.6	15.4
F	ANN	STO	M	IN J. COLLINS FURNITURE	59.9	25.6	11.7
F	ANN	STO	M	IN MILL'S PAINT	29.2	31.1	6.7
F	ANN	STO	M	IN MILL'S PAINT	29.1	20.0	6.5
F	ANN	STO	M	IN SEAR'S WAREHOUSE SALE	29.1	29.2	16.3
F	ANN	STO	M	IN SEAR'S WAREHOUSE SALE	29.2	21.7	16.9
F	ANN	STO	M	IN SEAR'S WAREHOUSE SALE	29.3	32.2	16.7
F	ANN	STO	M	IN SMALL AND BOYES FURNITURE	30.0	18.4	17.1
F	ANN	STO	M	IN THOMAS HOBBS FLORIST	30.5	30.5	8.4
F	ANN	STO	M	IN THOMAS HOBBS FLORIST	27.6	20.3	8.8
F	ANN	STO	M	IN WOODWARD'S	29.8	29.1	16.4
F	ANN	STO	M	IN WOODWARD'S	29.7	31.0	16.6

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Sound Effects

Page: 4

S	STY	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
F	ANN	STO	M	ML	BENNDORF-VERSTER	29.6	29.6	12.8
F	ANN	STO	M	ML	BENNDORF-VERSTER	29.5	32.9	12.9
F	ANN	STO	M	ML	BENNDORF-VERSTER	29.6	22.3	12.8
F	ANN	STO	M	ML	BENNDORF-VERSTER	29.8	22.1	13.4
F	ANN	STO	M	ML	BENNDORF-VERSTER	29.7	22.0	14.0
F	ANN	STO	F	MUL	COLOUR YOUR WORLD	30.8	33.7	7.8
F	ANN	STO	F	MUL	COLOUR YOUR WORLD	30.6	23.2	11.2
F	ANN	STO	F	MUL	COLOUR YOUR WORLD	30.2	36.8	11.8
F	ANN	STO	M	MUL	RICHMOND CENTER	30.6	29.3	10.8
F	ANN	STO	M	MUL	SAFEWAY	29.8	33.0	9.7
F	ANN	STO	M	MUL	SAVE-ON-FOODS	30.7	23.7	15.9
F	ANN	STO	M	MUL	VANCOUVER CENTER MALL	28.7	20.9	11.0
F	ANN	STO	M	MUL	VANCOUVER CENTER MALL	28.9	34.3	8.3
F	ANN	STO	M	MUL	VANCOUVER CENTRE MALL	29.0	20.1	9.3
F	ANN	STO	M	NO	EDWARD CHAPMAN'S SHOP	28.2	25.2	22.5
F	ANN	STO	M	NO	LONDON OPTICAL	29.9	29.3	9.6
F	ANN	STO	M	NO	MJM FURNITURE	27.7	26.8	18.0
F	ANN	STO	M	NO	MJM FURNITURE	28.1	27.2	16.6
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.7	35.7	7.0
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	30.2	35.0	7.6
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.6	23.8	7.6
F	DRA	STO	NO	LC	SAVE-ON-FOODS	30.2	28.2	6.6
F	DRA	STO	F,F	ML	SAFEWAY	29.6	21.8	6.6
F	DRA	STO	M,M	MUL	SAFEWAY	29.7	34.4	7.8
F	DRA	STO	M,F	NO	THE BAY	29.3	35.1	18.7
F	INT	LEI	M,M	ML	CLUB MED	60.0	30.6	14.2
F	INT	LEI	M,F	NO	CATHAY PACIFIC	29.2	20.1	20.2
F	INT	SOC	C,M,M,M	MUL	BIG BROTHERS	32.2	25.4	11.6
							-----	-----
Group count 69 F							26.4	12.8
							-----	-----
T	ANN	LEI	M	IN	IMAX THEATRE	30.3	37.5	22.2
T	ANN	STO	F	IN	MONARCH FURNITURE GALLERY	28.7	23.8	12.4
T	ANN	STO	F	IN	MONARCH FURNITURE GALLERY	29.7	21.7	14.0
T	ANN	STO	M	IN	ROYAL CITY ANTIQUES	30.0	28.3	19.6
T	DRA	LEI	M	LMC	B.C. LOTTERY	20.7	21.2	14.5
T	DRA	SOC	M,M,F,M	NO	DRINKING DRIVING	30.2	24.9	15.8
T	DRA	STO	M,F,M	NO	SHOPPER'S DRUG MART	60.2	30.5	14.4
							-----	-----
Group count 7 T							26.8	16.1
							-----	-----
Group count 76 CHQM-FM							26.5	13.1
							-----	-----
Report count: 189							=====	=====
							26.5	12.0
							=====	=====

**APPENDIX 8**

**ADVERTISEMENT STYLE AND SOUND EFFECTS**

STY	S	CAT	MUSIC	C	NAME	DUR	AVG_LV	DYN_RN
ANN	F	AUT	LC	F	CAR TUNE SOUND & CELLULAR	29.5	14.2	8.5
ANN	F	AUT	LC	F	CAR TUNE SOUND & CELLULAR	29.1	38.8	7.6
ANN	F	AUT	IN	T	VOLKSWAGEN	29.2	44.1	5.5
ANN	F	AUT	IN	T	VOLKSWAGEN	29.6	54.5	5.5
ANN	F	AUT	IN	T	VOLKSWAGEN	29.4	43.4	5.9
ANN	F	FOO	NO	F	BURGER KING	29.2	35.5	10.8
ANN	F	FOO	NO	F	BURGER KING	30.2	35.3	11.3
ANN	F	FOO	MUL	F	MCDONALD'S MCCHICKEN CLUB	29.5	15.0	7.1
ANN	F	FOO	MUL	F	PIZZA HUT	28.4	27.4	7.0
ANN	F	LEI	NO	F	EARL'S RESTAURANT	27.7	14.7	17.5
ANN	F	LEI	IN	T	ESSO SCIENCE SQUAD	51.6	13.4	9.5
ANN	F	LEI	IN	T	INSIDE BRITISH COLUMBIA	21.5	25.8	5.5
ANN	F	LEI	IN	T	INSIDE BRITISH COLUMBIA	20.2	37.0	4.7
ANN	F	LEI	MUL	T	PLAYLAND	30.1	42.9	7.7
ANN	F	LEI	MUL	T	PLAYLAND	30.8	25.4	12.5
ANN	F	LEI	IN	T	SYMPHONY OF FIRE	28.6	39.1	7.2
ANN	F	LEI	IN	T	SYMPHONY OF FIRE	28.9	43.4	5.1
ANN	F	LEI	IN	T	TOURISM BRITISH COLUMBIA	27.9	12.9	8.1
ANN	F	POL	LC	T	ELECTRICAL WORKERS' UNION	27.6	43.2	8.6
ANN	F	PRD	LFC	F	ESSO EXTRA & SUPREME GAS	29.8	29.6	7.6
ANN	F	PRD	IN	F	NEW FRESH PORK	28.8	23.3	9.7
ANN	F	PRO	NO	F	B.C. FERRIES	24.9	21.9	19.7
ANN	F	PRO	NO	F	B.C. FERRIES	24.4	40.7	18.9
ANN	F	STA	IN	F	CFMI	63.5	27.6	8.0
ANN	F	STA	IN	T	CFMI	26.6	22.7	14.2
ANN	F	STA	IN	F	CFMI	6.7	20.4	7.1
ANN	F	STA	IN	F	CFMI	19.5	29.0	6.6
ANN	F	STA	IN	F	SPORTS TALK	32.8	18.0	8.4
ANN	F	STO	ML	F	OLYMPIC BOAT CENTRE	58.6	43.2	7.8
ANN	F	STO	ML	F	OLYMPIC BOAT CENTRE	58.3	44.7	7.8
ANN	F	STO	MUL	T	OVERWAITEA FOODS	13.2	13.7	18.0
ANN	F	STO	IN	F	SAVE-ON-FOODS	57.9	16.1	13.6
ANN	F	STO	IN	F	SEAR'S WAREHOUSE SALE	28.1	19.5	9.0
ANN	F	STO	MUL	F	UNITED BUY & SELL	29.6	25.6	11.0
							-----	-----
							29.5	9.5
Group count 34 F								
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ANN	T	AUT	IN	F	RICHMOND ACURA	58.4	14.3	6.1
ANN	T	BEV	MUL	T	LABATT'S BLUE	59.1	30.7	15.7
ANN	T	BEV	IN	T	MOLSON CANADIAN	62.8	42.2	7.1
ANN	T	BEV	IN	F	MOLSON CANADIAN	28.1	34.4	16.9
ANN	T	PRD	IN	T	CANTEL PHONES	32.9	13.4	8.3
ANN	T	PRD	IN	F	MOHAWK GASOLINE	29.4	16.9	10.4
ANN	T	PRD	IN	F	MOHAWK GASOLINE	28.4	23.2	10.4
ANN	T	PRD	IN	F	MOHAWK GASOLINE	28.9	19.4	10.8
ANN	T	PRD	IN	F	MOHAWK GASOLINE	28.0	32.3	11.2
ANN	T	SOC	IN	F	DRINKING COUNTER-ATTACK	29.9	27.2	4.5
ANN	T	STA	IN	F	CFMI	8.7	20.8	5.2
ANN	T	STA	IN	F	CFMI	8.8	19.4	4.0
ANN	T	STA	IN	F	CFMI	9.6	12.6	10.7
ANN	T	STA	NO	F	CFMI	9.5	49.0	3.1
ANN	T	STA	IN	F	CFMI	6.0	40.0	8.2
ANN	T	STA	IN	T	CFMI	30.0	24.1	7.0
ANN	T	STA	IN	T	CFMI	32.8	23.4	7.8
ANN	T	STA	MUL	T	CFMI	63.0	26.3	9.8

STY	S	CAT	MUSIC	C	NAME	DUR	AVG_LV	DYN_RN
							-----	-----
							26.1	8.7
Group count 18 T							-----	-----
							28.3	9.2
Group count 52 ANN							-----	-----
DRA	F	AUT	NO	F	MIDAS BREAK SHOPS	31.6	16.4	14.5
DRA	F	BEV	LMC	F	BACARDI BREEZER	29.6	54.5	7.6
DRA	F	BEV	LMC	F	BACARDI BREEZER	29.2	21.4	7.7
DRA	F	BEV	IN	F	LABATT'S BLUE	59.9	44.2	18.4
DRA	F	FOO	NO	T	KENTUCKY FRIED CHICKEN	25.0	24.1	19.0
DRA	F	FOO	NO	T	KENTUCKY FRIED CHICKEN	24.9	17.7	18.4
DRA	F	FOO	NO	T	KENTUC Y FRIED CHICKEN	24.9	19.8	19.2
DRA	F	FOO	NO	T	KENTUCKY FRIED CHICKEN	24.9	34.4	18.8
DRA	F	FOO	MUL	F	MCDONALD'S MCCHICKEN CLUB	29.0	37.5	6.9
DRA	F	FOO	IN	F	TIM HORTON'S	30.8	19.3	10.1
DRA	F	FOO	IN	F	TIM HORTON'S	28.4	46.3	10.2
DRA	F	LEI	IN	F	B.C. LOTTERY	58.5	33.2	7.5
DRA	F	LEI	IN	F	B.C. LOTTERY	29.1	45.2	7.6
DRA	F	LEI	IN	F	B.C. LOTTERY	29.6	25.4	6.7
DRA	F	LEI	IN	F	BELAIR CAFE	29.6	39.3	20.3
DRA	F	LEI	IN	F	BELAIR CAFE	29.6	22.4	20.1
DRA	F	LEI	LM	F	CANADIAN BASEBALL	28.6	28.8	10.2
DRA	F	LEI	IN	F	EARL'S RESTAURANT	58.9	12.2	14.4
DRA	F	LEI	IN	F	EARL'S RESTAURANT	61.4	17.1	16.8
DRA	F	STO	LC	F	SAVE-ON-FOODS	30.0	21.0	6.0
DRA	F	STO	IN	T	SHOPPER'S DRUG MART	59.3	20.2	18.4
							-----	-----
							28.6	13.3
Group count 21 F							-----	-----
DRA	T	AUT	NO	F	SUZUKI DEALERS	27.2	19.3	9.5
DRA	T	AUT	NO	F	SUZUKI DEALERS	28.0	21.7	8.9
DRA	T	BEV	ML	F	B.C. DAIRY FOUNDATION	29.9	39.9	14.3
DRA	T	BEV	MUL	F	COOR'S LIGHT	29.6	22.2	12.1
DRA	T	BEV	MUL	F	COOR'S LIGHT	28.6	13.4	11.8
DRA	T	BEV	LC	F	COOR'S LIGHT	31.3	25.3	8.3
DRA	T	BEV	MUL	F	COOR'S LIGHT	29.1	22.2	12.4
DRA	T	BEV	NO	F	KOKANEE, KOK. LIGHT	30.8	18.9	12.6
DRA	T	BEV	LC	F	LABATT DRY	28.6	34.4	9.5
DRA	T	BEV	ML	F	LABATT DRY	30.1	16.8	17.9
DRA	T	BEV	ML	F	LABATT DRY	28.9	17.4	7.9
DRA	T	BEV	LC	F	LABATT DRY	29.1	36.7	9.4
DRA	T	BEV	IN	F	MOLSON CANADIAN	30.0	20.6	17.6
DRA	T	BEV	LC	F	PEPSI	58.6	21.6	12.2
DRA	T	BEV	LC	F	PEPSI	59.6	23.6	10.4
DRA	T	BEV	LC	F	PEPSI	60.0	21.9	11.7
DRA	T	FOO	NO	F	DENNY'S	59.6	17.3	13.3
DRA	T	FOO	IN	F	SEVEN ELEVEN	29.6	20.7	12.8
DRA	T	LEI	NO	T	BLACKCOMB	29.8	39.0	13.7
DRA	T	LEI	NO	T	BLACKCOMB	30.0	20.2	15.9
DRA	T	LEI	IN	T	PHANTOM OF THE OPERA	28.7	20.0	5.9
DRA	T	LEI	IN	T	PHANTOM OF THE OPERA	26.5	14.1	5.5
DRA	T	PRD	NO	F	CANTEL PHONES	31.3	26.5	14.0
DRA	T	PRD	NO	F	CANTEL PHONES	29.6	24.9	14.7

STY	S	CAT	MUSIC	C	NAME	DUR	AVG_LV	DYN_RN
DRA	T	PRD	NO	F	CANTEL PHONES	29.6	10.6	17.1
DRA	T	PRD	NO	F	CANTEL PHONES	29.9	18.9	16.8
DRA	T	PRD	NO	F	CANTEL PHONES	29.7	25.2	17.0
DRA	T	PRD	NO	F	CHEVRON SUPREME PLUS GAS	29.5	10.2	13.2
DRA	T	PRD	NO	F	CHEVRON SUPREME PLUS GAS	30.1	11.8	15.9
DRA	T	PRD	IN	F	CHICKLETS	59.1	19.6	16.1
DRA	T	PRD	NO	F	PETRO CANADA	29.4	35.4	15.6
DRA	T	SOC	IN	T	VARIETY KIDS' FARMYARD	57.9	36.3	18.8
							-----	-----
Group count 32 T							22.7	12.9
							-----	-----
Group count 53 DRA							25.0	13.0
							-----	-----
INT	T	LEI	ML	F	CLUB MED	59.7	24.2	15.3
INT	T	LEI	ML	F	CLUB MED	59.6	18.3	15.3
							-----	-----
Group count 2 T							21.3	15.3
							-----	-----
Group count 2 INT							21.3	15.3
							-----	-----
TES	F	BEV	MUL	F	LABATT'S BLUE	58.7	17.1	7.7
TES	F	PRD	NO	F	B.C. CELLULAR	32.0	17.1	17.1
TES	F	STO	MUL	F	BLACK'S PHOTOGRAPHY	29.5	37.0	8.0
TES	F	STO	MUL	F	BLACK'S PHOTOGRAPHY	28.7	38.6	8.2
TES	F	STO	MUL	F	BLACK'S PHOTOGRAPHY	29.4	19.4	9.3
TES	F	STO	NO	F	LENS CRAFTERS	50.6	19.9	16.9
							-----	-----
Group count 6 F							24.9	11.2
							-----	-----
Group count 6 TES							24.9	11.2
							-----	-----
Group count 113 CFMI-FM							26.5	11.2
							-----	-----
ANN	F	AUT	NO	F	DOCKSTEADER COLLISION	27.8	24.9	19.4
ANN	F	AUT	ML	F	DUECK-ON-MARINE	11.3	30.7	9.6
ANN	F	AUT	ML	F	DUECK-ON-MARINE	11.0	20.4	10.7
ANN	F	AUT	ML	F	DUECK-ON-MARINE	11.5	18.2	9.8
ANN	F	AUT	ML	F	DUECK-ON-MARINE	11.0	19.6	10.4
ANN	F	AUT	IN	F	INFINITY RICHMOND	59.1	30.3	12.5
ANN	F	AUT	IN	F	PACIFIC HONDA	28.7	25.0	16.9
ANN	F	AUT	IN	F	RICHMOND LEXIS	31.2	28.9	13.6
ANN	F	AUT	IN	F	TOYOTA DEALERS	28.5	29.3	9.0
ANN	F	AUT	IN	F	TOYOTA DEALERS	58.9	21.6	8.9
ANN	F	AUT	IN	F	TOYOTA DEALERS	28.2	20.2	8.9
ANN	F	LEI	IN	F	THE BAYSIDE INN	28.6	27.7	18.5
ANN	F	POL	MUL	F	ELECTRICAL CONTRACTORS	28.4	21.0	8.7
ANN	F	POL	NO	F	SOCIAL CREDIT PARTY	30.5	29.0	16.6
ANN	F	PRO	NO	T	ALDER BRIDGE INTERIORS	59.9	30.9	18.2
ANN	F	PRO	NO	T	ALDER BRIDGE INTERIORS	60.0	28.9	18.3

STY	S	CAT	MUSIC	C	NAME	DUR	AVG_LV	DYN_RN
ANN	F	PRO	IN	F	B.C. FERRIES	27.6	21.4	9.9
ANN	F	PRO	IN	F	B.C. FERRIES	27.6	19.5	9.9
ANN	F	PRO	NO	F	CENTRE POINT HIGH RISES	59.6	19.1	17.7
ANN	F	PRO	NO	T	NORTHLANDS HOUSING	30.3	26.7	19.1
ANN	F	PRO	NO	T	NORTHLANDS HOUSING	30.2	27.9	19.6
ANN	F	PRO	NO	T	NORTHLANDS HOUSING	30.0	19.5	19.8
ANN	F	PRO	NO	T	NORTHLANDS HOUSING	29.8	26.1	20.2
ANN	F	STO	IN	F	ARMIDOL FURNITURE	30.9	28.5	18.9
ANN	F	STO	ML	T	BENNDORF-VERSTER	29.6	29.6	12.8
ANN	F	STO	ML	T	BENNDORF-VERSTER	29.5	32.9	12.9
ANN	F	STO	ML	T	BENNDORF-VERSTER	29.6	22.3	12.8
ANN	F	STO	ML	T	BENNDORF-VERSTER	29.8	22.1	13.4
ANN	F	STO	ML	T	BENNDORF-VERSTER	29.7	22.0	14.0
ANN	F	STO	MUL	F	COLOUR YOUR WORLD	30.8	33.7	7.8
ANN	F	STO	MUL	F	COLOUR YOUR WORLD	30.6	23.2	11.2
ANN	F	STO	MUL	F	COLOUR YOUR WORLD	30.2	36.8	11.8
ANN	F	STO	NO	F	EDWARD CHAPMAN'S SHOP	28.2	25.2	22.5
ANN	F	STO	IN	F	EMPORIAL CLOTHES	29.1	30.8	8.5
ANN	F	STO	IN	F	EMPORIAL CLOTHES	28.6	22.3	7.9
ANN	F	STO	IN	F	EMPORIAL CLOTHES	29.6	21.9	7.6
ANN	F	STO	IN	F	EMPORIAL CLOTHES	29.0	32.2	8.5
ANN	F	STO	IN	F	INGLEDEW'S SHOE STORE	30.1	20.6	15.4
ANN	F	STO	IN	F	J. COLLINS FURNITURE	59.9	25.6	11.7
ANN	F	STO	NO	F	LONDON OPTICAL	29.9	29.3	9.6
ANN	F	STO	IN	F	MAXIMILIAN FOR MEN	30.1	29.8	13.2
ANN	F	STO	IN	F	MILL'S PAINT	29.2	31.1	6.7
ANN	F	STO	IN	F	MILL'S PAINT	29.1	20.0	6.5
ANN	F	STO	NO	F	MJM FURNITURE	27.7	26.8	18.0
ANN	F	STO	NO	F	MJM FURNITURE	28.1	27.2	16.6
ANN	F	STO	MUL	F	RICHMOND CENTER	30.6	29.3	10.8
ANN	F	STO	MUL	F	SAFEWAY	29.8	33.0	9.7
ANN	F	STO	MUL	F	SAVE-ON-FOODS	30.7	23.7	15.9
ANN	F	STO	IN	F	SEAR'S WAREHOUSE SALE	29.1	29.2	16.3
ANN	F	STO	IN	F	SEAR'S WAREHOUSE SALE	29.2	21.7	16.9
ANN	F	STO	IN	F	SEAR'S WAREHOUSE SALE	29.5	32.2	16.7
ANN	F	STO	IN	F	SMALL AND BOYES FURNITURE	30.0	18.4	17.1
ANN	F	STO	IN	F	THOMAS HOBBS FLORIST	30.5	30.5	8.4
ANN	F	STO	IN	F	THOMAS HOBBS FLORIST	27.6	20.3	8.8
ANN	F	STO	MUL	F	VANCOUVER CENTER MALL	28.7	20.9	11.0
ANN	F	STO	MUL	F	VANCOUVER CENTER MALL	28.9	34.3	8.3
ANN	F	STO	MUL	F	VANCOUVER CENTRE MALL	29.0	20.1	9.3
ANN	F	STO	IN	F	WOODWARD'S	29.8	29.1	16.4
ANN	F	STO	IN	F	WOODWARD'S	29.7	31.0	16.6
							-----	-----
Group count 59 F							26.0	13.2
							-----	-----
ANN	T	LEI	IN	F	IMAX THEATRE	30.3	37.5	22.2
ANN	T	STO	IN	F	MONARCH FURNITURE GALLERY	28.7	23.8	12.4
ANN	T	STO	IN	F	MONARCH FURNITURE GALLERY	29.7	21.7	14.0
ANN	T	STO	IN	F	ROYAL CITY ANTIQUES	30.0	28.3	19.6
							-----	-----
Group count 4 T							27.8	17.1
							-----	-----
							26.1	13.4

STY	S	CAT	MUSIC	C	NAME	DUR	AVG_LV	DYN_RN
Group count 63 ANN								
DRA	F	LEI	IN	F	B.C. LOTTERY	29.7	35.7	7.0
DRA	F	LEI	IN	F	B.C. LOTTERY	30.2	35.0	7.6
DRA	F	LEI	IN	F	B.C. LOTTERY	29.6	23.8	7.6
DRA	F	STO	MUL	F	SAFEWAY	29.7	34.4	7.8
DRA	F	STO	ML	F	SAFEWAY	29.6	21.8	6.6
DRA	F	STO	LC	F	SAVE-ON-FOODS	30.2	28.2	6.6
DRA	F	STO	NO	F	THE BAY	29.3	35.1	18.7
							30.6	8.8
Group count 7 F								
DRA	T	LEI	LMC	F	B.C. LOTTERY	20.7	21.2	14.5
DRA	T	SOC	NO	F	DRINKING DRIVING	30.2	24.9	15.8
DRA	T	STO	NO	F	SHOPPER'S DRUG MART	60.2	30.5	14.4
							25.5	14.9
Group count 3 T								
							29.1	10.7
Group count 10 DRA								
INT	F	LEI	NO	T	CATHAY PACIFIC	29.2	20.1	20.2
INT	F	LEI	ML	F	CLUB MED	60.0	30.6	14.2
INT	F	SOC	MUL	T	BIG BROTHERS	32.2	25.4	11.6
							25.4	15.3
Group count 3 F								
							25.4	15.3
Group count 3 INT								
							26.5	13.1
Group count 76 CHQM-FM								
							26.5	12.0
Report count: 189								



**APPENDIX 9**  
**CO-SPONSORSHIP**

October 21 1992

Co-Sponsorship of Advertisement

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C	STY	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
F	ANN	AUT	M	IN	RICHMOND ACURA	58.4	14.3	6.1
F	ANN	AUT	M	LC	CAR TUNE SOUND & CELLULAR	29.5	14.2	8.5
F	ANN	AUT	M	LC	CAR TUNE SOUND & CELLULAR	29.1	38.8	7.6
F	ANN	BEV	M	IN	MOLSON CANADIAN	28.1	34.4	16.9
F	ANN	FOO	F	MUL	MCDONALD'S MCCHICKEN CLUB	29.5	15.0	7.1
F	ANN	FOO	M	MUL	PIZZA HUT	28.4	27.4	7.0
F	ANN	FOO	M,M	NO	BURGER KING	29.2	35.5	10.8
F	ANN	FOO	M,M	NO	BURGER KING	30.2	35.3	11.3
F	ANN	LEI	M	NO	EARL'S RESTAURANT	27.7	14.7	17.5
F	ANN	PRD	M	IN	MOHAWK GASOLINE	29.4	16.9	10.4
F	ANN	PRD	M	IN	MOHAWK GASOLINE	28.4	23.2	10.4
F	ANN	PRD	M	IN	MOHAWK GASOLINE	28.9	19.4	10.8
F	ANN	PRD	M	IN	MOHAWK GASOLINE	28.0	32.3	11.2
F	ANN	PRD	M	IN	NEW FRESH PORK	28.8	23.3	9.7
F	ANN	PRD	F	LFC	ESSO EXTRA & SUPREME GAS	29.8	29.6	7.6
F	ANN	PRO	M	NO	B.C. FERRIES	24.9	21.9	19.7
F	ANN	PRO	M	NO	B.C. FERRIES	24.4	40.7	18.9
F	ANN	SOC	M	IN	DRINKING COUNTER-ATTACK	29.9	27.2	4.5
F	ANN	STA	M	IN	CFMI	8.7	20.8	5.2
F	ANN	STA	M	IN	CFMI	8.8	19.4	4.0
F	ANN	STA	M	IN	CFMI	9.6	12.6	10.7
F	ANN	STA	M	IN	CFMI	6.0	40.0	8.2
F	ANN	STA	M	IN	CFMI	63.5	27.6	8.0
F	ANN	STA	M	IN	CFMI	6.7	20.4	7.1
F	ANN	STA	M	IN	CFMI	19.5	29.0	6.6
F	ANN	STA	M	IN	SPORTS TALK	32.8	18.0	8.4
F	ANN	STA	M	NO	CFMI	9.5	49.0	3.1
F	ANN	STO	M	IN	SAVE-ON-FOODS	57.9	16.1	13.6
F	ANN	STO	M	IN	SEAR'S WAREHOUSE SALE	28.1	19.5	9.0
F	ANN	STO	M	ML	OLYMPIC BOAT CENTRE	58.6	43.2	7.8
F	ANN	STO	M	ML	OLYMPIC BOAT CENTRE	58.3	44.7	7.8
F	ANN	STO	M	MUL	UNITED BUY & SELL	29.6	25.6	11.0
F	DRA	AUT	M	NO	SUZUKI DEALERS	27.2	19.3	9.5
F	DRA	AUT	M	NO	SUZUKI DEALERS	28.0	21.7	8.9
F	DRA	AUT	M,M	NO	MIDAS BREAK SHOPS	31.6	16.4	14.5
F	DRA	BEV	M	IN	LABATT'S BLUE	59.9	44.2	18.4
F	DRA	BEV	M	IN	MOLSON CANADIAN	30.0	20.6	17.6
F	DRA	BEV	M	LC	LABATT DRY	28.6	34.4	9.5
F	DRA	BEV	M	LC	LABATT DRY	29.1	36.7	9.4
F	DRA	BEV	M	LC	PEPSI	58.6	21.6	12.2
F	DRA	BEV	M	LC	PEPSI	59.6	23.6	10.4
F	DRA	BEV	M	LC	PEPSI	60.0	21.9	11.7
F	DRA	BEV	NO	LC	COOR'S LIGHT	31.3	25.3	8.3
F	DRA	BEV	M	LMC	BACARDI BREEZER	29.6	54.5	7.6
F	DRA	BEV	M	LMC	BACARDI BREEZER	29.2	21.4	7.7
F	DRA	BEV	M	ML	LABATT DRY	30.1	16.8	17.9
F	DRA	BEV	M,M	ML	LABATT DRY	28.9	17.4	7.9
F	DRA	BEV	M,M,M	ML	B.C. DAIRY FOUNDATION	29.9	39.9	14.3
F	DRA	BEV	M	MUL	COOR'S LIGHT	29.6	22.2	12.1
F	DRA	BEV	M	MUL	COOR'S LIGHT	28.6	13.4	11.8
F	DRA	BEV	M	MUL	COOR'S LIGHT	29.1	22.2	12.4
F	DRA	BEV	M,M	NO	KOKANEE, KOK. LIGHT	30.8	18.9	12.6
F	DRA	FOO	M	IN	SEVEN ELEVEN	29.6	20.7	12.8
F	DRA	FOO	M,F,M	IN	TIM HORTON'S	30.8	19.3	10.1
F	DRA	FOO	M,F,M	IN	TIM HORTON'S	28.4	46.3	10.2

C	STY	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
F	DRA	FOO	M	MUL	MCDONALD'S MCCHICKEN CLUB	29.0	37.5	6.9
F	DRA	FOO	F,F,M,M	NO	DENNY'S	59.6	17.3	13.3
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	58.5	33.2	7.5
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.1	45.2	7.6
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.6	25.4	6.7
F	DRA	LEI	M,M	IN	BELAIR CAFE	29.6	39.3	20.3
F	DRA	LEI	M,M	IN	BELAIR CAFE	29.6	22.4	20.1
F	DRA	LEI	M,M	IN	EARL'S RESTAURANT	58.9	12.2	14.4
F	DRA	LEI	M,M	IN	EARL'S RESTAURANT	61.4	17.1	16.8
F	DRA	LEI	M	LM	CANADIAN BASEBALL	28.6	28.8	10.2
F	DRA	PRD	M,M	IN	CHICKLETS	59.1	19.6	16.1
F	DRA	PRD	M,M	NO	CHEVRON SUPREME PLUS GAS	29.5	10.2	13.2
F	DRA	PRD	M,M	NO	CHEVRON SUPREME PLUS GAS	30.1	11.8	15.9
F	DRA	PRD	M,M,M	NO	CANTEL PHONES	31.3	26.5	14.0
F	DRA	PRD	M,M,M	NO	CANTEL PHONES	29.6	24.9	14.7
F	DRA	PRD	M,M,M	NO	CANTEL PHONES	29.6	10.6	17.1
F	DRA	PRD	M,M,M	NO	CANTEL PHONES	29.9	18.9	16.8
F	DRA	PRD	M,M,M	NO	CANTEL PHONES	29.7	25.2	17.0
F	DRA	PRD	M,M,M	NO	PETRO CANADA	29.4	35.4	15.6
F	DRA	STO	NO	LC	SAVE-ON-FOODS	30.0	21.0	6.0
F	INT	LEI	M,F,F,M	ML	CLUB MED	59.7	24.2	15.3
F	INT	LEI	M,F,F,M	ML	CLUB MED	59.6	18.3	15.3
F	TES	BEV	M,M	MUL	LABATT'S BLUE	58.7	17.1	7.7
F	TES	PRD	M	NO	B.C. CELLULAR	32.0	17.1	17.1
F	TES	STO	M	MUL	BLACK'S PHOTOGRAPHY	29.5	37.0	8.0
F	TES	STO	M	MUL	BLACK'S PHOTOGRAPHY	28.7	38.6	8.2
F	TES	STO	M	MUL	BLACK'S PHOTOGRAPHY	29.4	19.4	9.3
F	TES	STO	M,F	NO	LENS CRAFTERS	50.6	19.9	16.9

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25.6 11.4

Group count 83 F

T	ANN	AUT	M	IN	VOLKSWAGEN	29.2	44.1	5.5
T	ANN	AUT	M	IN	VOLKSWAGEN	29.6	54.5	5.5
T	ANN	AUT	M	IN	VOLKSWAGEN	29.4	43.4	5.9
T	ANN	BEV	M	IN	MOLSON CANADIAN	62.8	42.2	7.1
T	ANN	BEV	M	MUL	LABATT'S BLUE	59.1	30.7	15.7
T	ANN	LEI	M	IN	ESSO SCIENCE SQUAD	51.6	13.4	9.5
T	ANN	LEI	M	IN	INSIDE BRITISH COLUMBIA	21.5	25.8	5.5
T	ANN	LEI	M	IN	INSIDE BRITISH COLUMBIA	20.2	37.0	4.7
T	ANN	LEI	M	IN	SYMPHONY OF FIRE	28.6	39.1	7.2
T	ANN	LEI	M	IN	SYMPHONY OF FIRE	28.9	43.4	5.1
T	ANN	LEI	M	IN	TOURISM BRITISH COLUMBIA	27.9	12.9	8.1
T	ANN	LEI	M	MUL	PLAYLAND	30.1	42.9	7.7
T	ANN	LEI	M	MUL	PLAYLAND	30.8	25.4	12.5
T	ANN	POL	M	LC	ELECTRICAL WORKERS' UNION	27.6	43.2	8.6
T	ANN	PRD	M	IN	CANTEL PHONES	32.9	13.4	8.3
T	ANN	STA	M	IN	CFMI	30.0	24.1	7.0
T	ANN	STA	M	IN	CFMI	32.8	23.4	7.8
T	ANN	STA	M	IN	CFMI	26.6	22.7	14.2
T	ANN	STA	M	MUL	CFMI	63.0	26.3	9.8
T	ANN	STO	M,F	MUL	OVERWAITEA FOODS	13.2	13.7	18.0
T	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	25.0	24.1	19.0
T	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	24.9	17.7	18.4
T	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	24.9	19.8	19.2

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C	STY	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
T	DRA	FOO	M,M,M	NO	KENTUCKY FRIED CHICKEN	24.9	34.4	18.8
T	DRA	LEI	M	IN	PHANTOM OF THE OPERA	28.7	20.0	5.9
T	DRA	LEI	M	IN	PHANTOM OF THE OPERA	26.5	14.1	5.5
T	DRA	LEI	M,M,M	NO	BLACKCOMB	29.8	39.0	13.7
T	DRA	LEI	M,M,M	NO	BLACKCOMB	30.0	20.2	15.9
T	DRA	SOC	M	IN	VARIETY KIDS' FARMYARD	57.9	36.3	18.8
T	DRA	STO	M,F	IN	SHOPPER'S DRUG MART	59.3	20.2	18.4

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 28.9 10.9

Group count 30 T

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 26.5 11.2

Group count 113 CFMI-FM

F	ANN	AUT	M	IN	INFINITY RICHMOND	59.1	30.3	12.5
F	ANN	AUT	M	IN	PACIFIC HONDA	28.7	25.0	16.9
F	ANN	AUT	M	IN	RICHMOND LEXIS	31.2	28.9	13.6
F	ANN	AUT	M	IN	TOYOTA DEALERS	28.5	29.3	9.0
F	ANN	AUT	M	IN	TOYOTA DEALERS	58.9	21.6	8.9
F	ANN	AUT	M	IN	TOYOTA DEALERS	28.2	20.2	8.9
F	ANN	AUT	M	ML	DUECK-ON-MARINE	11.3	30.7	9.6
F	ANN	AUT	M	ML	DUECK-ON-MARINE	11.0	20.4	10.7
F	ANN	AUT	M	ML	DUECK-ON-MARINE	11.5	18.2	9.8
F	ANN	AUT	M	ML	DUECK-ON-MARINE	11.0	19.6	10.4
F	ANN	AUT	M	NO	DOCKSTEADER COLLISION	27.8	24.9	19.4
F	ANN	LEI	M	IN	IMAX THEATRE	30.3	37.5	22.2
F	ANN	LEI	M	IN	THE BAYSIDE INN	28.6	27.7	18.5
F	ANN	POL	F,M	MUL	ELECTRICAL CONTRACTORS	28.4	21.0	8.7
F	ANN	POL	F,M	NO	SOCIAL CREDIT PARTY	30.5	29.0	16.6
F	ANN	PRO	M	IN	B.C. FERRIES	27.6	21.4	9.9
F	ANN	PRO	M	IN	B.C. FERRIES	27.6	19.5	9.9
F	ANN	PRO	M	NO	CENTRE POINT HIGH RISES	59.6	19.1	17.7
F	ANN	STO	F	IN	MONARCH FURNITURE GALLERY	28.7	23.8	12.4
F	ANN	STO	F	IN	MONARCH FURNITURE GALLERY	29.7	21.7	14.0
F	ANN	STO	F,M	IN	MAXIMILIAN FOR MEN	30.1	29.8	13.2
F	ANN	STO	M	IN	ARMIDOL FURNITURE	30.9	28.5	18.9
F	ANN	STO	M	IN	EMPORIAL CLOTHES	29.1	30.8	8.5
F	ANN	STO	M	IN	EMPORIAL CLOTHES	28.6	22.3	7.9
F	ANN	STO	M	IN	EMPORIAL CLOTHES	29.6	21.9	7.6
F	ANN	STO	M	IN	EMPORIAL CLOTHES	29.0	32.2	8.5
F	ANN	STO	M	IN	INGLEDEW'S SHOE STORE	30.1	20.6	15.4
F	ANN	STO	M	IN	J. COLLINS FURNITURE	59.9	25.6	11.7
F	ANN	STO	M	IN	MILL'S PAINT	29.2	31.1	6.7
F	ANN	STO	M	IN	MILL'S PAINT	29.1	20.0	6.5
F	ANN	STO	M	IN	ROYAL CITY ANTIQUES	30.0	28.3	19.6
F	ANN	STO	M	IN	SEAR'S WAREHOUSE SALE	29.1	29.2	16.3
F	ANN	STO	M	IN	SEAR'S WAREHOUSE SALE	29.2	21.7	16.9
F	ANN	STO	M	IN	SEAR'S WAREHOUSE SALE	29.3	32.2	16.7
F	ANN	STO	M	IN	SMALL AND BOYES FURNITURE	30.0	18.4	17.1
F	ANN	STO	M	IN	THOMAS HOBBS FLORIST	30.5	30.5	8.4
F	ANN	STO	M	IN	THOMAS HOBBS FLORIST	27.6	20.3	8.8
F	ANN	STO	M	IN	WOODWARD'S	29.8	29.1	16.4
F	ANN	STO	M	IN	WOODWARD'S	29.7	31.0	16.6
F	ANN	STO	F	MUL	COLOUR YOUR WORLD	30.8	33.7	7.8
F	ANN	STO	F	MUL	COLOUR YOUR WORLD	30.6	23.2	11.2

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C	STY	CAT	ANNS	MUSIC	NAME	DUR	AVG_LV	DYN_RN
F	ANN	STO	F	MUL	COLOUR YOUR WORLD	30.2	36.8	11.8
F	ANN	STO	M	MUL	RICHMOND CENTER	30.6	29.3	10.8
F	ANN	STO	M	MUL	SAFEWAY	29.8	33.0	9.7
F	ANN	STO	M	MUL	SAVE-ON-FOODS	30.7	23.7	15.9
F	ANN	STO	M	MUL	VANCOUVER CENTER MALL	28.7	20.9	11.0
F	ANN	STO	M	MUL	VANCOUVER CENTER MALL	28.9	34.3	8.3
F	ANN	STO	M	MUL	VANCOUVER CENTRE MALL	29.0	20.1	9.3
F	ANN	STO	M	NO	EDWARD CHAPMAN'S SHOP	28.2	25.2	22.5
F	ANN	STO	M	NO	LONDON OPTICAL	29.9	29.3	9.6
F	ANN	STO	M	NO	MJM FURNITURE	27.7	26.8	18.0
F	ANN	STO	M	NO	MJM FURNITURE	28.1	27.2	16.6
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.7	35.7	7.0
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	30.2	35.0	7.6
F	DRA	LEI	M,C,M,M	IN	B.C. LOTTERY	29.6	23.8	7.6
F	DRA	LEI	M	LMC	B.C. LOTTERY	20.7	21.2	14.5
F	DRA	SOC	M,M,F,M	NO	DRINKING DRIVING	30.2	24.9	15.8
F	DRA	STO	NO	LC	SAVE-ON-FOODS	30.2	28.2	6.6
F	DRA	STO	F,F	ML	SAFEWAY	29.6	21.8	6.6
F	DRA	STO	M,M	MUL	SAFEWAY	29.7	34.4	7.8
F	DRA	STO	M,F	NO	THE BAY	29.3	35.1	18.7
F	DRA	STO	M,F,M	NO	SHOPPER'S DRUG MART	60.2	30.5	14.4
F	INT	LEI	M,M	ML	CLUB MED	60.0	30.6	14.2

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26.6 12.5

Group count 63 F

T	ANN	PRO	M	NO	ALDER BRIDGE INTERIORS	59.9	30.9	18.2
T	ANN	PRO	M	NO	ALDER BRIDGE INTERIORS	60.0	28.9	18.3
T	ANN	PRO	M	NO	NORTHLANDS HOUSING	30.3	26.7	19.1
T	ANN	PRO	M	NO	NORTHLANDS HOUSING	30.2	27.9	19.6
T	ANN	PRO	M	NO	NORTHLANDS HOUSING	30.0	19.5	19.8
T	ANN	PRO	M	NO	NORTHLANDS HOUSING	29.8	26.1	20.2
T	ANN	STO	M	ML	BENNDORF-VERSTER	29.6	29.6	12.8
T	ANN	STO	M	ML	BENNDORF-VERSTER	29.5	32.9	12.9
T	ANN	STO	M	ML	BENNDORF-VERSTER	29.6	22.3	12.8
T	ANN	STO	M	ML	BENNDORF-VERSTER	29.8	22.1	13.4
T	ANN	STO	M	ML	BENNDORF-VERSTER	29.7	22.0	14.0
T	INT	LEI	M,F	NO	CATHAY PACIFIC	29.2	20.1	20.2
T	INT	SOC	C,M,M,M	MUL	BIG BROTHERS	32.2	25.4	11.6

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25.7 16.4

Group count 13 T

Group count 76 CHQM-FM

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26.5 13.1

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26.5 12.0

Report count: 189

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**APPENDIX 10**  
**ANNOUNCER GENDER**

ANNS	MUSIC	CAT	STY	NAME	C	S	DUR	AVG_LV	DYN_RN
F	LFC	PRD	ANN	ESSO EXTRA & SUPREME GAS	F	F	29.8	29.6	7.6
F	MUL	FOO	ANN	MCDONALD'S MCCHICKEN CLUB	F	F	29.5	15.0	7.1
								-----	-----
Group count 2 F								22.3	7.4
								-----	-----
F,F,M,M	NO	FOO	DRA	DENNY'S	F	T	59.6	17.3	13.3
								-----	-----
Group count 1 F,F,M,M								17.3	13.3
								-----	-----
M	IN	AUT	ANN	RICHMOND ACURA	F	T	58.4	14.3	6.1
M	IN	AUT	ANN	VOLKSWAGEN	T	F	29.2	44.1	5.5
M	IN	AUT	ANN	VOLKSWAGEN	T	F	29.6	54.5	5.5
M	IN	AUT	ANN	VOLKSWAGEN	T	F	29.4	43.4	5.9
M	IN	BEV	ANN	MOLSON CANADIAN	T	T	62.8	42.2	7.1
M	IN	BEV	ANN	MOLSON CANADIAN	F	T	28.1	34.4	16.9
M	IN	BEV	DRA	LABATT'S BLUE	F	F	59.9	44.2	18.4
M	IN	BEV	DRA	MOLSON CANADIAN	F	T	30.0	20.6	17.6
M	IN	FOO	DRA	SEVEN ELEVEN	F	T	29.6	20.7	12.8
M	IN	LEI	ANN	ESSO SCIENCE SQUAD	T	F	51.6	13.4	9.5
M	IN	LEI	ANN	INSIDE BRITISH COLUMBIA	T	F	21.5	25.8	5.5
M	IN	LEI	ANN	INSIDE BRITISH COLUMBIA	T	F	20.2	37.0	4.7
M	IN	LEI	ANN	SYMPHONY OF FIRE	T	F	28.6	39.1	7.2
M	IN	LEI	ANN	SYMPHONY OF FIRE	T	F	28.9	43.4	5.1
M	IN	LEI	ANN	TOURISM BRITISH COLUMBIA	T	F	27.9	12.9	8.1
M	IN	LEI	DRA	PHANTOM OF THE OPERA	T	T	28.7	20.0	5.9
M	IN	LEI	DRA	PHANTOM OF THE OPERA	T	T	26.5	14.1	5.5
M	IN	PRD	ANN	CANTEL PHONES	T	T	32.9	13.4	8.3
M	IN	PRD	ANN	MOHAWK GASOLINE	F	T	29.4	16.9	10.4
M	IN	PRD	ANN	MOHAWK GASOLINE	F	T	28.4	23.2	10.4
M	IN	PRD	ANN	MOHAWK GASOLINE	F	T	28.9	19.4	10.8
M	IN	PRD	ANN	MOHAWK GASOLINE	F	T	28.0	32.3	11.2
M	IN	PRD	ANN	NEW FRESH PORK	F	F	28.8	23.3	9.7
M	IN	SOC	ANN	DRINKING COUNTER-ATTACK	F	T	29.9	27.2	4.5
M	IN	SOC	DRA	VARIETY KIDS' FARMYARD	T	T	57.9	36.3	18.8
M	IN	STA	ANN	CFMI	F	T	8.7	20.8	5.2
M	IN	STA	ANN	CFMI	F	T	8.8	19.4	4.0
M	IN	STA	ANN	CFMI	F	T	9.6	12.6	10.7
M	IN	STA	ANN	CFMI	F	T	6.0	40.0	8.2
M	IN	STA	ANN	CFMI	T	T	30.0	24.1	7.0
M	IN	STA	ANN	CFMI	T	T	32.8	23.4	7.8
M	IN	STA	ANN	CFMI	F	F	63.5	27.6	8.0
M	IN	STA	ANN	CFMI	T	F	26.6	22.7	14.2
M	IN	STA	ANN	CFMI	F	F	6.7	20.4	7.1
M	IN	STA	ANN	CFMI	F	F	19.5	29.0	6.6
M	IN	STA	ANN	SPORTS TALK	F	F	32.8	18.0	8.4
M	IN	STO	ANN	SAVE-ON-FOODS	F	F	57.9	16.1	13.6
M	IN	STO	ANN	SEAR'S WAREHOUSE SALE	F	F	28.1	19.5	9.0
M	LC	AUT	ANN	CAR TUNE SOUND & CELLULAR	F	F	29.5	14.2	8.5
M	LC	AUT	ANN	CAR TUNE SOUND & CELLULAR	F	F	29.1	38.8	7.6
M	LC	BEV	DRA	LABATT DRY	F	T	28.6	34.4	9.5
M	LC	BEV	DRA	LABATT DRY	F	T	29.1	36.7	9.4
M	LC	BEV	DRA	PEPSI	F	T	58.6	21.6	12.2
M	LC	BEV	DRA	PEPSI	F	T	59.6	23.6	10.4

ANNS	MUSIC	CAT	STY	NAME	C	S	DUR	AVG_LV	DYN_RN
M	LC	BEV	DRA	PEPSI	F	T	60.0	21.9	11.7
M	LC	POL	ANN	ELECTRICAL WORKERS' UNION	T	F	27.6	43.2	8.6
M	LM	LEI	DRA	CANADIAN BASEBALL	F	F	28.6	28.8	10.2
M	LMC	BEV	DRA	BACARDI BREEZER	F	F	29.6	54.5	7.6
M	LMC	BEV	DRA	BACARDI BREEZER	F	F	29.2	21.4	7.7
M	ML	BEV	DRA	LABATT DRY	F	T	30.1	16.8	17.9
M	ML	STO	ANN	OLYMPIC BOAT CENTRE	F	F	58.6	43.2	7.8
M	ML	STO	ANN	OLYMPIC BOAT CENTRE	F	F	58.3	44.7	7.8
M	MUL	BEV	ANN	LABATT'S BLUE	T	T	59.1	30.7	15.7
M	MUL	BEV	DRA	COOR'S LIGHT	F	T	29.6	22.2	12.1
M	MUL	BEV	DRA	COOR'S LIGHT	F	T	28.6	13.4	11.8
M	MUL	BEV	DRA	COOR'S LIGHT	F	T	29.1	22.2	12.4
M	MUL	FOO	ANN	PIZZA HUT	F	F	28.4	27.4	7.0
M	MUL	FOO	DRA	MCDONALD'S MCCHICKEN CLUB	F	F	29.0	37.5	6.9
M	MUL	LEI	ANN	PLAYLAND	T	F	30.1	42.9	7.7
M	MUL	LEI	ANN	PLAYLAND	T	F	30.8	25.4	12.5
M	MUL	STA	ANN	CFMI	T	T	63.0	26.3	9.8
M	MUL	STO	ANN	UNITED BUY & SELL	F	F	29.6	25.6	11.0
M	MUL	STO	TES	BLACK'S PHOTOGRAPHY	F	F	29.5	37.0	8.0
M	MUL	STO	TES	BLACK'S PHOTOGRAPHY	F	F	28.7	38.6	8.2
M	MUL	STO	TES	BLACK'S PHOTOGRAPHY	F	F	29.4	19.4	9.3
M	NO	AUT	DRA	SUZUKI DEALERS	F	T	27.2	19.3	9.5
M	NO	AUT	DRA	SUZUKI DEALERS	F	T	28.0	21.7	8.9
M	NO	LEI	ANN	EARL'S RESTAURANT	F	F	27.7	14.7	17.5
M	NO	PRD	TES	B.C. CELLULAR	F	F	32.0	17.1	17.1
M	NO	PRO	ANN	B.C. FERRIES	F	F	24.9	21.9	19.7
M	NO	PRO	ANN	B.C. FERRIES	F	F	24.4	40.7	18.9
M	NO	STA	ANN	CFMI	F	T	9.5	49.0	3.1

27.9 9.8

Group count 72 M

M,C,M,M	IN	LEI	DRA	B.C. LOTTERY	F	F	58.5	33.2	7.5
M,C,M,M	IN	LEI	DRA	B.C. LOTTERY	F	F	29.1	45.2	7.6
M,C,M,M	IN	LEI	DRA	B.C. LOTTERY	F	F	29.6	25.4	6.7

34.6 7.3

Group count 3 M,C,M,M

M,F	IN	STO	DRA	SHOPPER'S DRUG MART	T	F	59.3	20.2	18.4
M,F	MUL	STO	ANN	OVERWAITEA FOODS	T	F	13.2	13.7	18.0
M,F	NO	STO	TES	LENS CRAFTERS	F	F	50.6	19.9	16.9

17.9 17.8

Group count 3 M,F

M,F,F,M	ML	LEI	INT	CLUB MED	F	T	59.7	24.2	15.3
M,F,F,M	ML	LEI	INT	CLUB MED	F	T	59.6	18.3	15.3

21.3 15.3

Group count 2 M,F,F,M

M,F,M	IN	FOO	DRA	TIM HORTON'S	F	F	30.8	19.3	10.1
M,F,M	IN	FOO	DRA	TIM HORTON'S	F	F	28.4	46.3	10.2



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ANNS	MUSIC	CAT	STY	NAME	C	S	DUR	AVG_LV	DYN_RN
								32.8	10.2
Group count 2 M,F,M									
M,M	IN	LEI	DRA	BELAIR CAFE	F	F	29.6	39.3	20.3
M,M	IN	LEI	DRA	BELAIR CAFE	F	F	29.6	22.4	20.1
M,M	IN	LEI	DRA	EARL'S RESTAURANT	F	F	58.9	12.2	14.4
M,M	IN	LEI	DRA	EARL'S RESTAURANT	F	F	61.4	17.1	16.8
M,M	IN	PRD	DRA	CHICKLETS	F	T	59.1	19.6	16.1
M,M	ML	BEV	DRA	LABATT DRY	F	T	28.9	17.4	7.9
M,M	MUL	BEV	TES	LABATT'S BLUE	F	F	58.7	17.1	7.7
M,M	NO	AUT	DRA	MIDAS BREAK SHOPS	F	F	31.6	16.4	14.5
M,M	NO	BEV	DRA	KOKANEE, KOK. LIGHT	F	T	30.8	18.9	12.6
M,M	NO	FOO	ANN	BURGER KING	F	F	29.2	35.5	10.8
M,M	NO	FOO	ANN	BURGER KING	F	F	30.2	35.3	11.3
M,M	NO	PRD	DRA	CHEVRON SUPREME PLUS GAS	F	T	29.5	10.2	13.2
M,M	NO	PRD	DRA	CHEVRON SUPREME PLUS GAS	F	T	30.1	11.8	15.9
								21.0	14.0
Group count 13 M,M									
M,M,M	ML	BEV	DRA	B.C. DAIRY FOUNDATION	F	T	29.9	39.9	14.3
M,M,M	NO	FOO	DRA	KENTUCKY FRIED CHICKEN	T	F	25.0	24.1	19.0
M,M,M	NO	FOO	DRA	KENTUCKY FRIED CHICKEN	T	F	24.9	17.7	18.4
M,M,M	NO	FOO	DRA	KENTUCKY FRIED CHICKEN	T	F	24.9	19.8	19.2
M,M,M	NO	FOO	DRA	KENTUCKY FRIED CHICKEN	T	F	24.9	34.4	18.8
M,M,M	NO	LEI	DRA	BLACKCOMB	T	T	29.8	39.0	13.7
M,M,M	NO	LEI	DRA	BLACKCOMB	T	T	30.0	20.2	15.9
M,M,M	NO	PRD	DRA	CANTEL PHONES	F	T	31.3	26.5	14.0
M,M,M	NO	PRD	DRA	CANTEL PHONES	F	T	29.6	24.9	14.7
M,M,M	NO	PRD	DRA	CANTEL PHONES	F	T	29.6	10.6	17.1
M,M,M	NO	PRD	DRA	CANTEL PHONES	F	T	29.9	18.9	16.8
M,M,M	NO	PRD	DRA	CANTEL PHONES	F	T	29.7	25.2	17.0
M,M,M	NO	PRD	DRA	PETRO CANADA	F	T	29.4	35.4	15.6
								25.9	16.5
Group count 13 M,M,M									
NO	LC	BEV	DRA	COOR'S LIGHT	F	T	31.3	25.3	8.3
NO	LC	STO	DRA	SAVE-ON-FOODS	F	F	30.0	21.0	6.0
								23.2	7.2
Group count 2 NO									
								26.5	11.2
Group count 113 CFMI-FM									
C,M,M,M	MUL	SOC	INT	BIG BROTHERS	T	F	32.2	25.4	11.6
								25.4	11.6
Group count 1 C,M,M,M									
F	IN	STO	ANN	MONARCH FURNITURE GALLERY	F	T	28.7	23.8	12.4
F	IN	STO	ANN	MONARCH FURNITURE GALLERY	F	T	29.7	21.7	14.0
F	MUL	STO	ANN	COLOUR YOUR WORLD	F	F	30.8	33.7	7.8
F	MUL	STO	ANN	COLOUR YOUR WORLD	F	F	30.6	23.2	11.2

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ANNS	MUSIC	CAT	STY	NAME	C	S	DUR	AVG_LV	DYN_RN
F	MUL	STO	ANN	COLOUR YOUR WORLD	F	F	30.2	36.8	11.8
								-----	-----
Group count 5 F								27.8	11.4
F,F	ML	STO	DRA	SAFEWAY	F	F	29.6	21.8	6.6
								-----	-----
Group count 1 F,F								21.8	6.6
F,M	IN	STO	ANN	MAXIMILIAN FOR MEN	F	F	30.1	29.8	13.2
F,M	MUL	POL	ANN	ELECTRICAL CONTRACTERS	F	F	28.4	21.0	8.7
F,M	NO	POL	ANN	SOCIAL CREDIT PARTY	F	F	30.5	29.0	16.6
								-----	-----
Group count 3 F,M								26.6	12.8
M	IN	AUT	ANN	INFINITY RICHMOND	F	F	59.1	30.3	12.5
M	IN	AUT	ANN	PACIFIC HONDA	F	F	28.7	25.0	16.9
M	IN	AUT	ANN	RICHMOND LEXIS	F	F	31.2	28.9	13.6
M	IN	AUT	ANN	TOYOTA DEALERS	F	F	28.5	29.3	9.0
M	IN	AUT	ANN	TOYOTA DEALERS	F	F	58.9	21.6	8.9
M	IN	AUT	ANN	TOYOTA DEALERS	F	F	28.2	20.2	8.9
M	IN	LEI	ANN	IMAX THEATRE	F	T	30.3	37.5	22.2
M	IN	LEI	ANN	THE BAYSIDE INN	F	F	28.6	27.7	18.5
M	IN	PRO	ANN	B.C. FERRIES	F	F	27.6	21.4	9.9
M	IN	PRO	ANN	B.C. FERRIES	F	F	27.6	19.5	9.9
M	IN	STO	ANN	ARMIDOL FURNITURE	F	F	30.9	28.5	18.9
M	IN	STO	ANN	EMPORIAL CLOTHES	F	F	29.1	30.8	8.5
M	IN	STO	ANN	EMPORIAL CLOTHES	F	F	28.6	22.3	7.9
M	IN	STO	ANN	EMPORIAL CLOTHES	F	F	29.6	21.9	7.6
M	IN	STO	ANN	EMPORIAL CLOTHES	F	F	29.0	32.2	8.5
M	IN	STO	ANN	INGLEDEW'S SHOE STORE	F	F	30.1	20.6	15.4
M	IN	STO	ANN	J. COLLINS FURNITURE	F	F	59.9	25.6	11.7
M	IN	STO	ANN	MILL'S PAINT	F	F	29.2	31.1	6.7
M	IN	STO	ANN	MILL'S PAINT	F	F	29.1	20.0	6.5
M	IN	STO	ANN	ROYAL CITY ANTIQUES	F	T	30.0	28.3	19.6
M	IN	STO	ANN	SEAR'S WAREHOUSE SALE	F	F	29.1	29.2	16.3
M	IN	STO	ANN	SEAR'S WAREHOUSE SALE	F	F	29.2	21.7	16.9
M	IN	STO	ANN	SEAR'S WAREHOUSE SALE	F	F	29.3	32.2	16.7
M	IN	STO	ANN	SMALL AND BOYES FURNITURE	F	F	30.0	18.4	17.1
M	IN	STO	ANN	THOMAS HOBBS FLORIST	F	F	30.5	30.5	8.4
M	IN	STO	ANN	THOMAS HOBBS FLORIST	F	F	27.6	20.3	8.8
M	IN	STO	ANN	WOODWARD'S	F	F	29.8	29.1	16.4
M	IN	STO	ANN	WOODWARD'S	F	F	29.7	31.0	16.6
M	LMC	LEI	DRA	B.C. LOTTERY	F	T	20.7	21.2	14.5
M	ML	AUT	ANN	DUECK-ON-MARINE	F	F	11.3	30.7	9.6
M	ML	AUT	ANN	DUECK-ON-MARINE	F	F	11.0	20.4	10.7
M	ML	AUT	ANN	DUECK-ON-MARINE	F	F	11.5	18.2	9.8
M	ML	AUT	ANN	DUECK-ON-MARINE	F	F	11.0	19.6	10.4
M	ML	STO	ANN	BENNDORF-VERSTER	T	F	29.6	29.6	12.8
M	ML	STO	ANN	BENNDORF-VERSTER	T	F	29.5	32.9	12.9
M	ML	STO	ANN	BENNDORF-VERSTER	T	F	29.6	22.3	12.8
M	ML	STO	ANN	BENNDORF-VERSTER	T	F	29.8	22.1	13.4
M	ML	STO	ANN	BENNDORF-VERSTER	T	F	29.7	22.0	14.0

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ANNS	MUSIC	CAT	STY	NAME	C	S	DUR	AVG_LV	DYN_RN
M	MUL	STO	ANN	RICHMOND CENTER	F	F	30.6	29.3	10.8
M	MUL	STO	ANN	SAFEWAY	F	F	29.8	33.0	9.7
M	MUL	STO	ANN	SAVE-ON-FOODS	F	F	30.7	23.7	15.9
M	MUL	STO	ANN	VANCOUVER CENTER MALL	F	F	28.7	20.9	11.0
M	MUL	STO	ANN	VANCOUVER CENTER MALL	F	F	28.9	34.3	8.3
M	MUL	STO	ANN	VANCOUVER CENTRE MALL	F	F	29.0	20.1	9.3
M	NO	AUT	ANN	DOCKSTEADER COLLISION	F	F	27.8	24.9	19.4
M	NO	PRO	ANN	ALDER BRIDGE INTERIORS	T	F	59.9	30.9	18.2
M	NO	PRO	ANN	ALDER BRIDGE INTERIORS	T	F	60.0	28.9	18.3
M	NO	PRO	ANN	CENTRE POINT HIGH RISES	F	F	59.6	19.1	17.7
M	NO	PRO	ANN	NORTHLANDS HOUSING	T	F	30.3	26.7	19.1
M	NO	PRO	ANN	NORTHLANDS HOUSING	T	F	30.2	27.9	19.6
M	NO	PRO	ANN	NORTHLANDS HOUSING	T	F	30.0	19.5	19.8
M	NO	PRO	ANN	NORTHLANDS HOUSING	T	F	29.8	26.1	20.2
M	NO	STO	ANN	EDWARD CHAPMAN'S SHOP	F	F	28.2	25.2	22.5
M	NO	STO	ANN	LONDON OPTICAL	F	F	29.9	29.3	9.6
M	NO	STO	ANN	MJM FURNITURE	F	F	27.7	26.8	18.0
M	NO	STO	ANN	MJM FURNITURE	F	F	28.1	27.2	16.6
								-----	-----
								25.9	13.6
Group count 56 M									
-----									
M,C,M,M	IN	LEI	DRA	B.C. LOTTERY	F	F	29.7	35.7	7.0
M,C,M,M	IN	LEI	DRA	B.C. LOTTERY	F	F	30.2	35.0	7.6
M,C,M,M	IN	LEI	DRA	B.C. LOTTERY	F	F	29.6	23.8	7.6
								-----	-----
								31.5	7.4
Group count 3 M,C,M,M									
-----									
M,F	NO	LEI	INT	CATHAY PACIFIC	T	F	29.2	20.1	20.2
M,F	NO	STO	DRA	THE BAY	F	F	29.3	35.1	18.7
								-----	-----
								27.6	19.5
Group count 2 M,F									
-----									
M,F,M	NO	STO	DRA	SHOPPER'S DRUG MART	F	T	60.2	30.5	14.4
								-----	-----
								30.5	14.4
Group count 1 M,F,M									
-----									
M,M	ML	LEI	INT	CLUB MED	F	F	60.0	30.6	14.2
M,M	MUL	STO	DRA	SAFEWAY	F	F	29.7	34.4	7.8
								-----	-----
								32.5	11.0
Group count 2 M,M									
-----									
M,M,F,M	NO	SOC	DRA	DRINKING DRIVING	F	T	30.2	24.9	15.8
								-----	-----
								24.9	15.8
Group count 1 M,M,F,M									
-----									
NO	LC	STO	DRA	SAVE-ON-FOODS	F	F	30.2	28.2	6.6
								-----	-----
								28.2	6.6
Group count 1 NO									

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ANNS	MUSIC CAT	STY NAME	C	S	DUR	AVG_LV	DYN_RN
Group count 76 CHQM-FM						26.5	13.1
Report count: 189						26.5	12.0

**APPENDIX 11**  
**AD SEQUENCES**

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AD SEQUENCES for CHQM and CFMI

Page: 1

COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
1	MU		C				29.0	14.8	8.0
2	A	C	C		M,F,F	A,TR	94.0	11.7	17.3
3	R	C	C			TRAFFIC	24.3	9.6	18.7
4	AAD	C	C	AUT	M	NO KIRMAC COLLISION	12.0	7.4	11.7
5	A	C	C		M		12.0	13.3	13.2
6	N		C				37.0	11.7	11.8
Group count 6 D3-5-0065									
1	N		C		F		37.0	11.7	11.8
2	A	C	C		F		26.6	16.9	14.2
3	CA	C	C	BEV	M	IN MOLSON CANADIAN	30.0	20.6	17.6
4	CA	C	C	PRO	M	NO B.C. FERRIES	24.9	21.9	19.7
5	A	C	C		F	LA	2.0	10.8	18.0
6	N		C		M	SPORTS	22.7	18.2	18.1
Group count 6 D3-5-0291									
1	MU		AO				20.2	21.0	5.0
2	A	AO	MU		M	PI,T,W	15.1	18.9	14.4
3	N		MU		M		21.9	19.2	9.5
Group count 3 D3-5-0557									
1	MU		AO				20.1	43.9	4.5
2	A	AO	C		M	PI, LA, PH, L, T, W	84.8	31.9	17.2
3	CA	C	F	FOO	M	MUL MCDONALD'S MCCHICKEN CLUB	29.0	37.5	6.9
4	CA	C	C	PRD	M,M,M	NO CANTEL PHONES	31.3	26.5	14.0
5	CA	C	C	STO	M	MUL BLACK'S PHOTOGRAPHY	29.5	37.0	8.0
6	CA	C	C	BEV	M	LC LABATT DRY	28.6	34.4	9.5
7	A	C	C		M	T,PR,L,PI	40.8	33.7	16.4
8	MU		C				22.3	34.0	13.1
Group count 8 D3-5-0759									
1	MU		C				26.7	25.4	6.2
2	A	C	C		M	PI, ID, T, W	14.9	18.7	16.9
3	R	C	C		F	TR	16.9	12.2	13.1
4	AAD	C	C	AUT	F	NO KIRMAC COLLISION	13.0	11.3	14.9
5	N		C				41.5	18.8	13.9
Group count 5 D3-5-1065									
1	N		C				22.4	29.6	13.6
2	CA	C	C	STO	M	ML OLYMPIC BOAT CENTRE	58.6	43.2	7.8
3	A	C	C		F	A	1.7	22.4	6.5
4	N		C		M		24.1	32.5	14.7
Group count 4 D3-5-1201									
1	MU		AO				25.4	17.5	12.0
2	A	AO	C		M	ID, T, PI, W, A, PH	100.0	18.4	16.8
3	CA	C	C	BEV	M	LC PEPSI	58.6	21.6	12.2
4	CA	C	C	FOO	M,F,M	IN TIM HORTON'S	30.8	19.3	10.1
5	CA	C	C	BEV	M,M	NO KOKANEE, KOK. LIGHT	30.8	18.9	12.6

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AD SEQUENCES for CHQM and CFMI

Page: 2

COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
6	A	C	C		M	T, W, PI, ID	8.8	19.1	13.4
7	MU	C					23.7	21.6	10.6
Group count 7 D3-5-1492									
1	MU		AO				23.5	25.5	5.7
2	A	AO	C		M	PI, ID, T, W, DJ	24.5	24.9	16.3
3	R	C	C		M		52.6	18.6	15.0
4	CA	C	C	STO	M,F	IN SHOPPER'S DRUG MART	59.3	20.2	18.4
5	CA	C	C	FOO	M,M,M	NO KENTUCKY FRIED CHICKEN	25.0	24.1	19.0
6	CA	C	XF	PRD	F	LFC ESSO EXTRA & SUPREME GAS	29.8	29.6	7.6
7	CA	XF	C	STO	M	MUL UNITED BUY & SELL	29.6	25.6	11.0
8	A	C	C		M	DJ, PI, ID	19.9	20.3	16.5
9	MU	C					28.1	26.9	2.2
Group count 9 D3-5-1750									
1	MU		AO				27.3	22.2	4.4
2	A	AO	C		M, F, F	PI, T, LA, TR, L, W, DJ	13.7	17.5	17.3
3	R	C	C		F		15.7	14.9	16.7
4	AAD	C	C	AUT	F	NO KIRMAC COLLISION	12.0	15.3	16.3
5	N	C			M	SPORTS	36.1	18.6	13.6
Group count 5 D3-5-2047									
1	N		C				32.6	11.6	15.9
2	CA	C	C	AUT	M	IN RICHMOND ACURA	58.4	14.3	6.1
3	A	C	C		F	PI	1.8	9.9	11.2
4	N	C					23.4	12.7	16.0
Group count 4 D3-5-2167									
1	MU		AO				28.0	14.5	3.9
2	A	AO	MU		M	PI, ID, T, W, LA	20.1	13.7	11.6
3	N	MU	CU		M	THE INSIDE STORY	25.4	12.8	9.6
Group count 3 D3-5-2316									
1	MU		CU				26.3	18.6	4.3
2	A	CU	CU		M	PI, LA	51.6	12.6	15.8
3	CA	C	C	STO	M,F	MUL OVERWAITEA FOODS	13.2	13.7	18.0
4	CA	CU	XF	LEI	M	IN ESSO SCIENCE SQUAD	51.6	13.4	9.5
5	CA	XF	CU	LEI	M	IN TOURISM BRITISH COLUMBIA	27.9	12.9	8.1
6	CA	CU	CU	FOO	F	MUL MCDONALD'S MCCHICKEN CLUB	29.5	15.0	7.1
7	CA	C	C	AUT	M	LC CAR TUNE SOUND & CELLULAR	29.5	14.2	8.5
8	CA	CU	CU	PRD	M,M	NO CHEVRON SUPREME PLUS GAS	29.5	10.2	13.2
9	L	CU	CU	STA	M	IN CFMI	13.7	17.7	9.1
10	MU	XF					26.3	16.7	4.2
Group count 10 D3-5-2455									
1	MU		C				20.5	23.0	13.3
2	A	C	C		M	PI, ID, T, W, DJ	15.0	31.8	16.9
3	R	C	C		F	TR	23.3	27.9	16.4
4	AAD	C	C	AUT	F	NO KIRMAC COLLISION	12.6	29.5	16.1

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AD SEQUENCES for CHQM and CFMI

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
5	A	C	C		M	LA	2.8	31.8	13.5
6	CA	C	C	PRD	M,M,M	NO CANTEL PHONES	29.6	24.9	14.7
7	CA	C	C	PRO	M	NO B.C. FERRIES	24.4	40.7	18.9
8	CA	C	C	BEV	M	MUL COOR'S LIGHT	29.6	22.2	12.1
9	CA	C	XF	POL	M	LC ELECTRICAL WORKERS' UNION	27.6	43.2	8.6
10	A	XF	C		F	W, T, DJ	14.2	33.7	9.5
11	N	C					20.9	33.6	14.0

Group count 11 D3-5-2778

1	MU		AO				29.0	21.1	6.7
2	A	AO	C		M	PI,T,W,LA	19.2	18.0	15.1
3	N	C	C		M	SPORTS	31.8	19.2	15.4

Group count 3 D3-5-3198

1	N		C		M	SPORTS	26.6	16.9	15.1
2	CA	C	F	BEV	M,M	MUL LABATT'S BLUE	58.7	17.1	7.7
3	CA	C	C	PRD	M	IN MOHAWK GASOLINE	29.4	16.9	10.4
4	A	C	C		M	T,W,LA,ID	4.3	22.6	4.0
5	MU	C					25.5	19.9	9.5

Group count 5 D3-5-3247

1	MU		AO				26.2	23.1	2.4
2	A	AO	C		M	PI,ID,T,W,LA,PH	58.4	18.8	17.1
3	CA	C	C	STO	M	IN SAVE-ON-FOODS	57.9	16.1	13.6
4	CA	C	C	LEI	M	IN PHANTOM OF THE OPERA	28.7	20.0	5.9
5	CA	C	C	LEI	M	NO EARL'S RESTAURANT	27.7	14.7	17.5
6	A	C	C		M,F	T,W,PH,T,LA	57.9	19.2	16.2
7	MU	C					23.8	22.9	6.1

Group count 7 D3-5-3365

1	MU		AO				21.3	24.0	3.7
2	A	AO	C		M,F	PI,ID,DJ,T,LA	20.1	18.3	16.6
3	R	C	C		F	TR	20.4	11.5	16.9
4	AAD	C	C	AUT	F	NO KIRMAC COLLISION	2.3	12.1	9.4
5	MU	C					36.5	22.3	5.8

Group count 5 D3-5-3541

1	MU		C				24.9	22.1	5.1
2	CA	C	XF	STA	M	IN CFMI	8.7	20.8	5.2
3	MU	C					35.8	21.6	4.6

Group count 3 D3-5-3764

1	MU		F				17.3	36.0	6.0
2	A	C	C		M	PI,T,LA,PH,ID	48.7	41.8	20.7
3	CA	C	C	LEI	M,C,M,M	IN B.C. LOTTERY	58.5	33.2	7.5
4	CA	C	C	FOO	M,M	NO BURGER KING	29.2	35.5	10.8
5	CA	C	C	AUT	M	IN VOLKSWAGEN	29.2	44.1	5.5
6	CA	C	C	LEI	M,M,M	NO BLACKCOMB	29.8	39.0	13.7
7	CA	F	C	BEV	M	IN MOLSON CANADIAN	62.8	42.2	7.1



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AD SEQUENCES for CHQM and CFMI

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
8	MU	XF					27.1	39.2	15.9
Group count 8 D3-5-3968									
1	MU		C				29.5	25.2	2.3
2	CA	C	MU	STA	M	IN CFMI	8.8	19.4	4.0
3	MU	MU					37.9	19.4	9.6
Group count 3 D3-5-4194									
1	MU		F				32.0	23.0	5.7
2	A	F		M		PI, LA, T, ID, PH	37.3	22.6	17.0
3	CA	C	C	FOO	M, M, M	NO KENTUCKY FRIED CHICKEN	24.9	17.7	18.4
4	CA	C	C	BEV	M	ML LABATT DRY	30.1	16.8	17.9
5	CA	C	C	PRD	M, M	NO CHEVRON SUPREME PLUS GAS	30.1	11.8	15.9
6	CA	C	C	STO	M	IN SEAR'S WAREHOUSE SALE	28.1	19.5	9.0
7	A	C	C		M	T, PI, ID	4.8	24.5	8.1
8	MU	C					21.6	20.8	5.7
Group count 8 D3-5-4308									
1	MU		AO				22.6	19.5	9.6
2	A	AO	C		M	PI, T, LA, PR	100.0	30.1	17.6
3	CA	C	F	LEI	M, F, F, M	ML CLUB MED	59.7	24.2	15.3
4	CA	C	C	FOO	M	MUL PIZZA HUT	28.4	27.4	7.0
5	CA	F	C	PRD	M	IN MOHAWK GASOLINE	28.4	23.2	10.4
6	CA	C	C	BEV	M	MUL LABATT'S BLUE	59.1	30.7	15.7
7	MU	F					31.1	35.0	2.7
Group count 7 D3-5-4522									
1	MU		AO				28.4	14.4	5.6
2	A	AO	C		M	PI, ID, T, LA	16.2	13.3	17.3
3	CA	F	F	LEI	M	IN PHANTOM OF THE OPERA	26.5	14.1	5.5
4	CA	C	C	PRD	M, M, M	NO CANTEL PHONES	29.6	10.6	17.1
5	N	C	C		F		53.2	13.0	14.1
Group count 5 D3-5-4740									
1	MU		C				31.5	12.0	6.3
2	CA	C	XF	STA	M	IN CFMI	9.6	12.6	10.7
3	MU	XF					62.9	13.2	12.0
Group count 3 D3-5-5127									
1	MU		C				24.4	40.0	4.6
2	A	C	C		M	PI, ID, LA, T, CULT. ACTIV.	123.8	42.0	20.1
3	A	C	C		F	A, PR	34.9	31.1	16.2
4	CA	C	C	BEV	M	IN LABATT'S BLUE	59.9	44.2	18.4
5	CA	C	C	FOO	M, M	NO BURGER KING	30.2	35.3	11.3
6	CA	C	F	LEI	M, C, M, M	IN B.C. LOTTERY	29.1	45.2	7.6
7	A	C	MU		M	T, PI, ID	4.7	46.8	4.8
8	MU	MU					12.8	26.0	5.3
Group count 8 D3-5-5393									

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AD SEQUENCES for CHQM and CFMI

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
1	MU		F				26.5	12.3	6.9
2	A	C	C		M	PI, ID, T	9.0	14.9	9.3
3	R	C	C		M	CANTEL MARINE REPORT	52.0	13.4	14.0
4	CA	C	C	LEI	M, M	IN EARL'S RESTAURANT	58.9	12.2	14.4
5	CA	C	C	BEV	M	MUL COOR'S LIGHT	28.6	13.4	11.8
6	CA	C	C	PRD	M	IN CANTEL PHONES	32.9	13.4	8.3
7	A	XF	MU		M	DISCUMENTARY	63.6	13.4	9.3
8	MU	MU					25.4	16.4	2.8

Group count 8 D3-5-5763

1	R		C		F	TR	27.0	13.3	10.7
2	AAD	C	C	STO	F	NO STACEY'S FURNITURE	10.5	12.2	9.5
3	N		C				29.4	24.0	15.5

Group count 3 D3-6-0047

1	N		C				11.8	33.9	16.5
2	CA	C	C	STO	M	ML OLYMPIC BOAT CENTRE	58.3	44.7	7.8
3	CA	C	XF	BEV	NO	LC COOR'S LIGHT	31.3	25.3	8.3
4	CA	XF	C	LEI	M	LM CANADIAN BASEBALL	28.6	28.8	10.2
5	CA	C	C	LEI	M	MUL PLAYLAND	30.1	42.9	7.7
6	R	AO	C		F		15.2	36.3	11.2
7	A	C	C		F	W, T, DJ	9.2	35.0	12.7
8	CA	C	XF	STA	M	NO CFMI	9.5	49.0	3.1
9	MU	XF					19.8	27.5	4.6

Group count 9 D3-6-0193

1	MU		C				22.8	21.5	7.1
2	L		C				4.8	22.1	5.2
3	MU		C				22.5	20.2	11.6

Group count 3 D3-6-0521

1	MU		AO				15.7	47.3	5.1
2	A	AO	C		M	ID, PI, T, DJ, LA, CONTEST	52.4	46.8	12.2
3	CA	C	C	AUT	M	IN VOLKSWAGEN	29.6	54.5	5.5
4	CA	C	C	FOO	M, F, M	IN TIM HORTON'S	28.4	46.3	10.2
5	CA	C	C	BEV	M	LMC BACARDI BREEZER	29.6	54.5	7.6
6	CA	C	C	BEV	M, M, M	ML B.C. DAIRY FOUNDATION	29.9	39.9	14.3
7	A	C	MU		M	PI, ID	3.7	41.6	14.6
8	MU	MU					21.3	46.3	11.9

Group count 8 D3-6-0866

1	MU		C				15.7	26.7	3.8
2	A	C	C		M	ID, PI, T, DJ, LA	52.7	21.9	14.5
3	CA	C	C	FOO	M, M, M	NO KENTUCKY FRIED CHICKEN	24.9	19.8	19.2
4	CA	XF	C	BEV	M, M	ML LABATT DRY	28.9	17.4	7.9
5	CA	C	XF	PRD	M	IN MOHAWK GASOLINE	28.9	19.4	10.8
6	CA	C	C	PRD	M, M, M	NO CANTEL PHONES	29.9	18.9	16.8
7	A	C	C		M	LA	1.5	22.3	3.7
8	R		C		F	TR	46.1	14.0	9.6

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AD SEQUENCES for CHQM and CFMI

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
Group count 8 D3-6-1411									
1	MU			AO			25.7	40.6	6.2
2	A			AO	XF	M	31.3	36.7	10.3
3	CA			XF	C	BEV M	29.1	22.2	12.4
4	CA			C	C	STO M	28.7	38.6	8.2
5	CA			C	C	FOO M,M,M	24.9	34.4	18.8
6	CA			C	C	PRD M,M,M	29.4	35.4	15.6
7	A			C	C	M	3.4	35.8	5.7
8	R			C	C	F	10.6	20.6	10.0
9	AAD			C	C	STO F	7.5	18.3	9.6
10	N			C		F	21.1	37.4	11.8

Group count 10 D3-6-1987

1	MU					F	27.8	27.4	5.1
2	L			C		C	9.1	24.4	5.0
3	MU					C	22.1	21.6	10.0

Group count 3 D3-6-2648

1	MU					F	13.7	44.5	6.4
2	A			C		C	69.2	33.9	19.1
3	R			C		C	30.7	19.8	14.2
4	AAD			C	C	STO F	9.9	18.2	13.1
5	CA			C	C	AUT M	29.1	38.8	7.6
6	CA			C	XF	PRD M	28.0	32.3	11.2
7	CA			XF	C	LEI M,M	29.6	39.3	20.3
8	CA			C	C	BEV M	29.1	36.7	9.4
9	CA			C	F	LEI M	28.6	39.1	7.2
10	CA			C	C	STA M	6.0	40.0	8.2
11	DR					C	25.3	25.1	15.3

Group count 11 D3-6-2952

1	MU					AO	24.5	28.1	5.7
2	A			AO	MU	M	85.3	22.2	14.0
3	MU					MU	13.1	16.2	6.1

Group count 3 D3-6-3259

1	MU					AO	21.1	26.7	5.0
2	A			AO	C	M	69.3	21.9	13.0
3	CA			C	C	FOO F,F,M,M	59.6	17.3	13.3
4	CA			C	F	BEV M	59.6	23.6	10.4
5	CA			C	C	STO M	29.4	19.4	9.3
6	N					AO	27.4	23.7	13.6

Group count 6 D3-6-3428

1	MU					AO	19.2	28.3	3.6
2	A			AO	MU	M	69.4	23.2	19.1
3	MU					MU	21.5	26.5	8.9

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AD SEQUENCES for CHQM and CFMI

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
Group count 3 D3-6-3639									
1	MU		AO				11.3	44.4	4.2
2	A	AO	C		M	PI, ID	27.3	31.9	19.5
3	CA	C	C	AUT	M	IN VOLKSWAGEN	29.4	43.4	5.9
4	CA	C	XF	BEV	M	IN MOLSON CANADIAN	28.1	34.4	16.9
5	CA	XF	C	LEI	M	IN SYMPHONY OF FIRE	28.9	43.4	5.1
6	CA	C	C	SOC	M	IN VARIETY KIDS' FARMYARD	57.9	36.3	18.8
7	A	C	MU		M	PI	32.7	33.6	17.0
8	MU		MU				21.4	45.9	4.3
Group count 8 D3-6-3773									
1	MU		AO				14.8	27.7	3.6
2	A	AO	MU		M	PI	76.3	23.8	18.8
3	MU		MU				31.5	22.7	6.0
Group count 3 D3-6-3935									
1	MU		AO				20.7	27.0	3.6
2	A	AO	C		M	PI, DJ, LA	16.2	24.2	15.5
3	CA	C	XF	LEI	M,F,F,M	ML CLUB MED	59.6	18.3	15.3
4	CA	XF	F	AUT	M	NO SUZUKI DEALERS	27.2	19.3	9.5
5	CA	C	C	STO	NO	LC SAVE-ON-FOODS	30.0	21.0	6.0
6	CA	C	C	PRD	M	IN NEW FRESH PORK	28.8	23.3	9.7
7	CA	C	C	STA	M	IN CFMI	30.0	24.1	7.0
8	A	C	MU		M	PI, DJ	33.6	23.8	11.5
9	MU		MU				18.4	29.0	3.0
Group count 9 D3-6-4057									
1	MU		AO				24.9	29.7	2.0
2	A	AO	MU		M	PI	33.1	23.4	15.5
3	MU		MU				23.0	26.5	2.7
Group count 3 D3-6-4227									
1	MU		AO				12.2	29.8	2.5
2	A	AO	C		M	PI, DJ, LA	13.0	25.4	13.1
3	CA	C	F	AUT	M	NO SUZUKI DEALERS	28.0	21.7	8.9
4	CA	C	C	LEI	M,M	IN BELAIR CAFE	29.6	22.4	20.1
5	CA	C	F	BEV	M	LMC BACARDI BREEZER	29.2	21.4	7.7
6	CA	C	F	LEI	M,C,M,M	IN B.C. LOTTERY	29.6	25.4	6.7
7	CA	C	C	STA	M	IN CFMI	32.8	23.4	7.8
8	A	C	C		M	DJ, PI	45.0	23.2	18.5
9	MU		C				22.7	31.4	2.3
Group count 9 D3-6-4333									
1	MU		AO				18.4	30.2	3.5
2	A	AO	MU		M	PI	48.5	24.0	18.1
3	MU		MU				22.0	27.5	5.3
Group count 3 D3-6-4503									

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AD SEQUENCES for CHQM and CFMI

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
1	MU		AO				16.0	29.6	2.8
2	A	AO	MU		M	PI	34.0	23.9	16.5
3	MU		MU				21.7	25.8	4.8

Group count 3 D3-6-4612

1	MU		AO				38.3	25.1	3.8
2	CA	AO	F	STA	M	IN CFMI	63.5	27.6	8.0
3	CA	C	F	LEI	M	IN INSIDE BRITISH COLUMBIA	21.5	25.8	5.5
4	CA	C	C	SOC	M	IN DRINKING COUNTER-ATTACK	29.9	27.2	4.5
5	CA	C	C	STA	M	MUL CFMI	63.0	26.3	9.8
6	CA	C	AO	STA	M	IN CFMI	26.6	22.7	14.2
7	TS	AO			M	SPORTS	21.5	21.6	14.8

Group count 7 D3-6-4716

1	TS		C		M	SPORTS	35.4	20.6	17.7
2	A	C	C		M		23.6	20.6	12.5
3	CA	C	F	BEV	M	LC PEPSI	60.0	21.9	11.7
4	CA	C	F	LEI	M	MUL PLAYLAND	30.8	25.4	12.5
5	A	C	C		M	LA	3.0	18.0	10.3
6	TS	C			M	SPORTS	31.8	21.5	14.0

Group count 6 D3-6-4813

1	TS		C		M	SPORTS	18.2	20.0	16.2
2	CA	C	C	PRD	M	NO B.C. CELLULAR	32.0	17.1	17.1
3	CA	C	XF	FOO	M	IN SEVEN ELEVEN	29.6	20.7	12.8
4	CA	C	C	AUT	M,M	NO MIDAS BREAK SHOPS	31.6	16.4	14.5
5	CA	C	C	LEI	M,M,M	NO BLACKCOMB	30.0	20.2	15.9
6	CA	C	AO	STA	M	IN SPORTS TALK	32.8	18.0	8.4
7	TS	C			M,M	SPORTS TALK	55.5	19.3	18.1

Group count 7 D3-6-5037

1	TS		C		M,M	SPORTS TALK	22.8	14.8	14.3
2	CA	C	F	LEI	M,M	IN EARL'S RESTAURANT	61.4	17.1	16.8
3	CA	C	C	STO	M,F	NO LENS CRAFTERS	50.6	19.9	16.9
4	CA	C	C	STA	M	IN CFMI	6.7	20.4	7.1
5	TS	C			M	SPORTS TALK	16.7	22.1	14.7

Group count 5 D3-6-5373

1	TS		C		M,M	SPORTS TALK	32.5	19.9	16.6
2	CA	C	C	PRD	M,M	IN CHICKLETS	59.1	19.6	16.1
3	CA	C	C	PRD	M,M,M	NO CANTEL PHONES	29.7	25.2	17.0
4	CA	C	F	LEI	M	IN INSIDE BRITISH COLUMBIA	20.2	37.0	4.7
5	CA	C	C	STA	M	IN CFMI	19.5	29.0	6.6
6	TS	F			M,M	SPORTS TALK	33.5	28.3	15.0

Group count 6 D3-6-5693

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24.8 11.0

Group count 290 CFMI-FM

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AD SEQUENCES for CHQM and CFMI

COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
1	N			C	M	NEWS	26.9	20.8	17.9
2	A			C	M	W, LA, T, ID	6.3	27.2	5.7
3	CA			C	AUT M	IN PACIFIC HONDA	28.7	25.0	16.9
4	CA			C	STO M	IN WOODWARD'S	29.8	29.1	16.4
5	CA			C	STO M	NO MJM FURNITURE	27.7	26.8	18.0
6	A			C	M	A, ID, LA, T	9.8	26.8	13.0
7	MU			C			21.6	19.6	15.3

Group count 7 D3-3-0241

1	MU			AO			22.9	30.5	7.3
2	A			AO C	M	ID, PI, T, LA, A, T, ID	79.4	23.4	18.1
3	CA			C	STO M	ML BENNDORF-VERSTER	29.6	29.6	12.8
4	CA			C	XF STO M	IN ROYAL CITY ANTIQUES	30.0	28.3	19.6
5	A			XF C	M	A, W, T	36.3	24.1	21.6
6	L			C	XF		6.3	26.0	7.4
7	MU			XF			20.9	40.7	7.8

Group count 7 D3-3-0575

1	MU			AO			26.7	32.1	8.0
2	A			AO C	M	PI, T, W, T, ID	16.9	24.0	15.0
3	CA			C	STO F,M	IN MAXIMILIAN FOR MEN	30.1	29.8	13.2
4	CA			C	STO M	MUL RICHMOND CENTER	30.6	29.3	10.8
5	A			C	M	ID, TR, T, ID	21.3	24.3	16.6
6	MU			C			21.6	33.9	4.7

Group count 6 D3-3-0926

1	MU			AO			18.8	37.2	7.0
2	A			AO C	M,M	PI, ID, T, A, T, ID	38.8	23.2	18.5
3	N			C			24.7	22.3	15.8

Group count 3 D3-3-1143

1	N			C			23.7	21.2	18.4
2	AAD			C	AUT M	NO RICHMOND LEXIS	8.9	24.3	17.9
3	CA			C	AUT M	IN RICHMOND LEXIS	31.2	28.9	13.6
4	CA			C	LEI M,M	ML CLUB MED	60.0	30.6	14.2
5	A			C	M	T, ID, PI	7.5	25.6	10.8
6	MU			C			21.0	31.4	4.0

Group count 6 D3-3-1229

1	MU			C			20.3	32.1	6.1
2	A			C	M	ID, PI, T, PI, ID	10.4	25.4	17.8
3	CA			C	LEI M	IN THE BAYSIDE INN	28.6	27.7	18.5
4	CA			C	STO M	IN ARMIDOL FURNITURE	30.9	28.5	18.9
5	A			C	M	ID, TR, W, T	27.6	24.6	17.6
6	L			C			6.0	28.7	6.3
7	MU			C			20.8	25.7	9.0

Group count 7 D3-3-1510

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
1	MU		C				17.6	38.5	10.9
2	A	C	C		M	ID, T, DJ, PI, ID, T	13.4	26.7	15.3
3	CA	C	C	STO	M,M	MUL SAFEWAY	29.7	34.4	7.8
4	CA	C	C	LEI	M,C,M,M	IN B.C. LOTTERY	29.7	35.7	7.0
5	A	C	C		M	W, T, ID	32.5	26.3	17.9
6	MU		C				21.4	23.2	10.5

Group count 6 D3-3-1791

1	MU		C				22.4	40.3	4.3
2	A	C	C		M	PI, DJ, LA, T	13.0	27.8	12.2
3	CA	C	C	AUT	M	ML DUECK-ON-MARINE	11.3	30.7	9.6
4	A	C	C		M	TR, LA	17.2	26.8	12.7
5	N		C				21.2	25.3	17.6

Group count 5 D3-3-2042

1	N		C				21.5	20.9	20.8
2	CA	C	C	AUT	M	NO DOCKSTEADER COLLISION	27.8	24.9	19.4
3	CA	C	C	SOC	C,M,M,M	MUL BIG BROTHERS	32.2	25.4	11.6
4	A	C	C		M	LA, W, DJ, ID, T, PI	14.1	25.8	11.9
5	MU		C				22.1	35.6	8.3

Group count 5 D3-3-2188

1	MU		C				23.2	32.5	9.8
2	A	C	C		M	PI, ID, T, PI, A, T, ID	56.0	24.7	14.8
3	CA	C	C	STO	M	NO EDWARD CHAPMAN'S SHOP	28.2	25.2	22.5
4	CA	C	C	PRO	M	NO NORTHLANDS HOUSING	30.3	26.7	19.1
5	CA	C	C	STO	M	IN SEAR'S WAREHOUSE SALE	29.1	29.2	16.3
6	A	C	C		M	ID, W, T	45.1	23.9	17.7
7	L		C	XF			6.3	30.9	14.7
8	MU		XF				20.6	26.7	16.7

Group count 8 D3-3-2387

1	MU		AO				26.2	39.7	11.0
2	A	AO	C		M	PI, ID, T, ID	9.2	26.2	12.9
3	CA	C	C	STO	M	ML BENNDORF-VERSTER	29.5	32.9	12.9
4	CA	C	C	LEI	M	IN IMAX THEATRE	30.3	37.5	22.2
5	A	C	C		M	ID, DJ, T, ID, TR, T, ID	40.9	25.2	18.0
6	MU		C				20.9	30.7	16.7

Group count 6 D3-3-2611

1	MU		AO				26.8	35.3	4.7
2	A	AO	C		M,M	PI, ID, PI, T, W, A, ID	94.9	24.8	19.3
3	N		C				23.5	22.6	17.5

Group count 3 D3-3-2803

1	N		C				27.7	21.3	21.0
2	CA	C	C	STO	M,F	NO THE BAY	29.3	35.1	18.7
3	CA	C	C	SOC	M,M,F,M	NO DRINKING DRIVING	30.2	24.9	15.8
4	A	C	C		M	T, W, DJ, ID, PI	10.5	24.1	17.3

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
5	MU	C					21.2	26.1	13.8
Group count 5 D3-3-2894									
1	MU		AO				24.4	34.3	4.6
2	A	AO	C		M	PI, T, DJ, PI, A, LA	105.0	25.0	21.6
3	CA	C	C	STO	F	MUL COLOUR YOUR WORLD	30.8	33.7	7.8
4	A	C	C		M	ID, TR, T	25.5	25.6	18.9
5	L	C	XF				7.1	25.0	21.2
6	MU	XF					21.4	23.1	9.6
Group count 6 D3-3-3074									
1	MU		C				21.4	32.9	8.6
2	A	C	C		M	PI, ID, T, LA	16.9	23.7	21.3
3	CA	C	C	STO	M	NO LONDON OPTICAL	29.9	29.3	9.6
4	AAD	C	C	STO	M	NO LONDON OPTICAL	12.3	25.0	12.9
5	A	C	C		M	W, T, ID	4.5	20.9	17.5
6	CA	C	C	POL	F,M	NO SOCIAL CREDIT PARTY	30.5	29.0	16.6
7	A	C	C		M	PI, T, ID	12.3	24.4	17.1
8	MU	C					21.1	23.1	10.9
Group count 8 D3-3-3272									
1	MU		C				22.3	27.7	10.0
2	A	C	C		M	T, PI	3.5	28.3	9.3
3	AAD	C	C	STO	M	NO AQUA TIMES NEW HOME&PATIO	10.0	26.2	13.7
4	A	C	C		M	TR	23.2	23.3	14.2
5	N	C					24.0	22.5	19.2
Group count 5 D3-3-3535									
1	MU		C				24.1	40.0	11.4
2	A	C	C		M	PI, T, ID	11.4	25.4	20.2
3	AAD	C	C	STO	M	NO AQUA TIMES NEW HOME&PATIO	11.4	25.3	18.9
4	A	C	C		M	DJ, ID, A	45.2	24.6	19.1
5	CA	C	C	AUT	M	IN TOYOTA DEALERS	28.5	29.3	9.0
6	CA	C	C	PRO	M	NO NORTHLANDS HOUSING	30.2	27.9	19.6
7	A	C	C		M	W, ID, T	16.1	24.0	18.8
8	MU	C					21.1	30.2	6.2
Group count 8 D3-3-3571									
1	MU		XF				20.1	23.9	10.5
2	L	XF	C				7.5	29.0	13.6
3	MU	C					25.7	35.4	13.6
Group count 3 D3-3-3731									
1	MU		AO				25.9	31.6	6.2
2	A	C	C		M	PI, ID, T	13.9	23.4	19.4
3	CA	C	C	STO	M	NO MJM FURNITURE	28.1	27.2	16.6
4	CA	C	C	STO	M,F,M	NO SHOPPER'S DRUG MART	60.2	30.5	14.4
5	L	C	XF				7.1	26.8	7.5
6	MU	XF					21.0	20.1	9.3



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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
Group count 6 D3-3-3897									
1	MU				C		22.9	29.4	11.8
2	L		C		XF		6.9	28.2	11.9
3	MU				XF		21.1	21.9	16.6
Group count 3 D3-3-4075									
1	MU				C		25.0	35.1	11.3
2	A		C		C	M	51.4	23.9	20.1
3	CA		C		C	STO M	29.1	30.8	8.5
4	CA		C		C	AUT M	59.1	30.3	12.5
5	A		C		C	M	6.1	23.6	19.5
6	MU				C		21.6	36.4	7.9
Group count 6 D3-3-4209									
1	MU				C		16.0	28.9	9.0
2	L		C		C		7.3	29.3	11.7
3	MU				C		2.9	35.0	7.5
Group count 3 D3-3-4371									
1	MU				AO		20.9	23.0	8.1
2	A		AO		C	M	17.9	16.1	21.7
3	CA		C		C	STO F,F	29.6	21.8	6.6
4	CA		C		C	PRO M	27.6	21.4	9.9
5	L		C		C		7.0	18.8	8.4
6	MU				C		20.9	23.6	5.8
Group count 6 D3-3-4501									
1	MU				C		15.8	25.6	8.2
2	L		C		C		1.4	7.2	5.4
3	MU				C		21.0	17.8	6.6
Group count 3 D3-3-4672									
1	MU				AO		24.0	23.8	6.2
2	A		AO		C	M	12.1	21.1	12.4
3	CA		C		C	AUT M	11.0	20.4	10.7
4	A		C		C	M	7.5	20.5	19.4
5	N				C		22.8	18.0	18.6
Group count 5 D3-3-4779									
1	N				C		28.7	17.2	16.3
2	CA		C		XF	STO M	29.6	22.3	12.8
3	CA		XF		C	STO M	28.7	20.9	11.0
4	A		C		C	M	5.6	18.0	16.6
5	R		C		C	M	92.1	17.4	18.8
6	CA		C		C	LEI M	20.7	21.2	14.5
7	CA		C		C	STO F	28.7	23.8	12.4
8	A		C		C	M	4.2	18.3	13.8

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
9	MU	C					20.7	22.1	6.2
Group count 9 D3-3-4848									
1	MU		C				28.7	27.6	12.2
2	L	C	C				7.5	20.9	15.7
3	MU	C					20.1	25.1	13.5
Group count 3 D3-3-5035									
1	MU		AO				18.0	15.7	9.5
2	A	AO	C		M	PI, ID, T	12.8	18.4	19.8
3	CA	C	C	STO	F	MUL COLOUR YOUR WORLD	30.6	23.2	11.2
4	CA	C	C	LEI	M,F	NO CATHAY PACIFIC	29.2	20.1	20.2
5	L	C	C				7.7	17.9	10.4
6	MU	C					18.8	24.8	6.2
Group count 6 D3-3-5160									
1	MU		AO				20.3	21.6	17.2
2	L	AO	C				7.5	18.9	12.6
3	MU	C					20.7	21.2	13.1
Group count 3 D3-3-5284									
1	MU		AO				21.3	23.6	8.3
2	A	AO	C		M	PI, DJ, ID, W, A	48.4	17.9	19.4
3	CA	C	C	STO	M	IN SEAR'S WAREHOUSE SALE	29.2	21.7	16.9
4	CA	C	C	STO	M	IN INGLEDEW'S SHOE STORE	30.1	20.6	15.4
5	A	C	C		M	ID, T	6.3	15.6	18.1
6	MU	C					20.8	26.6	4.9
Group count 6 D3-3-5429									
1	MU		C				22.2	24.6	12.9
2	L	C	C				7.4	20.7	13.1
3	MU	C					20.8	23.1	3.6
Group count 3 D3-3-5579									
1	MU		C				21.7	20.5	9.8
2	A	C	C		M	PI, ID, DJ, T	13.9	19.5	10.3
3	CA	C	C	STO	NO	LC SAVE-ON-FOODS	30.2	28.2	6.6
4	CA	C	XF	STO	M.	IN EMPORIAL CLOTHES	28.6	22.3	7.9
5	L	C	C				7.1	19.1	7.9
6	MU	C					26.7	14.8	12.7
Group count 6 D3-3-5625									
1	MU		C				20.1	15.3	14.3
2	L	C	C				7.4	19.4	11.4
3	MU	C					10.7	17.6	27.1
Group count 3 D3-3-5783									

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
1	MU		C				19.7	27.1	7.6
2	A	C	C		M	PI, ID, LA, T	11.6	20.7	14.6
3	CA	C	C	AUT	M	ML DUECK-ON-MARINE	11.5	18.2	9.8
4	A	C	C		M	PI, ID	5.6	20.3	12.3
5	N		C				26.2	17.0	16.7

Group count 5 D3-4-0059

1	N		C				26.7	17.9	19.2
2	AAD	C	C	STO	M	NO SMALL AND BOYES FURNITURE	3.1	22.4	7.7
3	CA	C	C	STO	M	IN SMALL AND BOYES FURNITURE	30.0	18.4	17.1
4	CA	C	C	STO	M	ML BENNDORF-VERSTER	29.8	22.1	13.4
5	A	C	C		M	T, ID, DJ	6.0	19.1	20.5
6	MU		C				21.4	22.0	7.0

Group count 6 D3-4-0186

1	MU		C				27.7	27.5	8.0
2	L	C	XF				7.3	19.0	9.9
3	MU		XF				20.3	17.6	15.4

Group count 3 D3-4-0492

1	MU		C				15.5	40.0	5.8
2	A	C	C		M	PI, ID, PI, T, DJ, LA, A, DJ, ID	130.4	26.3	18.8
3	CA	C	C	STO	M	IN J. COLLINS FURNITURE	59.9	25.6	11.7
4	CA	C	C	STO	M	IN THOMAS HOBBS FLORIST	30.5	30.5	8.4
5	A	C	XF		M	TR, ID	42.2	25.7	20.0
6	MU		XF				23.0	31.2	14.4

Group count 6 D3-4-0633

1	MU		AO				29.1	23.5	6.0
2	A	AO	C		M	ID, LA	3.6	21.8	17.6
3	MU		C				21.1	29.7	5.6

Group count 3 D3-4-1025

1	MU		AO				22.6	42.5	7.8
2	A	AO	C		M	PI, ID, PI, T, DJ, A	59.1	24.0	19.8
3	CA	C	C	STO	M	MUL VANCOUVER CENTER MALL	28.9	34.3	8.3
4	CA	C	C	STO	M	IN MILL'S PAINT	29.2	31.1	6.7
5	A	C	C		M	W, ID	16.5	25.5	20.6
6	MU		C				17.5	38.1	8.9

Group count 6 D3-4-1113

1	MU		AO				25.1	28.1	2.6
2	A	AO	C		M	ID	4.8	21.2	14.5
3	MU		C				22.5	24.9	5.8

Group count 3 D3-4-1340

1	MU		C				13.5	24.2	9.6
2	L	C	C				6.0	21.7	8.9

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
3	MU	C					21.3	17.0	13.6
Group count 3 D3-4-1511									
1	MU		C				13.0	31.3	6.2
2	A	C	C		M	ID, PI, LA, DJ, T, TR, ID	66.7	24.6	19.3
3	CA	C	C	STO	M	MUL SAFEWAY	29.8	33.0	9.7
4	CA	C	C	LEI	M,C,M,M	IN B.C. LOTTERY	30.2	35.0	7.6
5	A	C	C		M	ID, A, T, LA, ID	75.6	26.4	20.1
6	MU		C				21.4	32.9	9.3
Group count 6 D3-4-1614									
1	MU		C				20.6	23.3	7.9
2	L	C	C				6.5	23.8	9.5
3	MU		C				21.3	17.2	7.6
Group count 3 D3-4-1815									
1	MU		C				19.3	17.0	9.9
2	A	C	C		M	ID, PI, LA, A, T	58.9	17.7	18.9
3	AAD	C	C	STO	M	NO AQUA TIMES	15.6	17.7	19.7
4	N		C				20.5	18.0	15.5
Group count 4 D3-4-2009									
1	N		C				27.4	17.9	20.5
2	A	C	C		M, F	A, LA	37.6	18.5	19.9
3	R		C		M	PI	19.8	15.7	16.9
Group count 3 D3-4-2127									
1	R		C		M	PI	16.5	16.5	15.2
2	A	C	C		M	A	5.4	20.4	17.3
3	AAD	C	C	POL	M	NO ELECTRICAL CONTRACTORS	6.5	20.6	14.2
4	CA	C	C	POL	F,M	MUL ELECTRICAL CONTRACTORS	28.4	21.0	8.7
5	CA	C	C	AUT	M	IN TOYOTA DEALERS	58.9	21.6	8.9
6	A	C	XF		M	T, ID	7.5	19.4	17.4
7	MU		XF				23.5	27.2	7.0
Group count 7 D3-4-2213									
1	MU		C				26.6	20.9	14.5
2	A	C	C		M	PI, ID, DJ, T, LA, TR, ID	65.3	17.5	23.0
3	CA	C	C	STO	M	ML BENNDORF-VERSTER	29.7	22.0	14.0
4	CA	C	C	STO	F	IN MONARCH FURNITURE GALLERY	29.7	21.7	14.0
5	R	C	C	LEI	M,F,M,C	MUL CATHAY PACIFIC	100.0	22.4	18.5
6	AAD	C	C	LEI	M	NO CATHAY PACIFIC	3.7	19.7	16.7
7	A	C	C		M	ID, T	6.8	19.9	11.5
8	MU		C				22.5	22.9	17.6
Group count 8 D3-4-2416									
1	MU		AO				19.4	19.1	8.8
2	L		AO	C			7.7	19.2	8.2

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COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
3	MU	C					20.2	18.9	8.8
Group count 3 D3-4-2748									
1	MU		AO				24.5	34.2	6.4
2	A	AO	C		M	ID, PI, LA, T, ID	24.5	24.3	20.7
3	A	C	C		M	PR-"TABLE TALK"	103.8	25.1	20.0
4	CA	C	C	STO	F	MUL COLOUR YOUR WORLD	30.2	36.8	11.8
5	CA	C	C	PRO	M	NO ALDER BRIDGE INTERIORS	59.9	30.9	18.2
6	CA	C	C	STO	M	IN SEAR'S WAREHOUSE SALE	29.3	32.2	16.7
7	A	C	C		M	T, ID, A, W, ID	26.3	27.3	20.0
8	MU	C					22.0	27.6	16.2
Group count 8 D3-4-2818									
1	MU		AO				16.9	18.6	6.6
2	L	AO	C				7.4	19.0	10.6
3	MU	C					20.8	26.5	9.4
Group count 3 D3-4-3105									
1	MU		C				16.4	26.2	8.0
2	A	C	C		M	ID, PI, T, ID, LA	51.5	17.4	19.3
3	CA	C	C	STO	M	IN EMPORIAL CLOTHES	29.6	21.9	7.6
4	CA	C	C	STO	M	MUL SAVE-ON-FOODS	30.7	23.7	15.9
5	A	C	C		M	ID, TR, T, ID	52.9	17.5	20.2
6	MU	C					25.9	25.6	10.2
Group count 6 D3-4-3189									
1	MU		C				24.8	21.6	5.0
2	A	C	XF		M	ID	3.5	21.6	14.0
3	MU	XF					21.9	22.6	10.3
Group count 3 D3-4-3386									
1	MU		AO				24.4	27.9	4.9
2	A	AO	C		M	ID, PI, DJ, T	19.1	19.7	17.7
3	CA	C	C	AUT	M	ML DUECK-ON-MARINE	11.0	19.6	10.4
4	A	C	C		M	LA	1.8	19.5	16.7
5	N	C					23.6	17.6	15.9
Group count 5 D3-4-3518									
1	MU		C				24.9	36.5	5.9
2	A	C	C		M	ID	3.8	28.9	15.2
3	CA	C	C	STO	M	IN WOODWARD'S	29.7	31.0	16.6
4	A	C	C		M	A	30.2	22.6	20.5
5	CA	C	C	STO	M	IN EMPORIAL CLOTHES	29.0	32.2	8.5
6	A	C	XF		M	ID	3.6	24.5	17.4
7	MU	XF					21.8	31.9	5.1
Group count 7 D3-4-3597									
1	MU		AO				22.2	26.1	4.5

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Page: 1

COU	TYP	BT	ET	CAT	ANNS	MUSIC NAME	DUR	AVG_LV	DYN_RN
2	A	AO	C		M	ID	4.1	19.1	13.0
3	CA	C	C	PRO	M	NO NORTHLANDS HOUSING	30.0	19.5	19.8
4	CA	C	C	STO	M	MUL VANCOUVER CENTRE MALL	29.0	20.1	9.3
5	L	C	C				7.0	19.4	8.7
6	MU	C					20.3	19.4	8.4

Group count 6 D3-4-3903

1	MU		AO				21.2	24.8	4.7
2	A	AO	C		M	ID	4.0	19.5	11.6
3	CA	C	C	STO	M	IN THOMAS HOBBS FLORIST	27.6	20.3	8.8
4	A	C	C		M	A	34.6	15.9	18.4
5	AAD	C	C	LEI	M	NO CATHAY PACIFIC	29.6	19.6	16.7
6	A	C	C		M	ID	4.8	18.1	17.3
7	MU	C					20.7	25.7	9.7

Group count 7 D3-4-4207

1	MU		AO				21.5	20.5	3.9
2	A	AO	C		M	ID	3.9	20.5	11.0
3	CA	C	C	PRO	M	IN B.C. FERRIES	27.6	19.5	9.9
4	CA	C	C	STO	M	IN MILL'S PAINT	29.1	20.0	6.5
5	L	C	C				6.5	22.1	6.6
6	MU	C					21.7	19.2	9.7

Group count 6 D3-4-4525

1	MU		C				23.8	26.1	4.0
2	A	C	C		M	ID	4.4	17.4	16.9
3	CA	C	C	AUT	M	IN TOYOTA DEALERS	28.2	20.2	8.9
4	CA	C	C	PRO	M	NO CENTRE POINT HIGH RISES	59.6	19.1	17.7
5	CA	C	C	LEI	M,C,M,M	IN B.C. LOTTERY	29.6	23.8	7.6
6	A	C	C		M	PI, ID, LA	38.4	17.8	19.5
7	MU	C					15.7	10.4	14.4

Group count 7 D3-4-4787

1	MU		C				23.8	17.5	14.1
2	A	C	C		M	PI, LA	22.9	20.5	19.1
3	CA	C	C	PRO	M	NO ALDER BRIDGE INTERIORS	60.0	28.9	18.3
4	CA	C	C	PRO	M	NO NORTHLANDS HOUSING	29.8	26.1	20.2
5	A	C	C		M	ID, PI	93.9	22.5	17.9
6	MU	C					22.4	19.4	17.9

Group count 6 D3-4-5128

Group count 308 CHQM-FM

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24.6 13.1  
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Report count: 598

**APPENDIX 12**

- 12 A--ANNOUNCER ELEMENTS**
- 12 B--PROGRAM ELEMENTS**

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## Announcer Elements

Page: 1

COU	TYP	BT	ET	NAME	DUR	AVG_LV	DYN_RN
2	A	C	C		26.6	16.9	14.2
2	A	C	C		23.6	20.6	12.5
2	A	C	C	A,TR	94.0	11.7	17.3
2	A	AO	C	ID, PI, T, DJ, LA,CONTEST	52.4	46.8	12.2
2	A	C	C	ID, PI, T, DJ, LA	52.7	21.9	14.5
2	A	AO	MU	ID, PI, T, LA, W, A, PH	85.3	22.2	14.0
2	A	AO	C	ID, T, PI, W, A, PH	100.0	18.4	16.8
2	A	AO	MU	PI	69.4	23.2	19.1
2	A	AO	MU	PI	76.3	23.8	18.8
2	A	AO	MU	PI	33.1	23.4	15.5
2	A	AO	MU	PI	48.5	24.0	18.1
2	A	AO	MU	PI	34.0	23.9	16.5
2	A	AO	C	PI, DJ, LA	16.2	24.2	15.5
2	A	AO	C	PI, DJ, LA	13.0	25.4	13.1
2	A	AO	C	PI, ID	27.3	31.9	19.5
2	A	C	C	PI, ID, PI, LA	69.2	33.9	19.1
2	A	AO	XF	PI, ID, PI, T, DJ, LA	31.3	36.7	10.3
2	A	C	C	PI, ID, T, W	14.9	18.7	16.9
2	A	AO	C	PI, ID, T, W, DJ	24.5	24.9	16.3
2	A	C	C	PI, ID, T, W, DJ	15.0	31.8	16.9
2	A	AO	MU	PI, ID, T, W, LA	20.1	13.7	11.6
2	A	CU	CU	PI, LA	51.6	12.6	15.8
2	A	AO	C	PI, LA, PH, L, T, W	84.8	31.9	17.2
2	A	AO	C	PI, T, A	69.3	21.9	13.0
2	A	AO	C	PI, T, LA, TR, L, W, DJ	13.7	17.5	17.3
2	A	AO	C	PI, ID, DJ, T, LA	20.1	18.3	16.6
2	A	C	C	PI, ID, LA, T, CULT.ACTIV.	123.8	42.0	20.1
2	A	C	C	PI, ID, T	9.0	14.9	9.3
2	A	AO	C	PI, ID, T, LA	16.2	13.3	17.3
2	A	AO	C	PI, ID, T, W, LA, PH	58.4	18.8	17.1
2	A	F		PI, LA, T, ID, PH	37.3	22.6	17.0
2	A	C	C	PI, T, LA, PH, ID	48.7	41.8	20.7
2	A	AO	C	PI, T, LA, PR	100.0	30.1	17.6
2	A	AO	MU	PI, T, W	15.1	18.9	14.4
2	A	AO	C	PI, T, W, LA	19.2	18.0	15.1
3	A	C	C	A	1.7	22.4	6.5
3	A	C	C	A, PR	34.9	31.1	16.2
3	A	C	C	PI	1.8	9.9	11.2
4	A	C	C	T, W, LA, ID	4.3	22.6	4.0
5	A	C	C		12.0	13.3	13.2
5	A	C	C	LA	2.0	10.8	18.0
5	A	C	C	LA	2.8	31.8	13.5
5	A	C	C	LA	3.0	18.0	10.3
6	A	C	C	T, W, PI, ID	8.8	19.1	13.4
6	A	C	C	T, W, PH, T, LA	57.9	19.2	16.2
7	A	C	C	A, LA	3.4	35.8	5.7
7	A	XF	MU	DISCUMENTARY	63.6	13.4	9.3
7	A	C	C	LA	1.5	22.3	3.7
7	A	C	MU	PI	32.7	33.6	17.0
7	A	C	MU	PI, ID	3.7	41.6	14.6
7	A	C	C	T, PI, ID	4.8	24.5	8.1
7	A	C	MU	T, PI, ID	4.7	46.8	4.8
7	A	C	C	T, PR, L, PI	40.8	33.7	16.4
7	A	C	C	W, T, DJ	9.2	35.0	12.7
8	A	C	C	DJ, PI	45.0	23.2	18.5



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## Announcer Elements

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COU	TYP	BT	ET	NAME	DUR	AVG_LV	DYN_RN
8	A	C	C	DJ, PI, ID	19.9	20.3	16.5
8	A	C	MU	PI, DJ	33.6	23.8	11.5
10	A	XF	C	W, T, DJ	14.2	33.7	9.5
1	R		C	TR	27.0	13.3	10.7
3	R	C	C		52.6	18.6	15.0
3	R	C	C		15.7	14.9	16.7
3	R	C	C	CANTEL MARINE REPORT	52.0	13.4	14.0
3	R	C	C	TR	16.9	12.2	13.1
3	R	C	C	TR	23.3	27.9	16.4
3	R	C	C	TR	20.4	11.5	16.9
3	R	C	C	TR	30.7	19.8	14.2
3	R	C	C	TRAFFIC	24.3	9.6	18.7
6	R	AO	C		15.2	36.3	11.2
8	R	C		TR	46.1	14.0	9.6
8	R	C	C	TRAFFIC	10.6	20.6	10.0

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23.4    14.2

Group count 70 CFMI-FM

2	A	C	C	A	5.4	20.4	17.3
2	A	C	C	A, LA	37.6	18.5	19.9
2	A	AO	C	ID	4.8	21.2	14.5
2	A	C	XF	ID	3.5	21.6	14.0
2	A	C	C	ID	3.8	28.9	15.2
2	A	AO	C	ID	4.1	19.1	13.0
2	A	AO	C	ID	4.0	19.5	11.6
2	A	AO	C	ID	3.9	20.5	11.0
2	A	C	C	ID	4.4	17.4	16.9
2	A	AO	C	ID, LA	3.6	21.8	17.6
2	A	AO	C	ID, PI, DJ, T	19.1	19.7	17.7
2	A	C	C	ID, PI, LA, A, T	58.9	17.7	18.9
2	A	C	C	ID, PI, LA, DJ, T, TR, ID	66.7	24.6	19.3
2	A	AO	C	ID, PI, LA, T, ID	24.5	24.3	20.7
2	A	C	C	ID, PI, T, ID, LA	51.5	17.4	19.3
2	A	AO	C	ID, PI, T, LA, A, T, ID	79.4	23.4	18.1
2	A	C	C	ID, PI, T, PI, ID	10.4	25.4	17.8
2	A	C	C	ID, T, DJ, PI, ID, T	13.4	26.7	15.3
2	A	C	C	PI, DJ, ID, LA, A	51.4	23.9	20.1
2	A	AO	C	PI, DJ, ID, W, A	48.4	17.9	19.4
2	A	C	C	PI, DJ, LA, T	13.0	27.8	12.2
2	A	C	C	PI, ID, DJ, T	13.9	19.5	10.3
2	A	C	C	PI, ID, DJ, T, LA, TR, ID	65.3	17.5	23.0
2	A	AO	C	PI, ID, LA	12.1	21.1	12.4
2	A	C	C	PI, ID, LA, T	11.6	20.7	14.6
2	A	AO	C	PI, ID, PI, T, W, A, ID	94.9	24.8	19.3
2	A	AO	C	PI, ID, PI, T, DJ, A	59.1	24.0	19.8
2	A	C	C	PI, ID, T	13.9	23.4	19.4
2	A	AO	C	PI, ID, T	17.9	16.1	21.7
2	A	AO	C	PI, ID, T	12.8	18.4	19.8
2	A	AO	C	PI, ID, T, A, T, ID	38.8	23.2	18.5
2	A	AO	C	PI, ID, T, ID	9.2	26.2	12.9
2	A	C	C	PI, ID, T, LA	16.9	23.7	21.3
2	A	C	C	PI, ID, T, PI, A, T, ID	56.0	24.7	14.8
2	A	C	C	PI, LA	22.9	20.5	19.1
2	A	AO	C	PI, T, DJ, PI, A, LA	105.0	25.0	21.6

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COU	TYP	BT	ET	NAME	DUR	AVG_LV	DYN_RN
2 A	C	C		PI, T, ID	11.4	25.4	20.2
2 A	AO	C		PI, T, W, T, ID	16.9	24.0	15.0
2 A	C	C		PI, ID, PI, T, DJ, LA, A, DJ, ID	130.4	26.3	18.8
2 A	C	C		T, PI	3.5	28.3	9.3
2 A	C	C		W, LA, T, ID	6.3	27.2	5.7
3 A	C	C		PR-"TABLE TALK"	103.8	25.1	20.0
4 A	C	C		A	30.2	22.6	20.5
4 A	C	C		A	34.6	15.9	18.4
4 A	C	C		DJ, ID, A	45.2	24.6	19.1
4 A	C	C		ID, DJ, LA	7.5	20.5	19.4
4 A	C	C		ID, TR, T	25.5	25.6	18.9
4 A	C	C		LA	1.8	19.5	16.7
4 A	C	C		LA, W, DJ, ID, T, PI	14.1	25.8	11.9
4 A	C	C		PI, ID	5.6	20.3	12.3
4 A	C	C		T, ID, LA	5.6	18.0	16.6
4 A	C	C		T, W, DJ, ID, PI	10.5	24.1	17.3
4 A	C	C		TR	23.2	23.3	14.2
4 A	C	C		TR, LA	17.2	26.8	12.7
5 A	XF	C		A, W, T	36.3	24.1	21.6
5 A	C	C		ID, A, T, LA, ID	75.6	26.4	20.1
5 A	C	C		ID, DJ, T, ID, TR, T, ID	40.9	25.2	18.0
5 A	C	C		ID, PI	93.9	22.5	17.9
5 A	C	C		ID, T	6.3	15.6	18.1
5 A	C	C		ID, TR, T, ID	21.3	24.3	16.6
5 A	C	C		ID, TR, T, ID	52.9	17.5	20.2
5 A	C	C		ID, TR, W, T	27.6	24.6	17.6
5 A	C	C		T, ID, DJ	6.0	19.1	20.5
5 A	C	C		T, ID, PI	7.5	25.6	10.8
5 A	C	XF		TR, ID	42.2	25.7	20.0
5 A	C	C		W, ID	16.5	25.5	20.6
5 A	C	C		W, ID, T	6.1	23.6	19.5
5 A	C	C		W, T, ID	32.5	26.3	17.9
5 A	C	C		W, T, ID	4.5	20.9	17.5
6 A	C	C		A, ID, LA, T	9.8	26.8	13.0
6 A	C	XF		ID	3.6	24.5	17.4
6 A	C	C		ID	4.8	18.1	17.3
6 A	C	C		ID, W, T	45.1	23.9	17.7
6 A	C	C		PI, ID, LA	38.4	17.8	19.5
6 A	C	XF		T, ID	7.5	19.4	17.4
7 A	C	C		ID, T	6.8	19.9	11.5
7 A	C	C		PI, T, ID	12.3	24.4	17.1
7 A	C	C		T, ID, A, W, ID	26.3	27.3	20.0
7 A	C	C		W, ID, T	16.1	24.0	18.8
8 A	C	C		ID	4.2	18.3	13.8
1 R		C		PI	16.5	16.5	15.2
3 R	C			PI	19.8	15.7	16.9
5 R	C	C		"ONE MAN'S JOURNAL"	92.1	17.4	18.8
5 R	C	C		CATHAY PACIFIC	100.0	22.4	18.5

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22.3 17.1

Group count 84 CHQM-FM

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22.8 15.8

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COU	TYP	BT	ET	DUR	AVG_LV	DYN_RN
11	DR	C		25.3	25.1	15.3
					-----	-----
					25.1	15.3
Group count 1 DR						
					-----	-----
1	MU	C		29.0	14.8	8.0
1	MU	AO		20.2	21.0	5.0
1	MU	AO		20.1	43.9	4.5
1	MU	C		26.7	25.4	6.2
1	MU	AO		25.4	17.5	12.0
1	MU	AO		23.5	25.5	5.7
1	MU	AO		27.3	22.2	4.4
1	MU	AO		28.0	14.5	3.9
1	MU	CU		26.3	18.6	4.3
1	MU	C		20.5	23.0	13.3
1	MU	AO		29.0	21.1	6.7
1	MU	AO		26.2	23.1	2.4
1	MU	AO		21.3	24.0	3.7
1	MU	C		24.9	22.1	5.1
1	MU	F		17.3	36.0	6.0
1	MU	C		29.5	25.2	2.3
1	MU	F		32.0	23.0	5.7
1	MU	AO		22.6	19.5	9.6
1	MU	AO		28.4	14.4	5.6
1	MU	C		31.5	12.0	6.3
1	MU	C		24.4	40.0	4.6
1	MU	F		26.5	12.3	6.9
1	MU	C		22.8	21.5	7.1
1	MU	AO		15.7	47.3	5.1
1	MU	C		15.7	26.7	3.8
1	MU	AO		25.7	40.6	6.2
1	MU	F		27.8	27.4	5.1
1	MU	F		13.7	44.5	6.4
1	MU	AO		24.5	28.1	5.7
1	MU	AO		21.1	26.7	5.0
1	MU	AO		19.2	28.3	3.6
1	MU	AO		11.3	44.4	4.2
1	MU	AO		14.8	27.7	3.6
1	MU	AO		20.7	27.0	3.6
1	MU	AO		24.9	29.7	2.0
1	MU	AO		12.2	29.8	2.5
1	MU	AO		18.4	30.2	3.5
1	MU	AO		16.0	29.6	2.8
1	MU	AO		38.3	25.1	3.8
3	MU	C		35.8	21.6	4.6
3	MU	MU		37.9	19.4	9.6
3	MU	XF		62.9	13.2	12.0
3	MU	C		22.5	20.2	11.6
3	MU	C		22.1	21.6	10.0
3	MU	MU		13.1	16.2	6.1
3	MU	MU		21.5	26.5	8.9
3	MU	MU		31.5	22.7	6.0
3	MU	MU		23.0	26.5	2.7
3	MU	MU		22.0	27.5	5.3
3	MU	MU		21.7	25.8	4.8

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Announcer Elements

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COU	TYP	BT	ET	DUR	AVG_LV	DYN_RN
5	MU	C		25.5	19.9	9.5
5	MU	C		36.5	22.3	5.8
7	MU	C		23.7	21.6	10.6
7	MU	C		23.8	22.9	6.1
7	MU	F		31.1	35.0	2.7
8	MU	C		22.3	34.0	13.1
8	MU	XF		27.1	39.2	15.9
8	MU	C		21.6	20.8	5.7
8	MU	MU		12.8	26.0	5.3
8	MU	MU		25.4	16.4	2.8
8	MU	MU		21.3	46.3	11.9
8	MU	MU		21.4	45.9	4.3
9	MU	C		28.1	26.9	2.2
9	MU	XF		19.8	27.5	4.6
9	MU	MU		18.4	29.0	3.0
9	MU	C		22.7	31.4	2.3
10	MU	XF		26.3	16.7	4.2

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26.2    5.9

Group count 67    MU

1	N	C		37.0	11.7	11.8
1	N	C		22.4	29.6	13.6
1	N	C		32.6	11.6	15.9
1	N	C		26.6	16.9	15.1
1	N	C		11.8	33.9	16.5
3	N	MU		21.9	19.2	9.5
3	N	MU	CU	25.4	12.8	9.6
3	N	C	C	31.8	19.2	15.4
3	N	C		29.4	24.0	15.5
4	N	C		24.1	32.5	14.7
4	N	C		23.4	12.7	16.0
5	N	C		41.5	18.8	13.9
5	N	C		36.1	18.6	13.6
5	N	C	C	53.2	13.0	14.1
6	N	C		37.0	11.7	11.8
6	N	C		22.7	18.2	18.1
6	N	AO		27.4	23.7	13.6
10	N	C		21.1	37.4	11.8
11	N	C		20.9	33.6	14.0

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21.0    13.9

Group count 19    N

1	TS	C		35.4	20.6	17.7
1	TS	C		18.2	20.0	16.2
1	TS	C		22.8	14.8	14.3
1	TS	C		32.5	19.9	16.6
5	TS	C		16.7	22.1	14.7
6	TS	C		31.8	21.5	14.0
6	TS	F		33.5	28.3	15.0
7	TS	AO		21.5	21.6	14.8
7	TS	C		55.5	19.3	18.1

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20.9    15.7

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Announcer Elements

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COU TYP BT ET DUR AVG\_LV DYN\_RN

Group count 9 TS

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24.7 8.5

Group count 96 CFMI-FM

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		24.7	8.5	
		-----		
1 MU	AO	22.9	30.5	7.3
1 MU	AO	26.7	32.1	8.0
1 MU	AO	18.8	37.2	7.0
1 MU	C	20.3	32.1	6.1
1 MU	C	17.6	38.5	10.9
1 MU	C	22.4	40.3	4.3
1 MU	C	23.2	32.5	9.8
1 MU	AO	26.2	39.7	11.0
1 MU	AO	26.8	35.3	4.7
1 MU	AO	24.4	34.3	4.6
1 MU	C	21.4	32.9	8.6
1 MU	C	22.3	27.7	10.0
1 MU	C	24.1	40.0	11.4
1 MU	XF	20.1	23.9	10.5
1 MU	AO	25.9	31.6	6.2
1 MU	C	22.9	29.4	11.8
1 MU	C	25.0	35.1	11.3
1 MU	C	16.0	28.9	9.0
1 MU	AO	20.9	23.0	8.1
1 MU	C	15.8	25.6	8.2
1 MU	AO	24.0	23.8	6.2
1 MU	C	28.7	27.6	12.2
1 MU	AO	18.0	15.7	9.5
1 MU	AO	20.3	21.6	17.2
1 MU	AO	21.3	23.6	8.3
1 MU	C	22.2	24.6	12.9
1 MU	C	21.7	20.5	9.8
1 MU	C	20.1	15.3	14.3
1 MU	C	19.7	27.1	7.6
1 MU	C	27.7	27.5	8.0
1 MU	C	15.5	40.0	5.8
1 MU	AO	29.1	23.5	6.0
1 MU	AO	22.6	42.5	7.8
1 MU	AO	25.1	28.1	2.6
1 MU	C	13.5	24.2	9.6
1 MU	C	13.0	31.3	6.2
1 MU	C	20.6	23.3	7.9
1 MU	C	19.3	17.0	9.9
1 MU	C	26.6	20.9	14.5
1 MU	AO	19.4	19.1	8.8
1 MU	AO	24.5	34.2	6.4
1 MU	AO	16.9	18.6	6.6
1 MU	C	16.4	26.2	8.0
1 MU	C	24.8	21.6	5.0
1 MU	AO	24.4	27.9	4.9
1 MU	C	24.9	36.5	5.9
1 MU	AO	22.2	26.1	4.5
1 MU	AO	21.2	24.8	4.7
1 MU	AO	21.5	20.5	3.9
1 MU	C	23.8	26.1	4.0

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COU	TYP	BT	ET	DUR	AVG_LV	DYN_RN
1	MU		C	23.8	17.5	14.1
3	MU	C		25.7	35.4	13.6
3	MU	XF		21.1	21.9	16.6
3	MU	C		2.9	35.0	7.5
3	MU	C		21.0	17.8	6.6
3	MU	C		20.1	25.1	13.5
3	MU	C		20.7	21.2	13.1
3	MU	C		20.8	23.1	3.6
3	MU	C		10.7	17.6	27.1
3	MU	XF		20.3	17.6	15.4
3	MU	C		21.1	29.7	5.6
3	MU	C		22.5	24.9	5.8
3	MU	C		21.3	17.0	13.6
3	MU	C		21.3	17.2	7.6
3	MU	C		20.2	18.9	8.8
3	MU	C		20.8	26.5	9.4
3	MU	XF		21.9	22.6	10.3
5	MU	C		22.1	35.6	8.3
5	MU	C		21.2	26.1	13.8
6	MU	C		21.6	33.9	4.7
6	MU	C		21.0	31.4	4.0
6	MU	C		21.4	23.2	10.5
6	MU	C		20.9	30.7	16.7
6	MU	XF		21.4	23.1	9.6
6	MU	XF		21.0	20.1	9.3
6	MU	C		21.6	36.4	7.9
6	MU	C		20.9	23.6	5.8
6	MU	C		18.8	24.8	6.2
6	MU	C		20.8	26.6	4.9
6	MU	C		26.7	14.8	12.7
6	MU	C		21.4	22.0	7.0
6	MU	XF		23.0	31.2	14.4
6	MU	C		17.5	38.1	8.9
6	MU	C		21.4	32.9	9.3
6	MU	C		25.9	25.6	10.2
6	MU	C		20.3	19.4	8.4
6	MU	C		21.7	19.2	9.7
6	MU	C		22.4	19.4	17.9
7	MU	C		21.6	19.6	15.3
7	MU	XF		20.9	40.7	7.8
7	MU	C		20.8	25.7	9.0
7	MU	XF		23.5	27.2	7.0
7	MU	XF		21.8	31.9	5.1
7	MU	C		20.7	25.7	9.7
7	MU	C		15.7	10.4	14.4
8	MU	XF		20.6	26.7	16.7
8	MU	C		21.1	23.1	10.9
8	MU	C		21.1	30.2	6.2
8	MU	C		22.5	22.9	17.6
8	MU	C		22.0	27.6	16.2
9	MU	C		20.7	22.1	6.2

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 26.6      9.3

Group count 101 MU

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COU	TYP	BT	ET	DUR	AVG_LV	DYN_RN
1	N		C	26.9	20.8	17.9
1	N		C	23.7	21.2	18.4
1	N		C	21.5	20.9	20.8
1	N		C	27.7	21.3	21.0
1	N		C	28.7	17.2	16.3
1	N		C	26.7	17.9	19.2
1	N		C	27.4	17.9	20.5
3	N	C		24.7	22.3	15.8
3	N	C		23.5	22.6	17.5
4	N	C		20.5	18.0	15.5
5	N	C		21.2	25.3	17.6
5	N	C		24.0	22.5	19.2
5	N	C		22.8	18.0	18.6
5	N	C		26.2	17.0	16.7
5	N	C		23.6	17.6	15.9
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Group count 15 N					20.0	18.1
					-----	-----
Group count 116 CHQM-FM					25.8	10.5
					-----	-----
Report count: 212					=====	=====
					25.3	9.6
					=====	=====