



Canadian Association of Broadcasters
Association canadienne des radiodiffuseurs

June 13, 2008

Via Epass

Mr. Robert A. Morin
Secretary General, Corporate and Operations
CRTC
Ottawa, Ontario
K1A 0N2

Dear Mr. Morin:

Re: Broadcasting Public Notice 2008-16, Call for comments on the definition of emerging Canadian artists on commercial radio – Phase II – Reply comments

1. The Canadian Association of Broadcasters (CAB) is the national voice of Canada's private broadcasters, representing the vast majority of Canadian programming services, including private radio and television stations, networks, specialty, pay and pay-per-view services. The goal of the CAB is to represent and advance the interests of Canada's private broadcasters in the social, cultural and economic fabric of the country. The CAB is pleased to submit its observations on comments filed in Phase I in response to the above-noted Public Notice ("the Notice").
2. The CAB has carefully reviewed the various submissions filed in Phase I of the current proceeding regarding the definition of emerging Canadian artists. In this submission, the CAB will limit the scope of its comments to the following issues:
 - Proposed definition of emerging Canadian artist submitted by CRIA and CIRAA for the English market, and ANIM for the French market;
 - Regulatory measures regarding airplay of music by emerging Canadian artists proposed by CIRPA and CRIA;
 - Reporting mechanism to evaluate the level of airplay by commercial radio of music by emerging Canadian artists

Other Proposed Definition of Emerging Canadian Artists for the English market

3. In its submission filed on May 26th, 2008, CRIA proposed the same definition of emerging Canadian artists it had filed during the 2006 Review of the Commercial radio policy. Back then, that definition was identical to the one filed by the CAB in the context of the Radio Review and that the Commission called in BPN 2008-16 the “Top 40, under one year” definition. However, the CAB notes that CRIA also indicated in its submission that “[I]t should be emphasized, however, that CRIA does not wish to be inflexible with respect to the question of the appropriate definition.” This statement leads the CAB to believe that CRIA would in all likelihood be comfortable with the definition of emerging Canadian artist developed by the CAB for the purpose of the current proceeding, a definition that is also supported by CIRPA. Therefore, the CAB is of the view that its proposed definition of emerging Canadian artist¹ would best serve the needs of both the radio industry and the sound recording industry by allowing a reasonable period of time to ensure name recognition on the part of radio listeners and music consumers, which is essential in order to put emerging Canadian artists on the path to success.
4. In its submission CIRAA is proposing a different approach to establish the definition of emerging Canadian artist. It considers that the use of the definition of emerging Canadian artists on commercial radio should be limited exclusively to radio measurement criteria (audience exposure), not record store sales, digital sales or any other indicator. To this end, CIRAA recommends that “the Commission considers utilizing national cumulative spin data, which would measure cumulative spins over the span of an artist’s entire catalogue of songs.”
5. While the CAB recognizes the merit of CIRAA proposed approach for the definition of emerging Canadian artist, the CAB is concerned that relying on a number of radio spins, as the main criteria to determine if an artist should be considered as emerging, would be cumbersome. It would also in our view go against the Commission’s objective that “the definition be based on information easily accessible to all in order to allow broadcasters of all sizes and the Commission itself to monitor the level of musical selections by emerging artists on station playlists.” For this reason, the CAB submits that CIRAA’s proposed approach for the definition of emerging artist, if approved, would be impractical for the private radio sector, and would therefore limit radio’s capacity to fully use the definition of emerging Canadian artist to foster the development of new musical Canadian talent.
6. The CAB considers that its proposed definition, while taking a different approach, addresses the concerns raised by CIRAA. Indeed, the CAB’s proposed definition of emerging Canadian artist for the English market relies exclusively on radio measurement criteria. It recognizes that artists that have never reached the Top 40 all-format BDS chart should be considered as emerging artists, a status they should keep for an additional period of up to three (3) years after the date he/she/they has/have had a first single reaching the Top 40 BDS all-format chart. Finally, by relying on a well recognized chart - the Top 40 all format chart – used by every music radio

¹ Whereby an artist would remain an emerging artist until at least three years have passed since he/she/they reached the BDS Top 40 all-format audience chart.

stations, as well as the music industry, the CAB submits that its proposed definition will be easy to use by radio stations, and easy for the Commission to monitor.

7. That said, to ensure greater clarity, the CAB is prepared to amend its proposed definition of emerging Canadian artist as follows:

An artist would be considered an “Emerging Canadian Artist”, if he/she/they is/are Canadian; that is, they meet the “A” criterion of the MAPL system; have never previously charted or reach the Top 40 position on Canadian commercial radio all format chart.

An artist would retain the status of “Emerging Canadian Artist” for a period of 36 months from the date they reach the Top 40 in spins on BDS or Mediabase all-format charts.

*If an artist who is a member of a duo, trio, or group with an established identity launches a solo career or creates, in company with others, a new duo, trio, or group with a new identity, this solo artist or new duo, trio, or group will be considered a new artist for the first three years (36 months) following the date its selection under the new identity is listed on the Top 40 all format chart. **(changes are underlined)***

8. Finally, another intervener, SOCAN, did not propose any specific definition, but submitted that it “strongly opposes any definition that would allow an artist to be considered an emerging Canadian artist if he or she is Canadian (i.e., they meet the “A” requirement of the MAPL System) and they satisfy other time or chart criteria.” In SOCAN’s view “From a cultural perspective, a Canadian singing a foreign song is not the same as a Canadian or a foreigner singing a Canadian song.”
9. The CAB respectfully submits that Canadian music performers should not be disqualified from obtaining the status of emerging Canadian artist for reasons that some of the songs they recorded don’t qualify as Canadian as per the MAPL System. First of all, as pointed out by the Commission, the objective of establishing a definition of emerging Canadian artist is to foster the development of Canadian musical talent by “ensuring name recognition on the part of radio listeners and music consumers”. This clearly makes reference to the music performer. The nationality of the lyricist or music composer of the song he/she performs is, therefore, in this context, irrelevant. Second, the CAB does not propose that stations that would exhibit music by emerging Canadian artist should receive extra credit that could be applied against their level of Canadian music requirement.
10. Finally, in response to SOCAN’s comment that implies that a “foreign song” performed by a Canadian would not – or should not – have the same status as a “Canadian song” performed by a foreigner, the CAB wishes to remind SOCAN that the MAPL System has been designed to serve not only a cultural policy objective, but also an industrial policy goal. Accordingly, to qualify as “Canadian content” a musical selection must generally fulfill at least two of the four criteria or conditions established by the MAPL System. Under that point system, no criterion supersedes or is deemed more important than the others. This is why a song recorded in Canada by a Canadian artist, regardless of whether the lyrics have been written and/or the music composed by a Canadian or a foreigner, qualifies as a Canadian music selection. In CAB’s view, a song is a song, irrespective of whether SOCAN’s members would be entitled to copyright

royalties. Thus, a musical selection that qualifies as being Canadian under the MAPL System should not be viewed nor perceived as less valuable, from a cultural perspective, because the lyrics and/or the music have not been created by a Canadian artist and would not attract Copyright royalties to SOCAN members.

11. Therefore, should the Commission adopt the CAB's proposed definition of emerging Canadian artist, this would have no impact on private radio's requirement to meet their Canadian music exhibition quota as set out in the Radio Regulation or established by way of condition of licence. Accordingly, SOCAN's concerns are in CAB's view unfounded. Its recommendation that any definition of emerging artist must fully respect the existing MAPL System is irrelevant, and should not be considered by the Commission in the context of this proceeding.

Autre proposition de définition d'artiste émergent canadien – marché francophone

12. Dans son mémoire déposé le 26 mai dernier, l'ANIM propose une définition différente de celle proposée conjointement par l'ADISQ et l'ACR en ce qui a trait au statut d'artiste émergent dans le marché radiophonique de langue française. L'ACR est toutefois convaincu que l'ANIM, tout comme les radiodiffuseurs francophones et l'industrie de l'enregistrement sonore au Québec, souhaite l'adoption d'une définition qui favorise pleinement le développement de la carrière des artistes émergents canadiens de langue française. Dans ce contexte, nous sommes d'avis que la définition que l'ADISQ et l'ACR ont développée conjointement correspond mieux aux besoins spécifiques du marché francophone en épousant les pratiques actuellement en vigueur dans l'industrie de la musique et de la radio. Or, les acteurs du milieu de l'enregistrement sonore s'entendent en général pour dire qu'il faut au minimum quatre ans et deux albums pour établir la marque d'un artiste de la relève.
13. C'est pourquoi l'ACR soumet que la proposition qu'elle a soumis de concert avec l'ADISQ devrait être retenue par le Conseil à titre de définition d'artiste émergent canadien de langue française. L'ACR souhaite que l'ANIM se rallie à cette proposition qui fait consensus dans le marché francophone québécois.

Regulatory measures regarding airplay of music by emerging Canadian artists

14. Before responding specifically to comments filed that requested that the Commission impose additional music content requirements, it should be pointed out that the proceeding initiated by the Commission in Public Notice 2008-16 is not about re-opening the Commercial Radio Policy, that was published in December 2006. The CAB's objective in participating in this proceeding is clearly to focus, as requested by the Commission, on the need to establish a definition of emerging Canadian artist that will provide predictability, transparency and accountability and will benefit the Canadian broadcasting system. In CAB's view submissions arguing for the imposition of additional layers of music quotas are beyond the scope of this proceeding and therefore should be disallowed. Indeed, had parties realized that this proceeding would extend to the matters raised by these parties express notice should have been given by the CRTC in order to ensure fairness and adherence to rules of natural justice.

15. In their respective submissions, both CIRPA and CRIA recommend that the Commission institute a minimum quantum airplay requirement by commercial radio of music by emerging Canadian artists. While CRIA indicated that it reserves the right at this stage to address this issue in Phase II of the current proceeding, CIRPA clearly stated that it recommends that Fifty (50 %) per cent of the Canadian content selections played by radio should be made up of music selections from emerging Canadian artist², of which a minimum of fifty (50 %) per cent of these selections should be from master recording owned by Canadian Independent companies or independent Canadian artists acting as their own producers and label.
16. While CIRPA does not provide any rationale to justify its recommendation to impose a quota system on airplay of music by emerging Canadian artists, nor to explain the level of music quota it expects the Commission to impose on commercial radio, it stressed that *“these regulations should apply to the vast majority of formats and genres with the exception of the formats noted by the Commission which were excluded from its study.”* CIRPA further stated that *“These formats will require direct face to face negotiations with the affected participants (both industry and Commission) involved reaching a realistic and effective and satisfying solution.”*
17. For CRIA, *“the Commission should consider appropriate measures to ensure that broadcasters air new and emerging artists with a view to increasing the current levels in major markets.”*
18. In response, the CAB reiterates that it strongly believes that the purpose of establishing an industry-wide definition is to ensure fairness, predictability and consistency when assessing the level of airplay of music by emerging artists on commercial radio. It should not in any way shape or form be viewed or used as a way to impose additional regulations on the private commercial radio sector. A new level of quotas or conditions of licence, as recommended by CIRPA and CRIA is unnecessary and unworkable in an era in which regulated commercial radio is competing with other, less-regulated or unregulated music delivery platforms.
19. As it is stated in the 2006 Commercial Radio Policy (BPN 2006-158) *“The Commission is further concerned about the potential effects of imposing additional regulations related to the airplay of music by emerging Canadian artists at a time when the number and attractiveness of alternatives to commercial radio for the delivery of music to consumers is increasing.”* (Emphasis added)
20. We agree.
21. An analysis of BBM’s data for the ten (10) largest Canadian radio markets confirms that alternative music platforms are starting to have a significant impact on the tuning of commercial music stations. Indeed the analysis clearly shows that tuning to commercial music radio stations is decreasing at a significant rate, whereas tuning to talk radio stations is increasing, albeit not has much as to offset the decrease of tuning to music stations, as illustrated in the table below:

² CIRPA’s proposed definition of emerging Canadian artist is similar to the one proposed by the CAB. That is a period of three years after the artist have reached the Top 40 or an artist who have never charted at all)

*Listening Trend to Popular Music Stations and Talk Stations in the Top Ten Canadian Radio Markets
(Compound Annual Growth rate - 2003-2007)³*

| Radio Markets | Private Pop Music Stations | Talk Stations | All Market Stations |
|----------------------------|----------------------------|---------------|---------------------|
| Calgary | -14.4 % | +7.1 % | -8.3 % |
| Edmonton | -1.7 % | +3.0 % | +1.5 % |
| Montreal French | -17.9 % | +21.2 % | -4.5 % |
| Montreal English | -6.4 % | -2.6 % | -5.3 % |
| Ottawa-Gatineau (F) | -5.7 % | +7.1 % | -3.4 % |
| Ottawa-Gatineau (E) | -10.2 % | +11.8 % | -3.3 % |
| Quebec City | +7.2 % | -13.1 % | +0.6 % |
| Toronto | -5.2 % | +4.4 % | +0.8 % |
| Vancouver | -13.2 % | +7.7 % | -5.9 % |
| Winnipeg | +0.6 % | -0.3 % | -0.4 % |
| Average | -6.7 % | +4.6 % | -2.8 % |

22. As the analysis demonstrates, in eight (8) of the ten (10) biggest radio markets, tuning to popular music stations has decreased, in some cases significantly, over the course of the last five years. In a market like Calgary, for instance, tuning to commercial popular music stations has decreased by close to 15 % over the last five years, while tuning to talk radio stations increased by 7 %. The same situation is affecting commercial music stations in the Vancouver radio market (-13 %), and the Ottawa English-language market which have lost 13 % and 10 % respectively of their listening hours tuned between 2003 and 2007.
23. The overall decline of tuning to music stations is compounded when taking into account the fact that in some markets new commercial music stations have been added over the course of the last few years. Indeed, the average volume of hours tuned per commercial music stations in markets where new stations have been licensed is declining significantly, as illustrated by the table below:

Per Station Average Listening Trend to Popular Music Stations in Markets where new stations were added Between 2003 and 2007 (Compound Annual Growth rate - 2003-2007)⁴

| Radio Markets | Private Pop Music Stations |
|----------------------------|----------------------------|
| Calgary | -30.6 % |
| Edmonton | -19.7 % |
| Ottawa-Gatineau (F) | -28.6 % |
| Ottawa-Gatineau (E) | -31.8 % |
| Quebec City | -22.9 % |
| Winnipeg | -9.6 % |
| Average | -23.9 % |

³ Source: BBM Radio Books, Fall 2003-2007, Total 12 +, Mon. to Sun. 5 am to 1 a.m. CAB analysis and calculation.

⁴ Idem.

24. In light of this five-year listening trend, the CAB submits that the Commission would be ill advised to follow the recommendation made by CIRPA and CRIA to introduce regulatory measures with respect to airplay of music by emerging Canadian artists. As the CAB stated in its submission filed in Phase I of this proceeding, adding another layer of music quotas will only exacerbate the decline of tuning to commercial popular music stations, and limit the ability of private radio stations to continue attracting Canadian listeners to Canadian music radio. Accordingly, the CAB strongly believes that imposing additional music exhibition requirements would be detrimental to the Canadian broadcasting system as a whole, and would therefore not serve the public interest.
25. Furthermore, there is no proof that there is a problem with respect to airplay of emerging Canadian artists that would justify that the Commission imposes regulatory measures. As the BDS study commissioned by the CAB clearly demonstrates, Canadian English-language radio stations whose formats are suited to playing music by emerging artists are devoting on average 44 % of all their Canadian artist spins to music selections by Canadian emerging artists. This in itself is very significant. In comparison, U.S. stations operating in the same music formats devote on average 30 % of their American spins to music by American emerging artists. This means that on average, Canadian music stations devote close to 50 % more of their domestic music playlists to music by emerging artists than their counterparts in the U.S., by far the biggest market for the production of sound recordings (A copy of the full BDS report is attached as Appendix A)
26. For these reasons, the CAB remains strongly convinced that regulatory measures governing the airplay of music by Canadian emerging artists are not required. Stations that choose to provide a music format suited to the airplay of music by Canadian emerging artists will continue to do so, because it is part of their programming strategy and business model.

Reporting mechanism and Frequency

27. In their respective submissions both CIRPA and CRIA are recommending that the Commission implements requirements for commercial radio stations to report on their level of airplay of music by emerging Canadian artists. In CIRPA's view, *"There should be a system of review installed to monitor and evaluate the implementation of the emerging artist regulations by radio to ensure that the Commission's specified targets are adhered to"*. CRIA indicated that it *"further supports measures in which the monitoring and reporting of the current level of airplay for new and emerging artists would be conducted on an ongoing basis rather than addressing this issue at the time of licence renewal or in connection with application for new licence."* Both organizations are recommending that radio operators report their level of airplay of new and emerging artists on a semi-annual basis.
28. In response, the CAB is of the view that CIRPA and CRIA's proposed bi-annual reporting requirements would be unnecessarily costly, cumbersome, and would significantly increase the administrative burden of private radio licensees. The CAB submits that such an approach would contradict the provision of section 5(2) of the Broadcasting Act that states that:

The Canadian broadcasting system should be regulated and supervised in a flexible manner that

(g) is sensitive to the administrative burden that, as a consequence of such regulation and supervision, may be imposed on persons carrying on broadcasting undertakings.

29. Furthermore, in CAB's view requesting that Commission staff process and review annually what would amount to more than a thousand reports on airplay of music by emerging artists would not represent a good use of the Commission's limited human resources. To the CAB's knowledge, only one radio group (Astral Media radio Inc.) is currently required to submit an annual report on the diversity of French vocal music it provides through airplay on its Radio Energie and Rock Détente FM stations. While these reports are part of the public record of Astral's radio stations, since 2002, they were only reviewed in the context of last year licence renewal of 11 French-language radio stations owned by Astral. The CAB also notes that even though all music stations must comply with the Radio Regulation of 1986 or specific conditions of licence with respect to the Canadian music weekly requirements, the Commission only reviews the performance of each station at the time of their licence renewal.
30. In this context, and for the reasons noted above, the CAB submits that CIRPA and CRIA's recommendation that all music stations be required to submit twice a year a report on airplay of music by emerging artists are impractical and unnecessary. As we have indicated in our first filing, the CAB is prepared to commit to file with the Commission, for public release, two reports over a five year period following the Commission's adoption of the definitions of emerging Canadian artist. The CAB remains committed to undertake the production of these reports provided that the music industry fully collaborate with us to include in these reports statistically valid and accurate information on the level of the music supply from emerging Canadian artists. The CAB believes that this approach is by far the most efficient and effective way to measure progress both in terms exposure of emerging Canadian artists and assess the level of supply of music by emerging artists available for commercial radio airplay.

Autres questions

31. Comme elles s'y étaient engagées, l'ACR et l'ADISQ déposent aujourd'hui copie de l'entente formelle qu'elles ont convenue à l'égard de la définition d'artiste émergent canadien de langue française pour qu'elle soit versée au dossier public de cette instance. Vous trouverez donc, ci-joint à l'annexe B copie de cette lettre d'entente.
32. L'ACR apprécie l'opportunité que lui a offerte le Conseil de lui faire part de ses remarques sur les commentaires déposés lors de la phase I de l'appel d'observation publique portant sur la définition d'artiste canadien émergent à la radio commerciale.

Je vous prie d'agréer, monsieur le Secrétaire général, l'expression de mes salutations distinguées,

Original signed by:

Pierre-Louis Smith

Vice-Président, Politiques et agent en chef de la réglementation

***** End of Document*****



CAB Exclusive Emerging Artist Analysis

Prepared for: [Canadian Association of Broadcasters \(CAB\)](#)

Prepared by: [Stephanie Friedman, General Manager, BDS Radio Canada](#)

May 20, 2008

Methodology

This Summary outlines the methodology for the CAB Exclusive Emerging Artist Analysis conducted by BDS Radio Canada.

1. To determine the amount of emerging artist airplay in Canada and the United States, playlists from BDS were utilized to analyze the panel of 96 radio stations. The radio stations were chosen from the five major commercial music formats in each country: Hot AC, CHR Mainstream, CHR Rhythmic, Country, AOR and Modern Rock.
2. The duration of the report was the broadcast week of Sunday, April 6 to Saturday, April 12, 2008 and the timeframe 6am to midnight.
3. The Canadian panel of 48 commercial radio stations was compiled by the CAB and BDS Radio Canada. The stations were chosen to reflect format consistency.
4. The Canadian panel consists of the following stations:

| Format | Market | Call Letters |
|----------------|---|--|
| Hot AC | Halifax Belleville Toronto London Winnipeg Regina Calgary Vernon | CIOO-FM CIGL-FM CHUM-FM CFHK-FM CHIQ-FM CIZL-FM CKCE-FM CICF-FM |
| CHR Mainstream | St. John's Montreal Toronto Barrie St. Catharines Winnipeg Saskatoon Kelowna | CKIX-FM CJFM-FM CIDC-FM CIQB-FM CKEY-FM CKMM-FM CFMC-FM CHSU-FM |
| CHR Rhythmic | Halifax Ottawa Toronto Kitchener Calgary Edmonton Vancouver Victoria | CKHJ-FM CIHT-FM CFXJ-FM CKBT-FM CIBK-FM CHBN-FM CFBT-FM CHBE-FM |
| Country | Saint John Moncton Ottawa London Hamilton Winnipeg Edmonton | CHSJ-FM CJXL-FM CKBY-FM CJBX-FM CING-FM CFQX-FM CISN-FM |

| | | |
|-------------|---|--|
| | Vancouver | CJJR-FM |
| AOR | Ottawa Oshawa Winnipeg Regina Calgary Edmonton Kelowna Vancouver | CKQB-FM CKGE-FM CJKR-FM CFWF-FM CJAY-FM CFBR-FM CKLZ-FM CFOX-FM |
| Modern Rock | Ottawa Toronto London Winnipeg Edmonton Calgary Victoria | CILV-FM CFNY-FM CFPL-FM CFEQ-FM CHDI-FM CFEX-FM CJZN-FM |

5. The American panel of 48 commercial radio stations was produced by BDS Radio Canada. The stations were chosen to mirror the formats and stations in the Canadian panel.
6. The American panel consists of the following stations:

| Format | Market | Call Letters |
|----------------|--|--|
| Hot AC | Boston Baltimore New York Detroit Memphis Chicago Dallas Denver | WBMX-FM WWMX-FM WPLJ-FM WDVD-FM WMC-FM WTMX-FM KDMX-FM KALC-FM |
| CHR Mainstream | Boston New York Miami Chicago Philadelphia Columbus New Orleans Los Angeles | WXKS-FM WHTZ-FM WHYI-FM WKSC-FM WIOQ-FM WNCI-FM WEZB-FM KIIS-FM |
| CHR Rhythmic | New York Miami Chicago Norfolk Houston Denver Los Angeles Seattle | WQHT-FM WPOW-FM WBBM-FM WNVZ-FM KBXX-FM KQKS-FM KPWR-FM KUBE-FM |
| Country | Boston Detroit Denver Nashville Houston | WKLB-FM WYCD-FM KYGO-FM WSIX-FM KILT-FM |

| | | |
|-------------|--|--|
| | Dallas San Jose Seattle | KSCS KRTY-FM KMPS-FM |
| AOR | Boston Miami Detroit Buffalo Philadelphia Cleveland Kansas City Seattle | WAAF-FM WHDR-FM WRIF-FM WEDG-FM WMMR-FM WMMS-FM KQRC-FM KISW-FM |
| Modern Rock | Boston Chicago Dallas Salt Lake City Las Vegas Los Angeles San Francisco Portland | WBCN-FM WKQX-FM KDGE-FM KXRK-FM KXTE-FM KROQ-FM KITS-FM KNRK-FM |

7. The station playlists include the following information:

- Artist
- Title
- Year of release

8. The Canadian playlists were coded for:

- Canadian content (according to MAPL)
- Chart date – if the artist had a charted song, the date was recorded for the first song that charted
- Peak position – the highest position attained by the first charted song for each artist. Position 99 is noted for songs by artist that never charted.
- Emerging artist was defined by the definition provided by the CAB which is below:

An artist would be considered an “Emerging Canadian Artist” if:

A) they meet the “A” criterion of the MAPL system;

B) up until 36 months from the date they reach the Top 40 in spins on the BDS Canadian All Format airplay chart. If an artist who is a member of a duo, trio, or group with an established identity launches a solo career or creates, in company with others, a new duo, trio, or group with a new identity, this solo artist or new duo, trio, or group will be considered a new artist for the first three years (36 months) following the date its selection under the new identity is listed on the Hit Parade.

9. The American playlists were coded for:

- American content (songs by artists that are American)
- Chart date – if the artist had a charted song, the date was recorded for the first song that charted
- Peak position – the highest position attained by the first charted song for each artist. Position 99 is noted for songs by artist that never charted.
- Emerging artist was defined by the definition provided by the CAB which is below:

An artist would be considered an “Emerging American Artist”, if:

A) they are American;

B) up until 36 months from the date they reach the Top 40 on the Billboard Hot 100 chart. If an artist who is a member of a duo, trio, or group with an established identity launches a solo career or creates, in company with others, a new duo, trio, or group with a new identity, this solo artist or new duo, trio, or group will be considered a new artist for the first three years (36 months) following the date its selection under the new identity is listed on the Billboard Hot 100.

10. The Canadian summary tables illustrate Canadian Emerging Artist airplay as a percentage of overall airplay by format and for the all format panel.
11. The American summary tables illustrate airplay of American Emerging Artists as a percentage of overall airplay by format and for the all format panel.

Appendix A

| CAB | | | | | | |
|--|--|--|--|--|--|--|
| Canadian Emerging Artist Analysis | | | | | | |
| 7 Days (April 6 - 12, 2008) 6am - midnight | | | | | | |
| 48 Canadian FM Music Stations | | | | | | |

| Station | | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|--------------|------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of Canadian Spins |
| 1 | CIMX | 1444 | 321 | 107 | 7.41% | 33.33% |
| 2 | CFNY | 1179 | 439 | 253 | 21.46% | 57.63% |
| 3 | CJAY | 1355 | 520 | 88 | 6.49% | 16.92% |
| 4 | CFBR | 1313 | 472 | 106 | 8.07% | 22.46% |
| 5 | CISN | 1482 | 563 | 245 | 16.53% | 43.52% |
| 6 | CJJR | 1583 | 586 | 262 | 16.55% | 44.71% |
| 7 | CFOX | 1292 | 451 | 150 | 11.61% | 33.26% |
| 8 | CHIQ | 1678 | 618 | 243 | 14.48% | 39.32% |
| 9 | CJKR | 1331 | 469 | 75 | 5.63% | 15.99% |
| 10 | CKMM | 1571 | 591 | 299 | 19.03% | 50.59% |
| 11 | CFQX | 1573 | 550 | 196 | 12.46% | 35.64% |
| 12 | CIOO | 1210 | 450 | 197 | 16.28% | 43.78% |
| 13 | CJBX | 1528 | 588 | 253 | 16.56% | 43.03% |
| 14 | CFPL | 1353 | 481 | 141 | 10.42% | 29.31% |
| 15 | CFHK | 1519 | 552 | 164 | 10.80% | 29.71% |
| 16 | CKQB | 1290 | 501 | 109 | 8.45% | 21.76% |
| 17 | CKGE | 1451 | 524 | 97 | 6.69% | 18.51% |
| 18 | CIDC | 1440 | 467 | 303 | 21.04% | 64.88% |
| 19 | CHUM | 1547 | 552 | 226 | 14.61% | 40.94% |
| 20 | CING | 1442 | 529 | 165 | 11.44% | 31.19% |
| 21 | CJFM | 1232 | 445 | 221 | 17.94% | 49.66% |
| 22 | CJZN | 1646 | 625 | 357 | 21.69% | 57.12% |
| 23 | CIZL | 1472 | 544 | 198 | 13.45% | 36.40% |
| 24 | CFWF | 1365 | 501 | 104 | 7.62% | 20.76% |
| 25 | CFMC | 1418 | 524 | 238 | 16.78% | 45.42% |
| 26 | CIGL | 1492 | 544 | 182 | 12.20% | 33.46% |
| 27 | CIQB | 1698 | 631 | 270 | 15.90% | 42.79% |
| 28 | CKBY | 1618 | 599 | 328 | 20.27% | 54.76% |
| 29 | CHSJ | 1308 | 487 | 299 | 22.86% | 61.40% |
| 30 | CHBE | 1604 | 609 | 319 | 19.89% | 52.38% |
| 31 | CFXJ | 1403 | 413 | 340 | 24.23% | 82.32% |
| 32 | CFBT | 1319 | 436 | 293 | 22.21% | 67.20% |
| 33 | CIBK | 1405 | 582 | 282 | 20.07% | 48.45% |
| 34 | CIHT | 1482 | 614 | 372 | 25.10% | 60.59% |
| 35 | CHSU | 1472 | 549 | 212 | 14.40% | 38.62% |
| 36 | CKLZ | 1407 | 545 | 146 | 10.38% | 26.79% |
| 37 | CICF | 1518 | 583 | 205 | 13.50% | 35.16% |
| 38 | CFEQ | 1619 | 360 | 240 | 14.82% | 66.67% |
| 39 | CKBT | 1643 | 774 | 494 | 30.07% | 63.82% |
| 40 | CHBN | 1463 | 599 | 333 | 22.76% | 55.59% |
| 41 | CHDI | 1418 | 548 | 216 | 15.23% | 39.42% |
| 42 | CJXL | 1517 | 567 | 264 | 17.40% | 46.56% |
| 43 | CKIX | 1498 | 590 | 250 | 16.69% | 42.37% |
| 44 | CILV | 1459 | 581 | 283 | 19.40% | 48.71% |
| 45 | CKEY | 1759 | 624 | 260 | 14.78% | 41.67% |
| 46 | CKHZ | 1561 | 597 | 386 | 24.73% | 64.66% |
| 47 | CFEX | 1371 | 535 | 276 | 20.13% | 51.59% |
| 48 | CKCE | 1541 | 568 | 233 | 15.12% | 41.02% |
| TOTAL | | 70289 | 25798 | 11280 | 16.05% | 43.72% |



Doublecheck

0 0 0

CAB**Canadian Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****FORMAT SUMMARY**

| FORMAT | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|-----------------------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | As % of Total Spins | As % of Canadian Spins |
| Hot AC | 11977 | 4411 | 1648 | 13.76% | 37.36% |
| Country | 12051 | 4469 | 2012 | 16.70% | 45.02% |
| CHR Mainstream | 12088 | 4421 | 2053 | 16.98% | 46.44% |
| CHR Rhythmic | 11880 | 4624 | 2819 | 23.73% | 60.96% |
| AOR | 10804 | 3983 | 875 | 8.10% | 21.97% |
| Modern Rock | 11489 | 3890 | 1873 | 16.30% | 48.15% |
| All Format | 70289 | 25798 | 11280 | 16.05% | 43.72% |

CAB**Canadian Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****Hot AC Panel**

| Station | | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of Canadian Spins |
| 1 | CHUM-FM | 1547 | 552 | 226 | 14.61% | 40.94% |
| 2 | CHIQ-FM | 1678 | 618 | 243 | 14.48% | 39.32% |
| 3 | CKCE-FM | 1541 | 568 | 233 | 15.12% | 41.02% |
| 4 | CIZL-FM | 1472 | 544 | 198 | 13.45% | 36.40% |
| 5 | CIOO-FM | 1210 | 450 | 197 | 16.28% | 43.78% |
| 6 | CFHK-FM | 1519 | 552 | 164 | 10.80% | 29.71% |
| 7 | CIGL-FM | 1492 | 544 | 182 | 12.20% | 33.46% |
| 8 | CICF-FM | 1518 | 583 | 205 | 13.50% | 35.16% |
| TOTAL | | 11977 | 4411 | 1648 | 13.76% | 37.36% |

CAB**Canadian Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****Country Panel**

| Station | | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of Canadian Spins |
| 1 | CJJR-FM | 1583 | 586 | 262 | 16.55% | 44.71% |
| 2 | CFQX-FM | 1573 | 550 | 196 | 12.46% | 35.64% |
| 3 | CISN-FM | 1482 | 563 | 245 | 16.53% | 43.52% |
| 4 | CING-FM | 1442 | 529 | 165 | 11.44% | 31.19% |
| 5 | CKBY-FM | 1618 | 599 | 328 | 20.27% | 54.76% |
| 6 | CJBX-FM | 1528 | 588 | 253 | 16.56% | 43.03% |
| 7 | CHSJ-FM | 1308 | 487 | 299 | 22.86% | 61.40% |
| 8 | CJXL-FM | 1517 | 567 | 264 | 17.40% | 46.56% |
| TOTAL | | 12051 | 4469 | 2012 | 16.70% | 45.02% |

CAB**Canadian Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****CHR Mainstream Panel**

| Station | | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of Canadian Spins |
| 1 | CIDC-FM | 1440 | 467 | 303 | 21.04% | 64.88% |
| 2 | CKMM-FM | 1571 | 591 | 299 | 19.03% | 50.59% |
| 3 | CFMC-FM | 1418 | 524 | 238 | 16.78% | 45.42% |
| 4 | CJFM-FM | 1232 | 445 | 221 | 17.94% | 49.66% |
| 5 | CKIX-FM | 1498 | 590 | 250 | 16.69% | 42.37% |
| 6 | CIQB-FM | 1698 | 631 | 270 | 15.90% | 42.79% |
| 7 | CKEY-FM | 1759 | 624 | 260 | 14.78% | 41.67% |
| 8 | CHSU-FM | 1472 | 549 | 212 | 14.40% | 38.62% |
| TOTAL | | 12088 | 4421 | 2053 | 16.98% | 46.44% |

CAB**Canadian Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****CHR Rhythmic Panel**

| Station | | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of Canadian Spins |
| 1 | CFXJ-FM | 1403 | 413 | 340 | 24.23% | 82.32% |
| 2 | CFBT-FM | 1319 | 436 | 293 | 22.21% | 67.20% |
| 3 | CIBK-FM | 1405 | 582 | 282 | 20.07% | 48.45% |
| 4 | CHBN-FM | 1463 | 599 | 333 | 22.76% | 55.59% |
| 5 | CKBT-FM | 1643 | 774 | 494 | 30.07% | 63.82% |
| 6 | CIHT-FM | 1482 | 614 | 372 | 25.10% | 60.59% |
| 7 | CHBE-FM | 1604 | 609 | 319 | 19.89% | 52.38% |
| 8 | CKHZ-FM | 1561 | 597 | 386 | 24.73% | 64.66% |
| TOTAL | | 11880 | 4624 | 2819 | 23.73% | 60.96% |

CAB**Canadian Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****AOR Panel**

| Station | | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of Canadian Spins |
| 1 | CFOX-FM | 1292 | 451 | 150 | 11.61% | 33.26% |
| 2 | CKQB-FM | 1290 | 501 | 109 | 8.45% | 21.76% |
| 3 | CFBR-FM | 1313 | 472 | 106 | 8.07% | 22.46% |
| 4 | CJAY-FM | 1355 | 520 | 88 | 6.49% | 16.92% |
| 5 | CFWF-FM | 1365 | 501 | 104 | 7.62% | 20.76% |
| 6 | CJKR-FM | 1331 | 469 | 75 | 5.63% | 15.99% |
| 7 | CKLZ-FM | 1407 | 545 | 146 | 10.38% | 26.79% |
| 8 | CKGE-FM | 1451 | 524 | 97 | 6.69% | 18.51% |
| TOTAL | | 10804 | 3983 | 875 | 8.10% | 21.97% |

CAB**Canadian Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****Modern Rock Panel**

| Station | | Total Spins | Canadian Artist Spins | Emerging Canadian Artist Spins | Canadian Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of Canadian Spins |
| 1 | CFNY-FM | 1179 | 439 | 253 | 21.46% | 57.63% |
| 2 | CFEX-FM | 1371 | 535 | 276 | 20.13% | 51.59% |
| 3 | CILV-FM | 1459 | 581 | 283 | 19.40% | 48.71% |
| 4 | CHDI-FM | 1418 | 548 | 216 | 15.23% | 39.42% |
| 5 | CJZN-FM | 1646 | 625 | 357 | 21.69% | 57.12% |
| 6 | CIMX-FM | 1444 | 321 | 107 | 7.41% | 33.33% |
| 7 | CFEQ-FM | 1619 | 360 | 240 | 14.82% | 66.67% |
| 8 | CFPL-FM | 1353 | 481 | 141 | 10.42% | 29.31% |
| TOTAL | | 11489 | 3890 | 1873 | 16.30% | 48.15% |

| | | | | | | |
|---|--|--|--|--|--|--|
| CAB | | | | | | |
| American Emerging Artist Analysis | | | | | | |
| 7 Days (April 6 - 12, 2008) 6am - midnight | | | | | | |
| 48 American FM Music Stations | | | | | | |

| Station | | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|--------------|------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of American Spins |
| 1 | KPWR | 1431 | 1339 | 508 | 35.50% | 37.94% |
| 2 | KIIS | 1396 | 1264 | 422 | 30.23% | 33.39% |
| 3 | KROQ | 1276 | 1145 | 413 | 32.37% | 36.07% |
| 4 | WHTZ | 1383 | 1210 | 413 | 29.86% | 34.13% |
| 5 | WPLJ | 1302 | 1045 | 182 | 13.98% | 17.42% |
| 6 | WQHT | 1371 | 1255 | 490 | 35.74% | 39.04% |
| 7 | WBBM | 1357 | 1257 | 484 | 35.67% | 38.50% |
| 8 | WBMX | 1452 | 1097 | 240 | 16.53% | 21.88% |
| 9 | KITS | 1257 | 1097 | 395 | 31.42% | 36.01% |
| 10 | KILT | 1515 | 1508 | 340 | 22.44% | 22.55% |
| 11 | KSCS | 1471 | 1459 | 336 | 22.84% | 23.03% |
| 12 | WMMR | 1127 | 867 | 215 | 19.08% | 24.80% |
| 13 | WIOQ | 1564 | 1416 | 516 | 32.99% | 36.44% |
| 14 | WXKS | 1444 | 1243 | 385 | 26.66% | 30.97% |
| 15 | WBCN | 1043 | 943 | 325 | 31.16% | 34.46% |
| 16 | WAAF | 1154 | 895 | 231 | 20.02% | 25.81% |
| 17 | WPOW | 1294 | 1236 | 555 | 42.89% | 44.90% |
| 18 | WRIF | 998 | 807 | 205 | 20.54% | 25.40% |
| 19 | KUBE | 1303 | 1267 | 420 | 32.23% | 33.15% |
| 20 | KMPS | 1350 | 1322 | 318 | 23.56% | 24.05% |
| 21 | KISW | 824 | 663 | 177 | 21.48% | 26.70% |
| 22 | KYGO | 1515 | 1484 | 347 | 22.90% | 23.38% |
| 23 | KALC | 1134 | 960 | 216 | 19.05% | 22.50% |
| 24 | KQKS | 1365 | 1344 | 457 | 33.48% | 34.00% |
| 25 | WMMS | 649 | 552 | 175 | 26.96% | 31.70% |
| 26 | WNCI | 1376 | 1200 | 305 | 22.17% | 25.42% |
| 27 | WNVZ | 1456 | 1394 | 560 | 38.46% | 40.17% |
| 28 | WSIX | 1460 | 1438 | 338 | 23.15% | 23.50% |
| 29 | WMC | 1395 | 1124 | 191 | 13.69% | 16.99% |
| 30 | WKQX | 1378 | 1259 | 466 | 33.82% | 37.01% |
| 31 | KRTY | 1675 | 1623 | 450 | 26.87% | 27.73% |
| 32 | WHYI | 1374 | 1172 | 396 | 28.82% | 33.79% |
| 33 | KBXX | 1249 | 1228 | 548 | 43.88% | 44.63% |
| 34 | WWMX | 1353 | 1028 | 211 | 15.59% | 20.53% |
| 35 | WEDG | 993 | 889 | 277 | 27.90% | 31.16% |
| 36 | KDMX | 1502 | 1108 | 195 | 12.98% | 17.60% |
| 37 | KDGE | 1539 | 1305 | 314 | 20.40% | 24.06% |
| 38 | KQRC | 1101 | 897 | 328 | 29.79% | 36.57% |
| 39 | KXRK | 1159 | 1041 | 410 | 35.38% | 39.39% |
| 40 | WKLB | 1464 | 1430 | 288 | 19.67% | 20.14% |
| 41 | WTMX | 1270 | 1093 | 235 | 18.50% | 21.50% |
| 42 | WYCD | 1474 | 1457 | 290 | 19.67% | 19.90% |
| 43 | KNRK | 1245 | 891 | 341 | 27.39% | 38.27% |
| 44 | WEZB | 1401 | 1253 | 494 | 35.26% | 39.43% |
| 45 | KXTE | 1184 | 1084 | 423 | 35.73% | 39.02% |
| 46 | WKSC | 1248 | 1120 | 305 | 24.44% | 27.23% |
| 47 | WDVD | 1390 | 1080 | 222 | 15.97% | 20.56% |
| 48 | WHDR | 1437 | 1099 | 187 | 13.01% | 17.02% |
| TOTAL | | 63098 | 55888 | 16539 | 26.21% | 29.59% |

Doublecheck:

0

0

0



CAB**American Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****FORMAT SUMMARY**

| FORMAT | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|----------------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | As % of Total Spins | As % of American Spins |
| Hot AC | 10798 | 8535 | 1692 | 15.67% | 19.82% |
| Country | 11924 | 11721 | 2707 | 22.70% | 23.10% |
| CHR Mainstream | 11186 | 9878 | 3236 | 28.93% | 32.76% |
| CHR Rhythmic | 10826 | 10320 | 4022 | 37.15% | 38.97% |
| AOR | 8283 | 6669 | 1795 | 21.67% | 26.92% |
| Modern Rock | 10081 | 8765 | 3087 | 30.62% | 35.22% |
| All Format | 63098 | 55888 | 16539 | 26.21% | 29.59% |

CAB

American Emerging Artist Analysis

7 Days (April 6 - 12, 2008) 6am - midnight

Hot AC Panel

| Station | | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of American Spins |
| 1 | WPLJ-FM | 1302 | 1045 | 182 | 13.98% | 17.42% |
| 2 | WTMX-FM | 1270 | 1093 | 235 | 18.50% | 21.50% |
| 3 | WBMX-FM | 1452 | 1097 | 240 | 16.53% | 21.88% |
| 4 | KDMX-FM | 1502 | 1108 | 195 | 12.98% | 17.60% |
| 5 | WDVD-FM | 1390 | 1080 | 222 | 15.97% | 20.56% |
| 6 | KALC-FM | 1134 | 960 | 216 | 19.05% | 22.50% |
| 7 | WMC-FM | 1395 | 1124 | 191 | 13.69% | 16.99% |
| 8 | WWMX-FM | 1353 | 1028 | 211 | 15.59% | 20.53% |
| TOTAL | | 10798 | 8535 | 1692 | 15.67% | 19.82% |

CAB**American Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****Country Panel**

| Station | | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of American Spins |
| 1 | WKLB-FM | 1464 | 1430 | 288 | 19.67% | 20.14% |
| 2 | KSCS-FM | 1471 | 1459 | 336 | 22.84% | 23.03% |
| 3 | KYGO-FM | 1515 | 1484 | 347 | 22.90% | 23.38% |
| 4 | WYCD-FM | 1474 | 1457 | 290 | 19.67% | 19.90% |
| 5 | KILT-FM | 1515 | 1508 | 340 | 22.44% | 22.55% |
| 6 | WSIX-FM | 1460 | 1438 | 338 | 23.15% | 23.50% |
| 7 | KRTY-FM | 1675 | 1623 | 450 | 26.87% | 27.73% |
| 8 | KMPS-FM | 1350 | 1322 | 318 | 23.56% | 24.05% |
| TOTAL | | 11924 | 11721 | 2707 | 22.70% | 23.10% |

CAB

American Emerging Artist Analysis

7 Days (April 6 - 12, 2008) 6am - midnight

CHR Mainstream Panel

| Station | | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of American Spins |
| 1 | WHTZ-FM | 1383 | 1210 | 413 | 29.86% | 34.13% |
| 2 | KIIS-FM | 1396 | 1264 | 422 | 30.23% | 33.39% |
| 3 | WKSC-FM | 1444 | 1243 | 385 | 26.66% | 30.97% |
| 4 | WIOQ-FM | 1564 | 1416 | 516 | 32.99% | 36.44% |
| 5 | WKSC-FM | 1248 | 1120 | 305 | 24.44% | 27.23% |
| 6 | WHYI-FM | 1374 | 1172 | 396 | 28.82% | 33.79% |
| 7 | WEZB-FM | 1401 | 1253 | 494 | 35.26% | 39.43% |
| 8 | WNCI-FM | 1376 | 1200 | 305 | 22.17% | 25.42% |
| TOTAL | | 11186 | 9878 | 3236 | 28.93% | 32.76% |

CAB**American Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****CHR Rhythmic Panel**

| Station | | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of American Spins |
| 1 | WQHT-FM | 1371 | 1255 | 490 | 35.74% | 39.04% |
| 2 | KPWR-FM | 1431 | 1339 | 508 | 35.50% | 37.94% |
| 3 | WBBM-FM | 1357 | 1257 | 484 | 35.67% | 38.50% |
| 4 | KBXX-FM | 1249 | 1228 | 548 | 43.88% | 44.63% |
| 5 | WPOW-FM | 1294 | 1236 | 555 | 42.89% | 44.90% |
| 6 | KUBE-FM | 1303 | 1267 | 420 | 32.23% | 33.15% |
| 7 | KQKS-FM | 1365 | 1344 | 457 | 33.48% | 34.00% |
| 8 | WNVZ-FM | 1456 | 1394 | 560 | 38.46% | 40.17% |
| TOTAL | | 10826 | 10320 | 4022 | 37.15% | 38.97% |

CAB

American Emerging Artist Analysis

7 Days (April 6 - 12, 2008) 6am - midnight

AOR Panel

| Station | | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|--------------|---------|-------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of American Spins |
| 1 | WAAF-FM | 1154 | 895 | 231 | 20.02% | 25.81% |
| 2 | WRIF-FM | 998 | 807 | 205 | 20.54% | 25.40% |
| 3 | WMMR-FM | 1127 | 867 | 215 | 19.08% | 24.80% |
| 4 | KISW-FM | 824 | 663 | 177 | 21.48% | 26.70% |
| 5 | WMMS-FM | 649 | 552 | 175 | 26.96% | 31.70% |
| 6 | WHDR-FM | 1437 | 1099 | 187 | 13.01% | 17.02% |
| 7 | KQRC-FM | 1101 | 897 | 328 | 29.79% | 36.57% |
| 8 | WEDG-FM | 993 | 889 | 277 | 27.90% | 31.16% |
| TOTAL | | 8283 | 6669 | 1795 | 21.67% | 26.92% |

CAB**American Emerging Artist Analysis****7 Days (April 6 - 12, 2008) 6am - midnight****Modern Rock Panel**

| Station | | Total Spins | American Artist Spins | Emerging American Artist Spins | American Emerging Artist | |
|--------------|---------|--------------|-----------------------|--------------------------------|--------------------------|------------------------|
| | | | | | As % of Total Spins | As % of American Spins |
| 1 | KROQ-FM | 1276 | 1145 | 413 | 32.37% | 36.07% |
| 2 | KITS-FM | 1257 | 1097 | 395 | 31.42% | 36.01% |
| 3 | WBCN-FM | 1043 | 943 | 325 | 31.16% | 34.46% |
| 4 | WKQX-FM | 1378 | 1259 | 466 | 33.82% | 37.01% |
| 5 | KDGE-FM | 1539 | 1305 | 314 | 20.40% | 24.06% |
| 6 | KNRK-FM | 1245 | 891 | 341 | 27.39% | 38.27% |
| 7 | KXRK-FM | 1159 | 1041 | 410 | 35.38% | 39.39% |
| 8 | KXTE-FM | 1184 | 1084 | 423 | 35.73% | 39.02% |
| TOTAL | | 10081 | 8765 | 3087 | 30.62% | 35.22% |

ENTENTE DE PRINCIPE

Entre :

**L'Association canadienne des radiodiffuseurs (ACR)
45 rue O'Connor, Bureau 700
Ottawa (Ontario)
K1P 1A4**

(« ACR »)

ET

**L'Association québécoise de l'industrie du disque,
du spectacle et de la vidéo (ADISQ)
6420, rue St-Denis
Montréal (Québec)
H2S 2R7**

(« ADISQ »)

Objet : Définition d'artistes canadiens émergents de langue française

ATTENDU QUE le Conseil de la radiodiffusion et des télécommunications canadiennes (« CRTC ») a publié, en date du 27 février 2008 un avis de consultation intitulé Appel aux observations sur un projet de définition des artistes canadiens émergents à la radio commerciale (« Avis public de radiodiffusion CRTC 2008-16 »);

ET ATTENDU QUE le CRTC a indiqué dans son avis public 2008-16 qu'il estime que le moment est venu d'établir une ou plusieurs définitions communes des artistes canadiens émergents et qu'il a entrepris le processus de consultation en vue d'adopter des définitions des artistes émergents appropriées aux artistes de langue française et de langue anglaise;

ET ATTENDU QUE le CRTC souhaite voir l'élaboration d'un consensus entre les représentants de l'industrie canadienne de l'enregistrement sonore et les représentants de

l'industrie de la radio privée commerciale en vue de proposer un ou des projets de définition(s) d'artistes canadiens émergents pour fins d'approbation par le CRTC;

ET ATTENDU QUE l'ACR et l'ADISQ souhaitent voir le CRTC adopter une définition d'artistes canadiens émergents spécifiquement pour le marché radiophonique de langue française, de façon à favoriser le développement de la carrière des artistes canadiens émergents de langue française, tout en respectant les besoins de l'industrie du disque francophone au Québec et les conditions propres à l'exploitation des stations de radio musicales commerciales de langue française;

ET ATTENDU QUE l'ACR et l'ADISQ ont tenu des discussions en vue de développer un projet de définition commune d'artistes canadiens émergents de langue française;

IL EST CONVENU CE QUI SUIT :

1. Définition d'artistes canadiens émergents applicable au marché radiophonique de langue française

L'ACR et l'ADISQ proposeront dans leur mémoire respectif soumis à l'attention du CRTC dans le cadre de l'avis public de radiodiffusion 2008-16 le projet de définition d'artistes canadiens émergent de langue française élaboré conjointement selon les termes suivants :

Un artiste canadien de langue française sera considéré comme un artiste émergent jusqu'à ce que l'un ou l'autre des seuils suivants ait été atteint:

- *Une période de six (6) mois s'est écoulée depuis que les ventes de l'un de ses albums ont atteint le statut de disque d'or selon SoundScan;*
- *Une période de 48 mois s'est écoulée depuis la parution de son premier album mis en marché commercialement.*

Aux fins de cette définition la notion d'artiste inclut les duos, trios ou groupes d'artistes opérant sous une identité définie. Si un artiste membre d'un duo, trio ou groupe ayant une identité définie démarre une carrière solo ou crée avec d'autres partenaires un nouveau duo, trio ou groupe ayant une nouvelle identité définie, cet artiste solo ou ce nouveau duo, trio ou groupe sera considéré comme un « artiste émergent » selon les mêmes critères que ceux élaborés ci-dessus.

L'ACR et l'ADISQ s'entendent pour défendre dans leurs représentations respectives devant le CRTC la nécessité d'adopter une définition d'artistes canadiens émergents spécifiquement pour les besoins du marché radiophonique canadien de langue française et plus spécifiquement la définition d'artistes canadiens émergents de langue française qu'elles ont développée conjointement.

L'ACR et l'ADISQ conviennent d'annexer une copie dument signée de la présente entente à leur mémoire respectif, déposé lors de la phase I du processus de consultation publique.

EN FOI DE QUOI, les parties conviennent que les termes de l'entente entreront en vigueur, le 12 juin 2008

Pour l'Association canadienne des radiodiffuseurs

Par :



Glenn O'Farrell

Titre :

Président et chef de la direction

Pour l'Association québécoise de l'industrie du disque, du spectacle et de la vidéo

Par :



Solange Drouin

Titre :

Vice-présidente aux affaires publiques et directrice générale