

# EMERGING CANADIAN ARTISTS ON COMMERCIAL RADIO

Radio Policy  
Broadcasting Directorate  
CRTC

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## Introduction

For more than a decade, when the Commission has reviewed its commercial radio policies and considered applications for radio licences, there have been discussions about radio broadcasters' role in presenting the work of emerging Canadian musical artists who are not yet familiar to most radio listeners and consumers of recorded music. Some allege that commercial radio stations have adopted programming strategies that minimize the playlisting of such music in favour of broadcasting the work of well-established artists. In their view, these practices hinder the development of a dynamic Canadian music industry. However, there is little publicly available information concerning the extent to which Canadian radio actually broadcasts the music of emerging artists.

In an effort to fill this void, as well as to supply information that may be helpful when discussing licensees' commitments regarding the programming of the music of emerging artists, and to assist in the development of a common definition of an emerging artist,<sup>1</sup> Commission staff has completed a study documenting the use of this music by commercial radio stations, according to nine possible definitions of an emerging artist based on music industry charts.

## Methodology

The research was intended to sample five French-language and nine English-language musical formats. The study included only those stations that had clearly identified themselves as operating in one of those formats when participating in BBM Canada (BBM) surveys. The sample was adjusted to include stations in markets within 6 population groupings, ranging from markets with more than 2,000,000 inhabitants to markets with fewer than 50,000 residents.

Playlists were obtained from 20 French-language and 85 English-language stations containing the music broadcast during the week of 15-21 April 2007 from 6 a.m. to midnight. These were supplemented by playlist information supplied by Mediabase and BDS Radio Canada.

Stations were requested to provide information regarding the release dates of the more recent Canadian musical selections, but most stations were unable to furnish useful release date information. The study therefore focused on definitions based on music industry charts.

The Commission's monitoring staff consulted the Commission's extensive database of music chart information, supplemented by *Billboard's* online database, and identified 410 English- and 164 French-language emerging artists whose music was played that week. The music chart database contains information taken from all of the charts traditionally used by the Commission to determine if selections are hits,<sup>2</sup> plus the *Top 50 Francophone*, the *Top 25 Francophone Pop Rock*, and the *Top 25 Francophone Pop Adulte* charts published by *Le Palmarès*.

A database designed by ITPlanit Services Corp. generated the statistics.

The study found that English-language stations describing themselves as "Classic Rock" or "Classic Hits" played essentially no music by emerging artists that week. This was also the case

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<sup>1</sup> See *Notice of consultation – Call for comments on the definition of emerging Canadian artists on commercial radio*, Broadcasting Public Notice CRTC 2008-16, 27 February 2008

<sup>2</sup> *RPM 100 Singles*, *RPM Retail Singles*, *The Record Retail Singles*, *The Record Country*, *RPM 100 Country Tracks*, *Canadian Music Network National Airplay*, *Canadian Music Network Country Top 50 Audience*, *Billboard Hot 100 Singles*, *Billboard Hot Country*.

for French-language stations using descriptions such as “Boom,” “Souvenirs retro,” “Rock classique,” and “Succès classique.”

Two French-language stations offered diverse music mixes that prevented their grouping with any others.

Therefore, the data respecting 17 English- and 8 French-language stations were eliminated from the study and are not reflected in the statistics presented below.

The structure of the station sample is set out in Tables 1 and 2 below.

**Table 1: Number of Stations in Emerging Artist Study by Format and Size of Market**

**English-language stations**

	<b>2 million +</b>	<b>600,000 – 2,000,000</b>	<b>200,000 – 600,000</b>	<b>100,000 – 200,000</b>	<b>50,000 – 100,000</b>	<b>Less than 50,000</b>
Adult Contemporary	1	2	2	2	3	2
Hot AC	2	1	2	1	2	2
New / Contemporary Country	2	2	2	1	1	1
Country		3	2		3	2
Top 40 or CHR	2	3	2	1		1
Rhythmic CHR		1	1			
AOR / Rock		2	2	3	2	2
Alternative or Modern Rock	2	2	1			

**Table 2: Number of Stations in Emerging Artist Study by Format and Size of Market**

**French-language stations**

	<b>2 million +</b>	<b>600,000 – 2,000,000</b>	<b>200,000 – 600,000</b>	<b>100,000 – 200,000</b>	<b>50,000 – 100,000</b>	<b>Less than 50,000</b>
Rock détente	1			1		
Énergie	1		1	1		
Adulte contemporain	1			1		4
Grands succès contemporains	1					

Chart 1 below, “Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast, According to 9 Definitions,” shows the percentage of selections by emerging artists played by all of the French-language (blue bars) and English-language (orange bars) stations in the study, according to nine definitions based on industry charts. Artists whose selections have never appeared on charts are, of course, considered to be emerging artists, and their selections are included in all of the percentages.

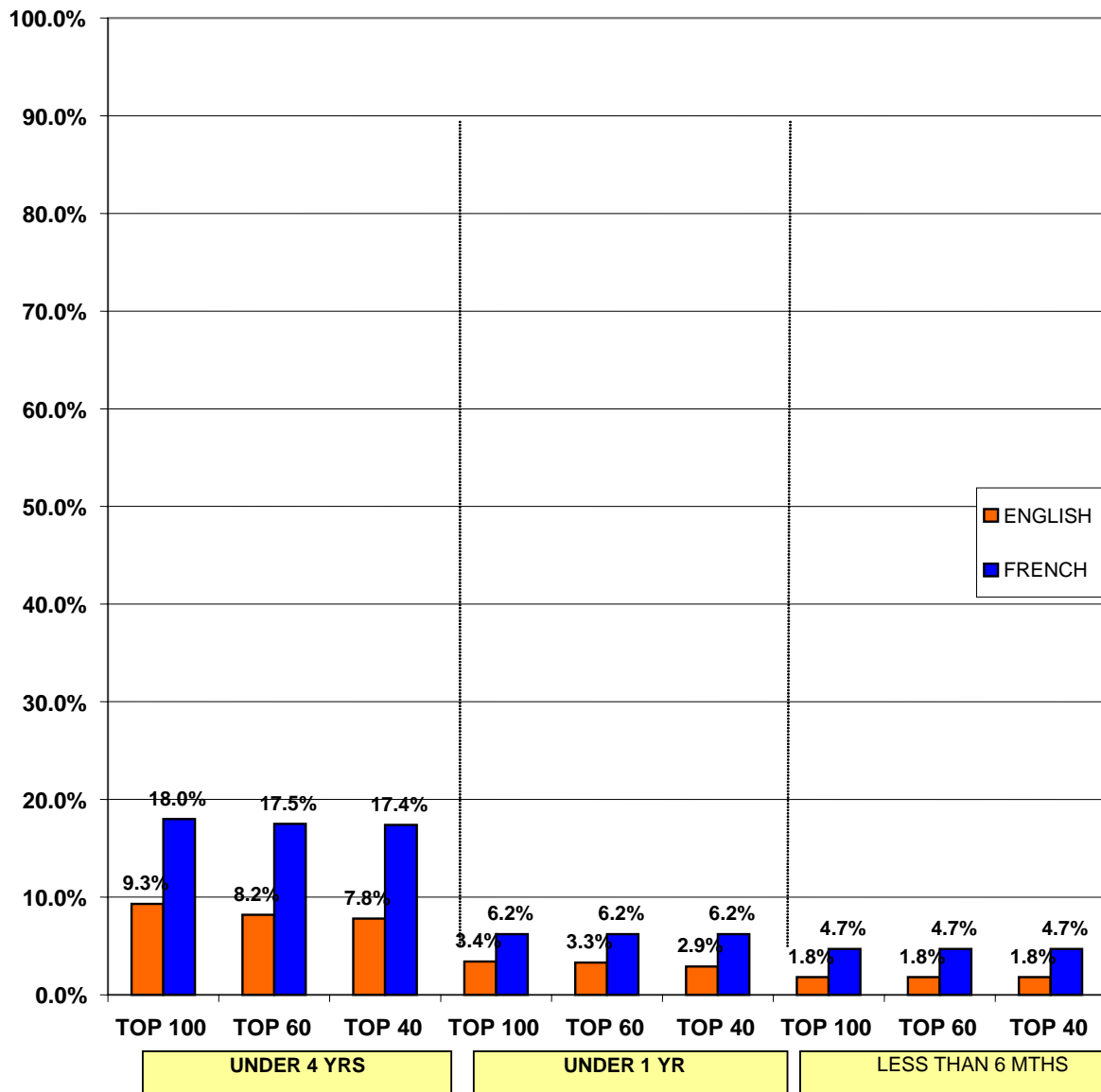
- The pair of blue and orange bars on the extreme left of the graph shows the percentage of selections broadcast by French- and English-language stations by artists who have either never had a charted recording or whose **first** charted recording reached the **Top 100** positions in the music industry charts listed above **less than 4 years before the broadcast**. In other words, the performers in this category would have achieved a documented level of fame **for the first time** less than 4 years before the broadcast, or would never have had charted recordings.
- The pair of blue and orange bars immediately to the right shows the percentage of selections by artists who have either never had a charted recording or whose first recording which reached the **Top 60** attained that level less than 4 years before the broadcast.
- The next pair of blue and orange bars to the right shows the percentage of selections by artists who have either never had a charted recording or whose first recording reached the **Top 40** less than 4 years before the broadcast.
- The next pair of blue and orange bars to the right shows the percentage of selections by artists who have either never had a charted recording or whose first recording reached the **Top 100 less than 1 year before the broadcast**. Artists in this category achieved some documented status for the first time less than one year before the broadcast. The percentages are lower than those depicted in the first three sets of bars to the left because fewer artists would have had their first charted recording appear during the past year than during the past four years.

The following pairs of blue and orange bars show:

- the percentage of selections by artists who have either never had a charted recording or whose first recording reached the **Top 60** less than 1 year before the broadcast;
- the percentage of selections by artists who have either never had a charted recording or whose first recording reached the **Top 40** less than 1 year before the broadcast;
- the percentage of selections by artists who have either never had a charted recording or whose first recording reached the **Top 100 less than 6 months before the broadcast**. These artists emerged from obscurity less than six months before the broadcast;
- the percentage of selections by artists who have either never had a charted recording or whose first recording reached the **Top 60** less than 6 months before the broadcast; and
- the percentage of selections by artists who have either never had a charted recording or whose first recording reached the **Top 40** less than 6 months before the broadcast.

Chart 1, then, places the most generous definitions of emerging artists to the left, and the most restrictive to the right. Under the most generous definitions, artists would be considered to be emerging artists for four years, and under the most restrictive they would enjoy this status for only six months. The percentages on the chart decline from the most generous definition to the most restrictive – from the one encompassing the music of the greatest number of artists to the one incorporating the music of the fewest.

**Chart 1: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast, according to 9 Definitions**



- The amount of music by emerging artists played on French-language stations is approximately twice the amount played by English-language stations, regardless of the definition used.
- The minimal differences between the *Top 100*, *Top 60*, and *Top 40* statistics on French-language radio is due to the use of *Le Palmarès* charts that are, at most, fifty selections in length.

**Table 3: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to 9 definitions, by Station Format**  
**English-language Station Formats**

	Uncharted artist or reached charts only after April 15, 2003			Uncharted artist or reached charts only after April 15, 2006			Uncharted artist or reached charts only after Oct. 15, 2006		
	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40
Adult Contemporary	5.8	4.3	4.3	2.1	1.7	1.7	1.2	1.2	1.2
Hot AC	9.3	7.5	7.2	3.5	3.4	3.4	1.9	1.9	1.9
Country	7.5	7.4	6.9	2.3	2.3	1.1	0.5	0.5	0.5
New / Contemporary Country	7.6	7.5	6.7	2.3	2.3	1.1	0.8	0.8	0.8
AOR / Rock	7.3	6.4	6.2	2.0	2.0	2.0	1.1	1.1	1.1
Top 40 / CHR	14.0	12.4	12.0	6.3	6.3	6.3	3.3	3.3	3.3
Alternative / Modern Rock	18.5	16.4	15.7	5.9	5.9	5.9	4.8	4.5	4.5
Rhythmic CHR	18.0	17.3	16.9	9.8	9.8	9.8	6.6	6.6	6.6

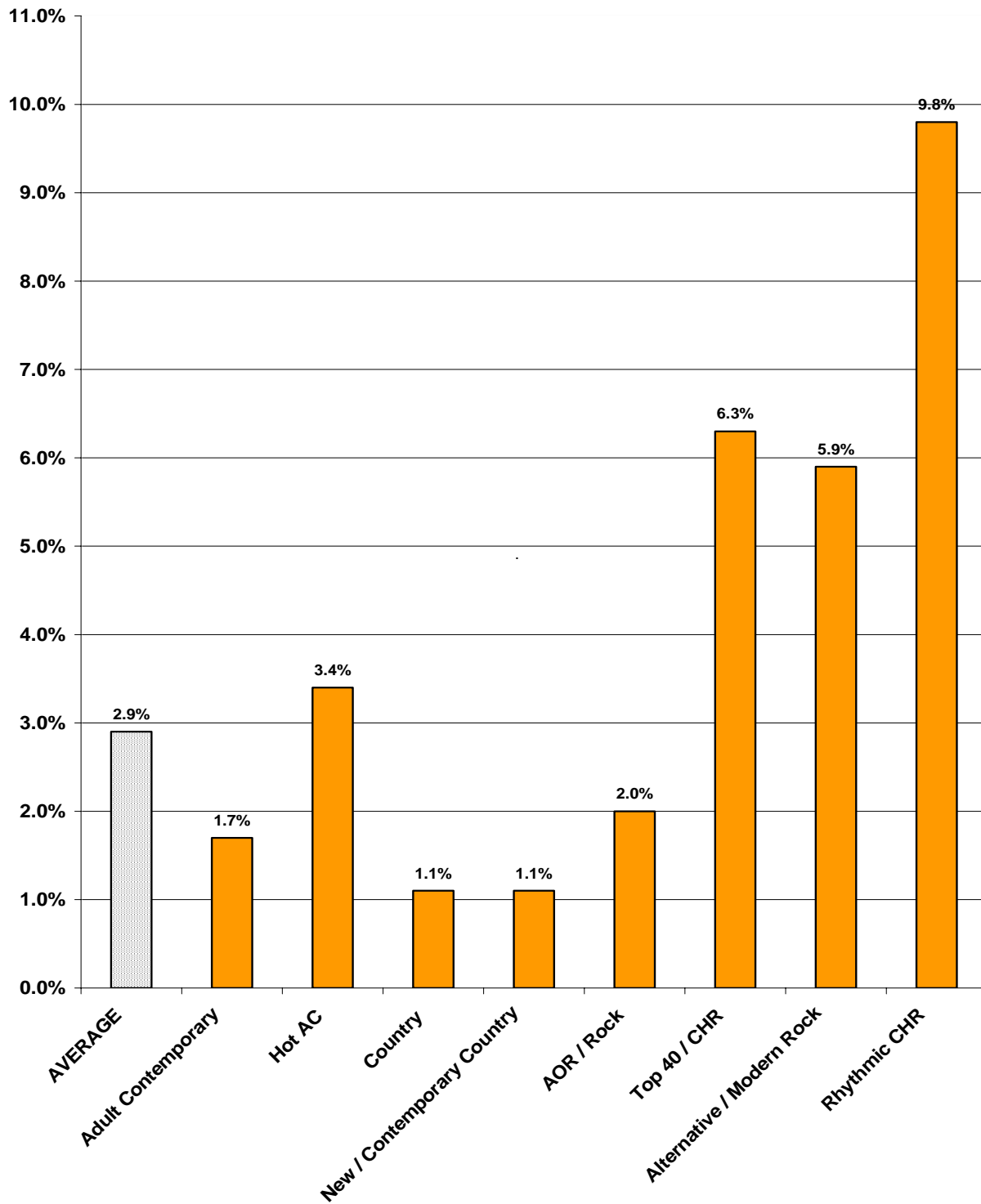
In *Notice of Consultation – Call for comments on the definition of emerging Canadian artists on commercial radio*, Broadcasting Public Notice CRTC 2008-16, 27 February 2008, the Commission calls for comments on the definition of an emerging artist. While stressing that the Commission will consider all proposals, the notice sets out the Commission’s preliminary view that the “Top 40, less than one year” definition appears to have the most advantages since

- current and historical chart information is relatively easy for all to obtain;
- some of the relevant charts combine airplay and sales data, two important measures of popularity; and
- the “Top 40, less than one year” definition may strike an appropriate balance between ensuring name recognition on the part of radio listeners and music consumers and the exposure of an ever-renewing roster of emerging talent.

While, from this point forward, *the tables* in this document present data relating to all 9 definitions, *the charts* present data related only to the “Top 40, under one year” definition.



**Chart 2: Broadcasting of Selections by Emerging Artists as a Percentage of all  
Selections Broadcast According to Top 40 under 1 Year Definition  
English-language Station Formats**



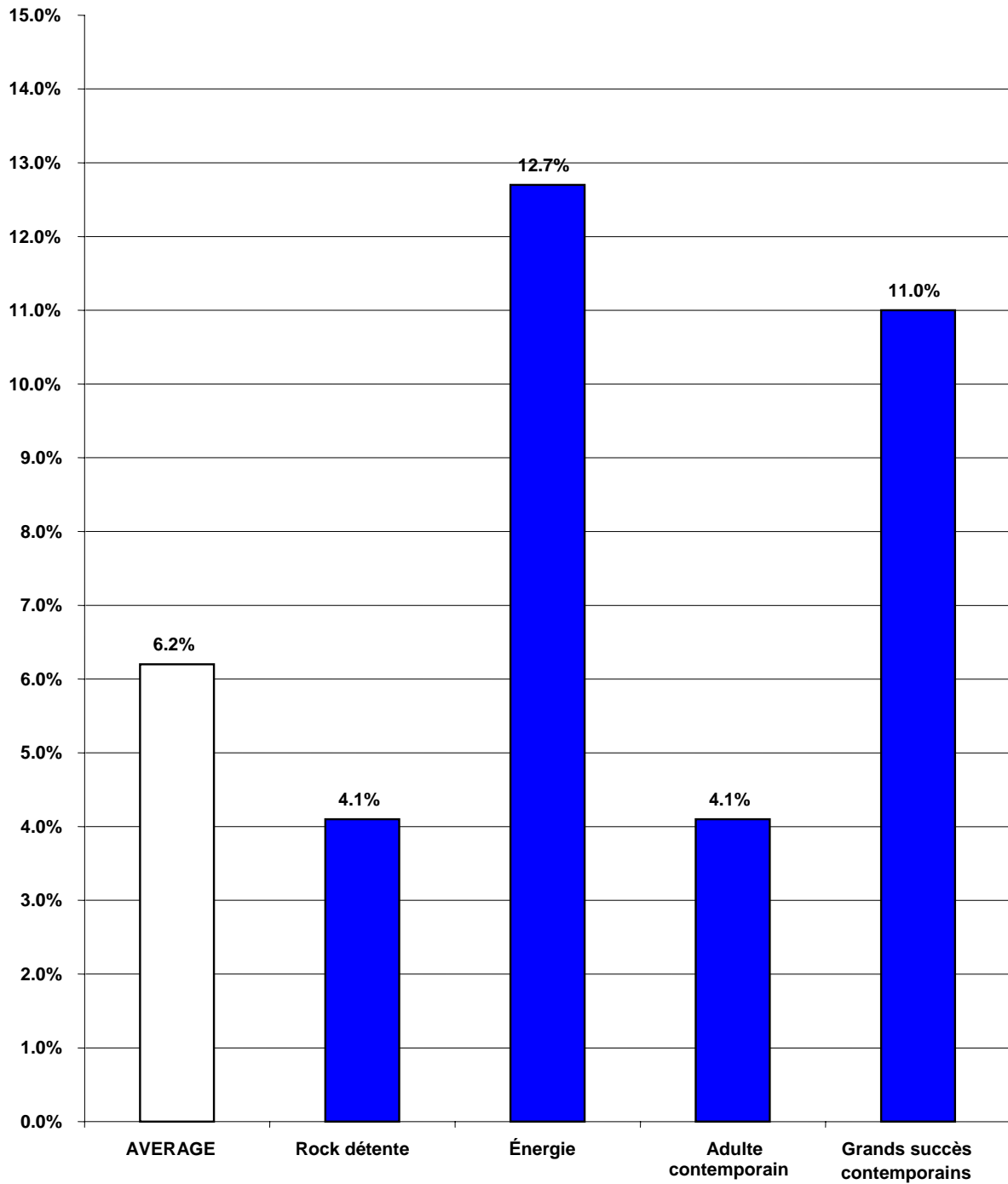
**Table 4: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to 9 definitions, by Station Format**

**French-language Station Formats**

	<b>Uncharted artist or reached charts only after April 15, 2003</b>			<b>Uncharted artist or reached charts only after April 15, 2006</b>			<b>Uncharted artist or reached charts only after October 15, 2006</b>		
	<b>Top 100</b>	<b>Top 60</b>	<b>Top 40</b>	<b>Top 100</b>	<b>Top 60</b>	<b>Top 40</b>	<b>Top 100</b>	<b>Top 60</b>	<b>Top 40</b>
Rock détente	16.5	15.5	15.5	4.1	4.1	4.1	2.4	2.4	2.4
Énergie	28.3	27.9	27.6	12.7	12.7	12.7	9.8	9.8	9.8
Adulte contemporaine	14.2	13.9	13.9	4.1	4.1	4.1	3.2	3.2	3.2
Grands succès contemporains	24.4	24.0	24.0	11.0	11.0	11.0	10.4	10.4	10.4

**Chart 3: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to Top 40 under 1 Year Definition**

**French-language Station Formats**

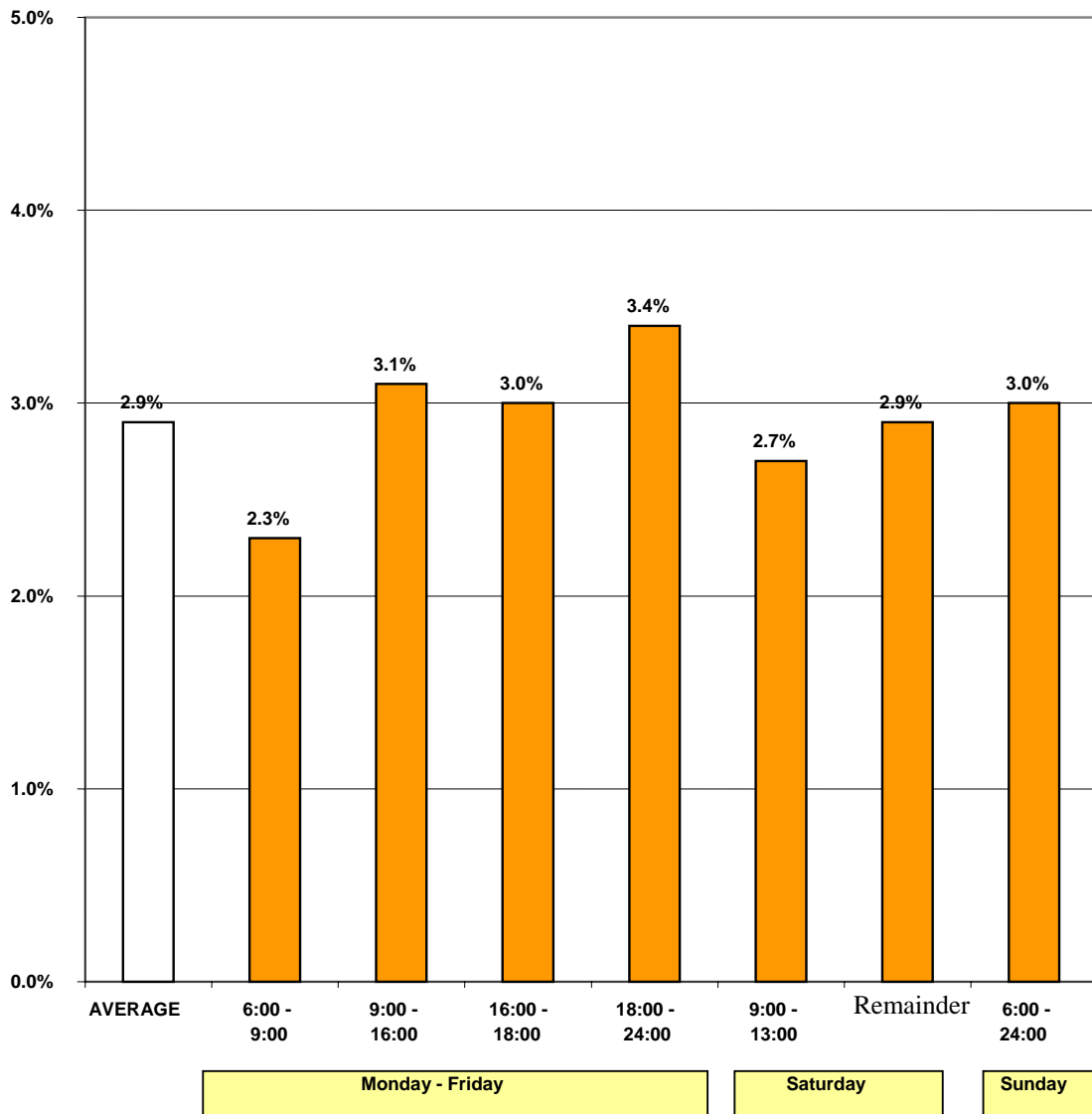


Tables 5 and 6 and Charts 4 and 5 below depict the broadcast of the work of emerging artists during 7 specific time periods over the week of 15-21 April 2007. According to 2006 BBM data, more individuals tune to radio during the 6 a.m. – 9 a.m. time blocks on Monday to Friday than during any other period on a national basis, followed by the 4 – 6 p.m. periods on weekdays and the 9 a.m. - 1 p.m. block on Saturday.

**Table 5: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to 9 definitions, by Time Block**

Time Block	English Stations								
	Uncharted artist or reached charts only after April 15, 2003			Uncharted artist or reached charts only after April 15, 2006			Uncharted artist or reached charts only after October 15, 2006		
	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40
M-F: 0600 – 0900	7.3	6.4	6.1	2.5	2.5	2.3	1.4	1.4	1.4
M-F: 0900 - 1600	10.0	8.7	8.4	3.5	3.4	3.1	1.9	1.9	1.9
M-F: 1600 - 1800	9.7	8.7	8.2	3.4	3.3	3.0	1.8	1.8	1.8
M-F: 1800 - 2400	10.2	9.1	8.8	3.9	3.8	3.4	2.0	2.0	2.0
Saturday: 0900 - 1300	7.9	6.9	6.6	3.0	2.9	2.7	1.8	1.8	1.8
Saturday: all remaining periods	9.7	8.5	8.0	3.4	3.3	2.9	1.9	1.9	1.9
Sunday	8.7	7.6	7.3	3.4	3.3	3.0	1.9	1.9	1.9

**Chart 4: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast, According to Top 40 under 1 Year Definition, by Time Block**  
**English stations**

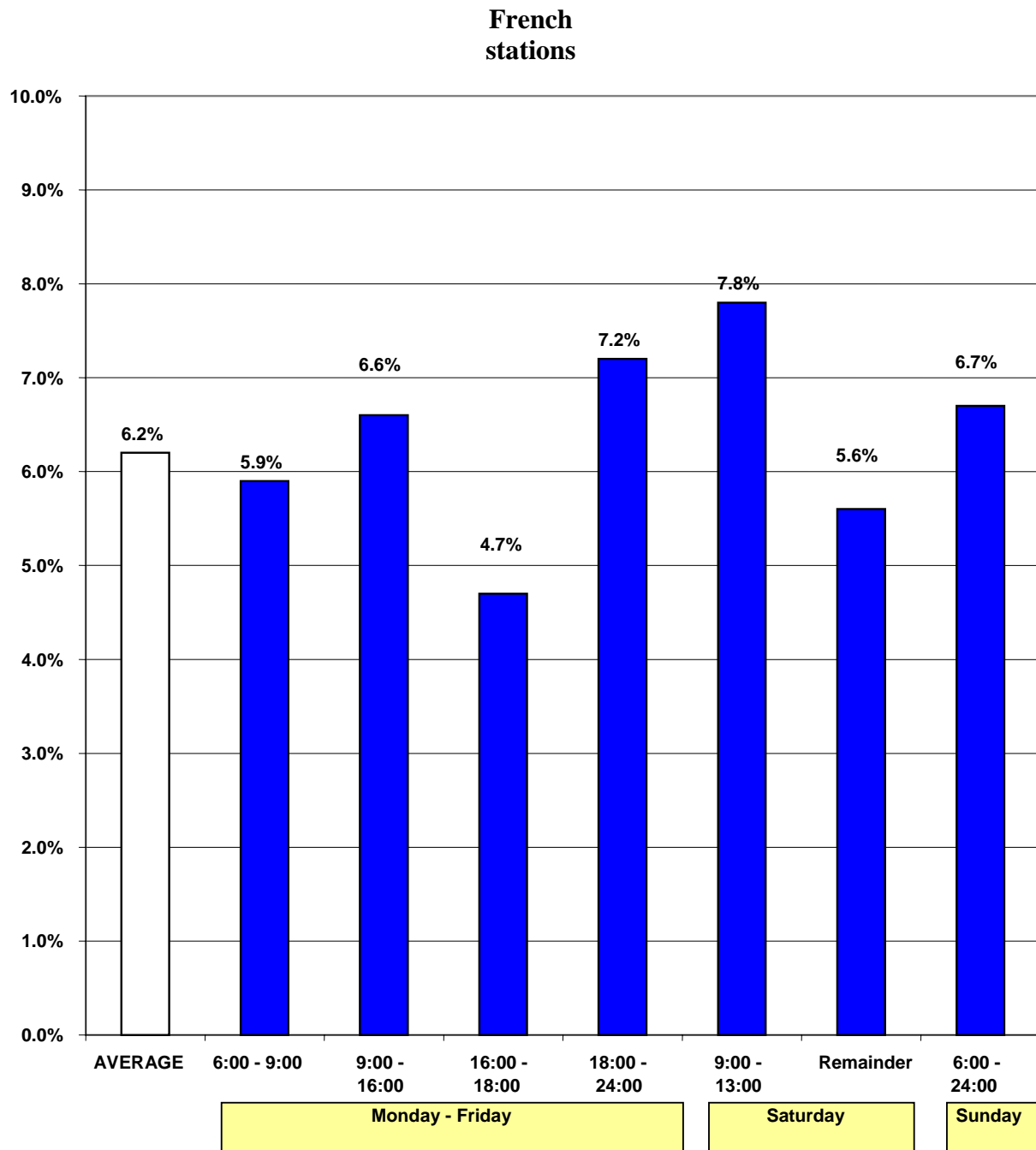


- Except for the crucial 6 – 9 a.m. period Monday to Friday, the broadcast of the work of emerging artists is fairly well distributed over the broadcast week on English-language stations, taken as a whole.

**Table 6: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to 9 definitions, by Time Block**

French stations									
Time Block	Uncharted artist or reached charts only after April 15, 2003			Uncharted artist or reached charts only after April 15, 2006			Uncharted artist or reached charts only after October 15, 2006		
	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40
M-F: 0600 – 0900	18.6	17.9	17.9	5.9	5.9	5.9	4.9	4.9	4.9
M-F: 0900 - 1600	18.6	18.0	17.8	6.6	6.6	6.6	5.4	5.4	5.4
M-F: 1600 - 1800	16.7	16.0	16.0	4.7	4.7	4.7	4.3	4.3	4.3
M-F: 1800 - 2400	20.6	20.3	20.2	7.2	7.2	7.2	5.5	5.5	5.5
Saturday: 0900 - 1300	19.5	18.4	18.4	7.7	7.7	7.8	6.2	6.2	6.2
Saturday: all remaining periods	16.1	16.1	16.0	5.6	5.6	5.6	4.1	4.1	4.1
Sunday	17.0	16.5	16.5	6.7	6.7	6.7	5.1	5.1	5.1

**Chart 5: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to Top 40 under 1 Year Definition, by Time Block**



- Except for the high-audience 4 – 6 p.m. time block on weekdays, the broadcast of the music of emerging Canadian artists is well distributed over the broadcast week on French-language stations.

**Table 7: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to 9 definitions, by Size of Market**

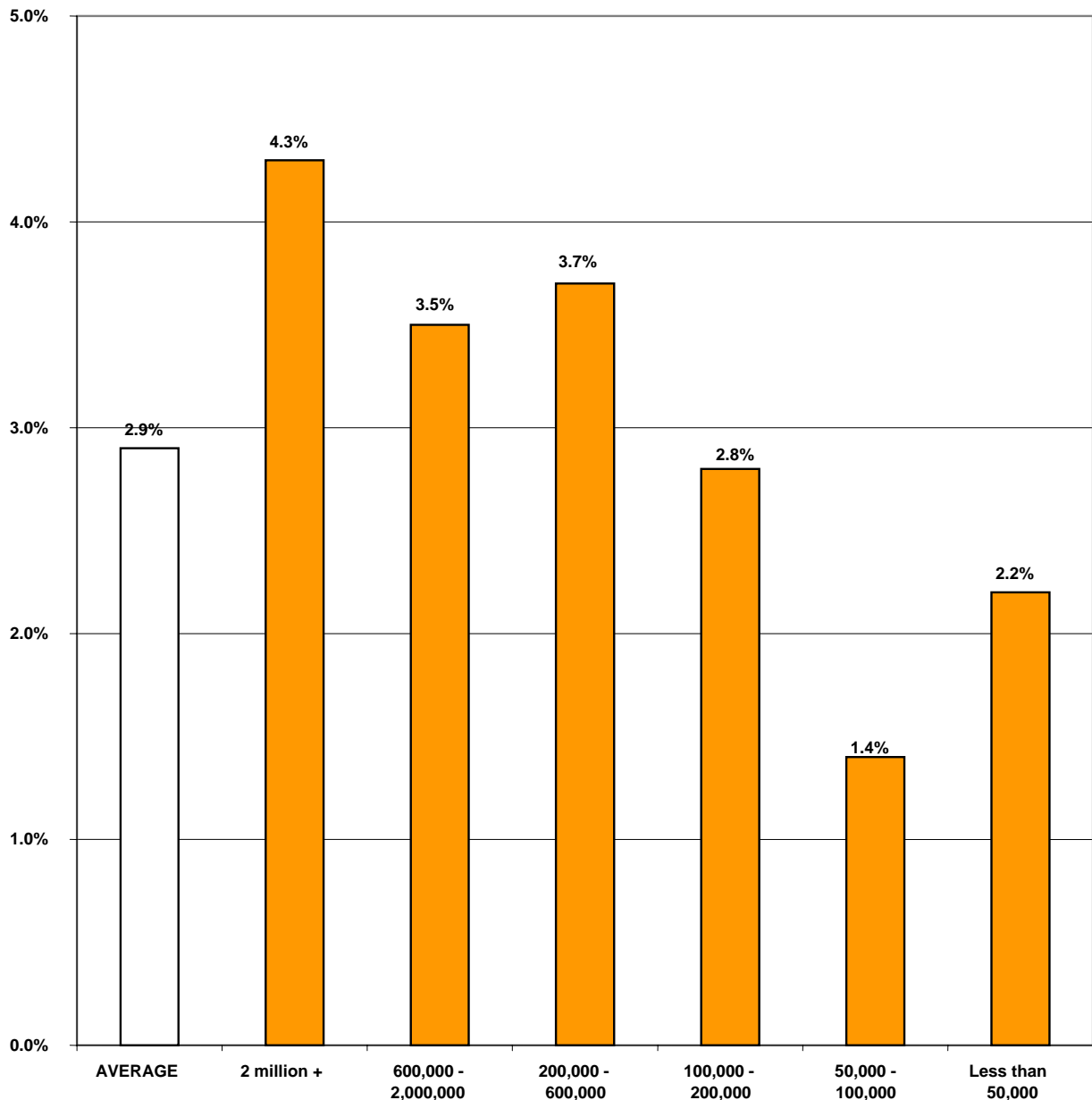
**English-language Markets**

<b>Population</b>	<b>Uncharted artist or reached charts only after April 15, 2003</b>			<b>Uncharted artist or reached charts only after April 15, 2006</b>			<b>Uncharted artist or reached charts only after October 15, 2006</b>		
	<b>Top 100</b>	<b>Top 60</b>	<b>Top 40</b>	<b>Top 100</b>	<b>Top 60</b>	<b>Top 40</b>	<b>Top 100</b>	<b>Top 60</b>	<b>Top 40</b>
2,000,000+	11.2	9.8	9.4	4.8	4.7	4.3	2.7	2.6	2.6
600,000 – 1,999,999	11.2	9.7	9.3	3.8	3.7	3.5	2.3	2.3	2.3
200,000 – 599,999	10.8	9.8	9.4	4.2	4.1	3.7	2.2	2.2	2.2
100,000 – 199,999	7.9	6.8	6.5	3.0	2.8	2.8	1.5	1.5	1.5
50,000 – 99,999	6.6	5.7	5.4	2.0	1.9	1.4	0.6	0.6	0.6
Less than 50,000	7.7	6.9	6.7	2.6	2.5	2.2	1.5	1.5	1.5



**Chart 6: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to Top 40 under 1 Year Definition, by Size of Market**

**English-language Markets**



- As seen on Chart 2, the English-language stations offering the largest amounts of music by emerging artists operate in the Top 40/CHR, the Rhythmic CHR, and the Alternative/Modern Rock formats. Fourteen of the sixteen stations in the sample representing these formats are located within the three largest market groups. This helps explain the heavier use of emerging artists by stations in the larger markets.

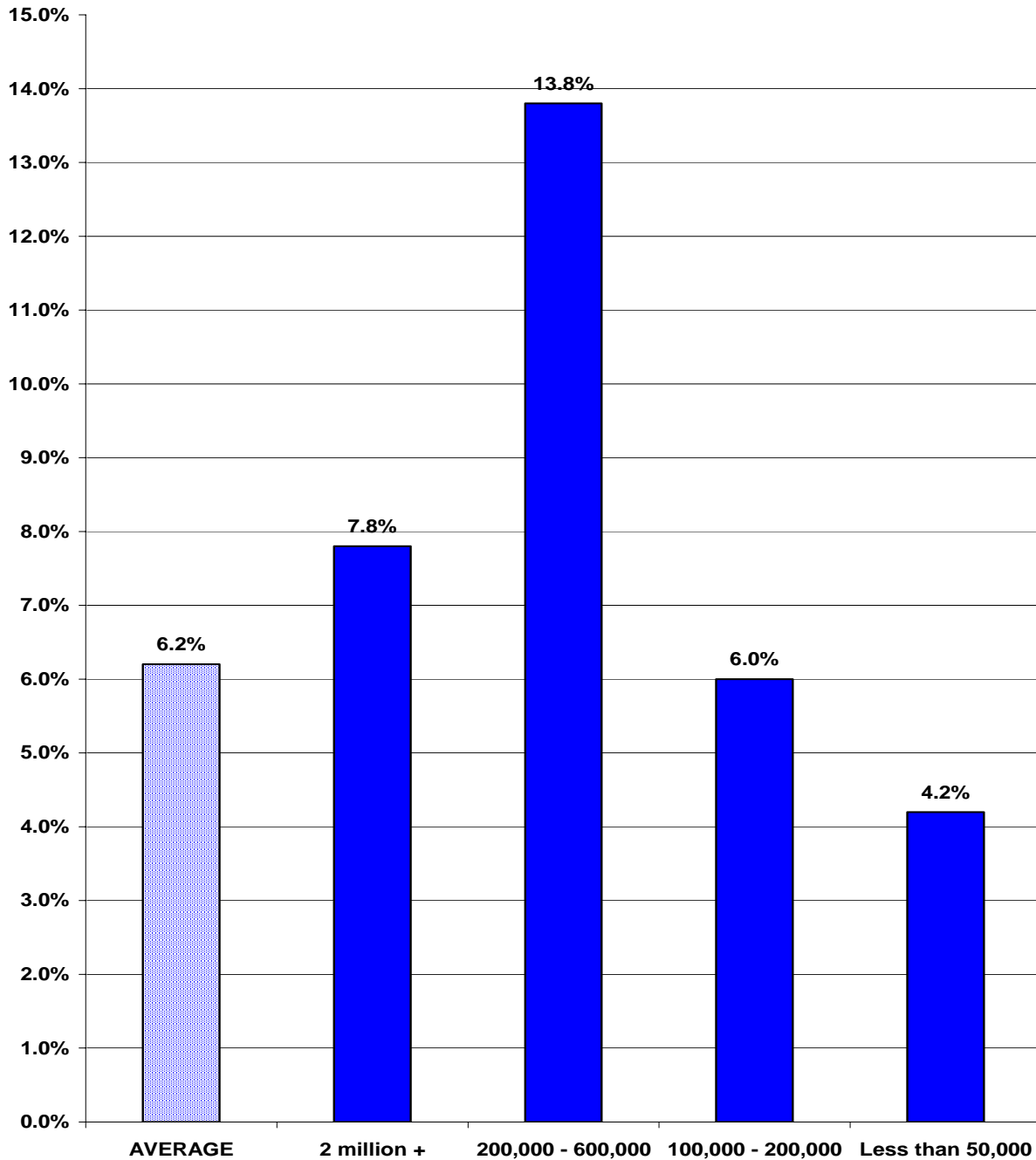
**Table 8: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to 9 definitions, by Size of Market**  
**French-language Markets**

Population	Uncharted artist or reached charts only after April 15, 2003			Uncharted artist or reached charts only after April 15, 2006			Uncharted artist or reached charts only after October 15, 2006		
	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40	Top 100	Top 60	Top 40
2,000,000+	21.3	20.6	20.6	7.8	7.8	7.8	6.1	6.1	6.1
600,000 – 1,999,999									
200,000 – 599,999	29.5	29.2	28.8	13.8	13.8	13.8	10.6	10.6	10.6
100,000 – 199,999	18.2	17.5	17.5	6.0	6.0	6.0	4.3	4.3	4.3
50,000 – 99,999									
Less than 50,000	14.2	13.9	13.9	4.2	4.2	4.2	3.4	3.4	3.4

- Due to the elimination of stations operating in the “Boom” and the “Succès classique” formats, as explained in the “Methodology” section, data respecting stations in the “600,000 – 1,999,999” and “50,000 – 99,999” French-language markets was removed from the study.

**Chart 7: Broadcasting of Selections by Emerging Artists as a Percentage of all Selections Broadcast According to Top 40 under 1 Year Definition, by Size of Market**

**French-language markets**



- Six of the seven stations in the two smallest market groups offer the “Rock détente” or “Adulte contemporain” formats, which Chart 3 shows broadcast the smallest percentage of music by emerging artists on French-language stations.