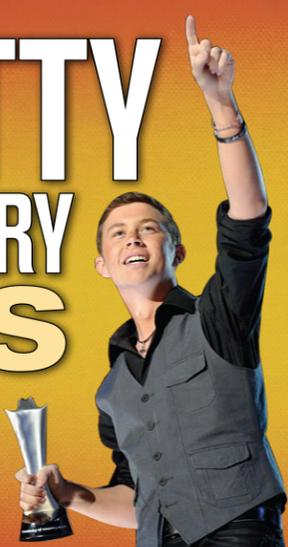


**SCOTTY
McCREERY
WINS
BIG**



**Into The
Unkown
PPM
Station
Launches**

**CMA's
STEVE
MOORE
The Interview**

**Ratings &
Revenue
Inside!**



**COUNTRY
AIRCHECK**

JUNE 2012

capitol records nashville & emi records nashville
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**Summer's
HOTTEST
HITS**

Capitol Records Nashville Recording Artists

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Dierks Bentley **5150**

Luke Bryan **DRUNK ON YOU**

Jon Pardi **MISSIN' YOU CRAZY**

Little Big Town **PONTOON**

Keith Urban **FOR YOU**

EMI Records Nashville Recording Artists

Kelleigh Bannen **ROSE COLORED GLASSES**

Eric Church **SPRINGSTEEN**

Alan Jackson **SO YOU DON'T HAVE TO LOVE ME ANYMORE**





The BBR Music Group...

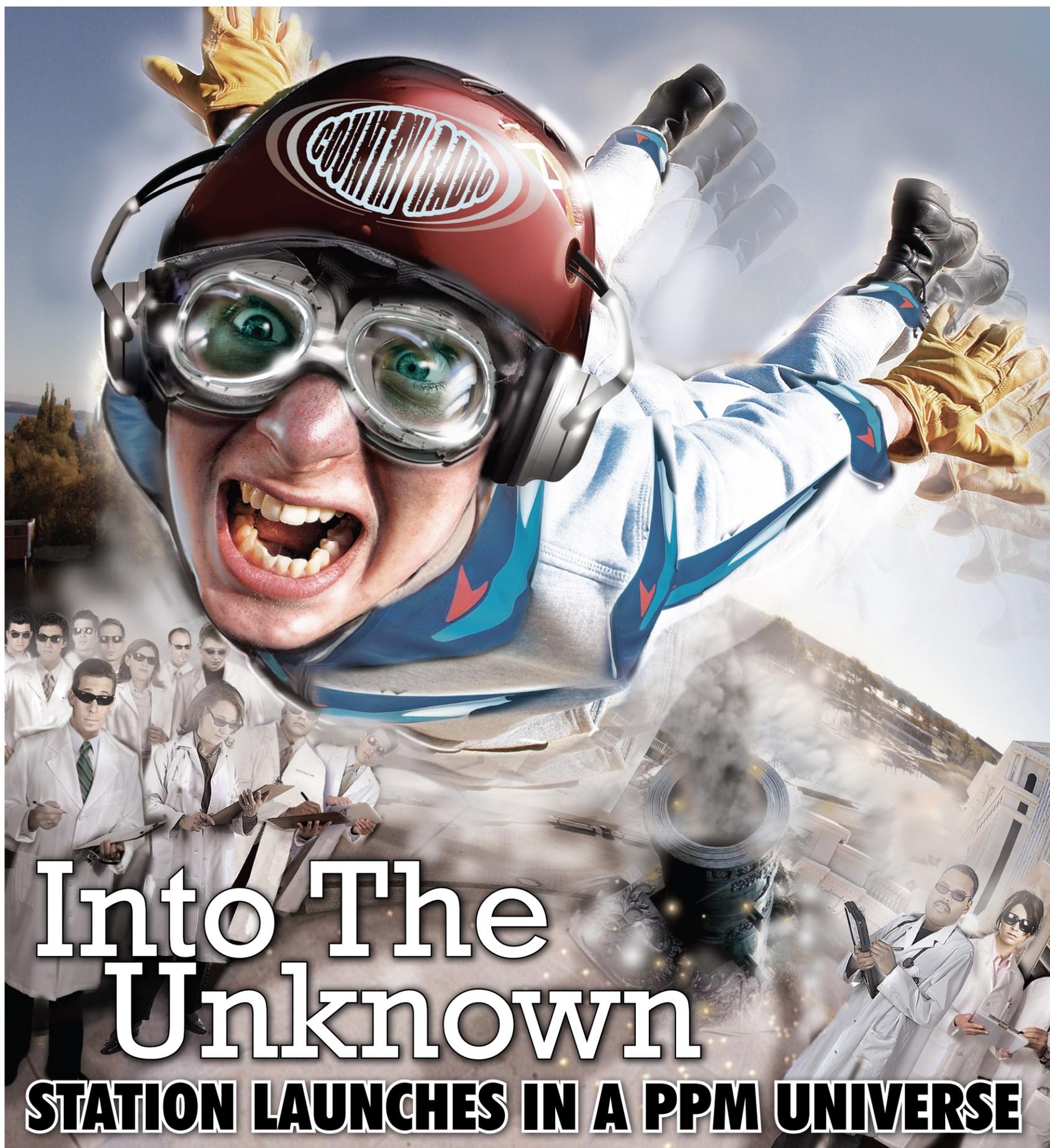
Our #1 FOCUS is **ARTISTS &
SONGWRITERS** and their **ARTISTRY**

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Into The Unknown

STATION LAUNCHES IN A PPM UNIVERSE

Diarists started giving way to meters almost five years ago, but only three Country stations have launched into the largely mysterious and uncharted waters of a PPM format flip – all in the last 18 months. So what, if anything, is different about starting a Country station in this brave new world? In some ways, quite a bit. Country Aircheck asked several of those both in and out of the format for help navigating this great unknown. But first, some background:

WJVC, Inc.'s WJVC/Nassau pulled the plug on AC in January 2011. Late last year, CBS Radio's AC WLTE/Minneapolis became **KMNB (BUZ'N)** Christmas Day, taking on Clear Channel's longtime market powerhouse, **KEEY**. One week later, Cumulus AC **WNNF/Cincinnati** ushered in 2012 with a New Year's Day flip to Country, challenging Hubbard's consistently top-three-ranked **WUBE**. Away from this format, it's practically been the Wild West, with 29 flips in the top 10 markets since PPM debuted. While Country's experience is limited, there are plenty of applicable examples.



Jeff Kapugi

FUND THE MENTAL LISTS

Most who've birthed a station in PPM agree that the fundamentals haven't changed much. "It's not all that different," says **Jeff Kapugi**, CBS Radio's VP/Country and WUSN/Chicago PD, who oversaw the **BUZ'N** sign-on. "You still need a good brand to start." Kapugi points out that the Minneapolis launch was his first in PPM.

BUZ'N declared its intentions one week before the change after weeks of holiday music as an AC. "There were a handful of industry folks that said we were wrong to announce one week in advance," Kapugi says. "But we knew using Lite-FM's monster Christmas cume was the best marketing we could do. So what if

we gave the market a week to shore up their stations? The pros clearly outweighed the cons on that one."

WNNF started by doing what legions of new stations have over the years: a sneak attack with 10,000 songs in a row. The music promise is great fit for PPM methodology, says Radiocrunch Partner **Anthony Acampora**, whose company provides analysis and consulting services for radio stations. "One of the big advantages to a PPM launch is taking an underperforming station that isn't billing and giving them the ability to come in with reduced or zero commercial content," he says. "That limited commercial load enables the attacker to get a lot of tune-ins immediately and build cume faster."

Another crucial, time-honored basic of format-flipping is unchanged, according to Coleman Insights VP **Chris Ackerman**.

"You have to be careful about launching something without the wherewithal to promote and market it, especially against a well-entrenched incumbent," he says.

BUZ'N covered that base, too. In addition to the existing Christmas audience of more than one million, CBS came with a heavy Q1 marketing commitment using TV, digital outdoor and a digital indoor campaign at the Mall of America. The station debuted in January with a 5.3 (6+) to rank sixth, outcuming **KEEY**.

Dramatic strategic adjustments from a diary launch may not be necessary, but there can be tactical changes. "The methodology between PPM and the diary requires some stop-set placement adjustments," says Cumulus SVP/Programming **Mike McVay**. "But it hasn't impacted how a station is launched."

INFORMATION OVER LORD

If anything differs from diary flips, it's what happens before the launch behind the scenes. "You can't have weeks of 'just



Chris Ackerman



A Tale Of Three Cities

KMNB (BUZ'N)/Minneapolis: After a strong January debut, the station has leveled a bit, shifting 5.0-4.9-4.7 (6+) but remaining among the top seven. BUZ'N continues to evolve, with air talent gradually being added since February. Kris Valentine joined for afternoons, followed by Tricia "TJ" Jenkins. "It's all about getting the right people on the air," says Kapugi. "Our plan was to have our prime talent on by summertime and, with the recent addition of Paul Koffy to morning drive in May, we have accomplished our goal."

Still to come for BUZ'N: The station's full-time PD. Former Top 40 KDWB/Minneapolis PD Rob Morris is waiting out a non-compete at CBS Radio's Rhythmic Top 40 WJHM/Orlando. He'll join in July, becoming yet another Top 40 programmer to go Country. In the interim, veteran

programmer Kevin Metheny has been overseeing day-to-day operations since BUZ'N debuted in December.

WNNF/Cincinnati: Born New Year's Day 2012, WNNF opened with 10,000 songs and positioned as "94-1 Great Country, the '90s to Now." The position echoes the one employed widely across Cumulus and is a musical point of differentiation to Hubbard's crosstown WUBE, which is much more current-based. WNNF debuted at 1.6 in January and has since held steady, showing 1.8-1.7-1.7 in its last three PPM monthlies.

WJVC/Nassau: "Honestly, we didn't know what to expect," says PD Phathead, of the station's January 2011 sign-on. "We weren't sure about the country fans out here. All we knew was there was a hole in the market for country music and we were about to fill it. We didn't really think PPM or diary. We just wondered if people wanted country music on Long Island because it hadn't been here in 10 years. Let's play hits and see what happens." After opening with 0.6 in January 2011, JVC eventually improved to a 2.5 by that July. The station has since leveled, consistently posting in the upper 1s or low 2s.

Into The Unknown

OK' execution anymore," Ackerman says. "Operators are more buttoned-down on the front end; there's more rehearsing and even weeks of sample logs being done. The old days of deciding on Friday and throwing it on the air Monday is largely going by the wayside." Adds Kapugi, "With all the data available – thanks to meter counts, and weekly and monthly metrics – the decision to change might be a little easier in PPM."

Once underway, the reams of available PPM data allow stations to measure performance on a granular level almost immediately. "In the diary world, you have to wait three months before getting any real info," says Kapugi. "In PPM you can gauge within a few weeks of launch by looking at

the meter counts and then a true weekly. We knew [BUZ'N] was going to be successful after the first weekly."

"If you appear to be getting off to a slow start, that warning system is helpful on both sides," says Jacobs Media President **Fred Jacobs**. "There's a tendency when it's coming at you to say, 'Well, there's not a buzz, the phones aren't ringing, so nothing is happening.' [In fact,] all kinds of things could be happening."

Fast data doesn't necessarily dictate fast reactions. "Whatever change is made, you need 30 days to see its effectiveness," cautions McVay. "PPM allows for that type of clarity." Ackerman, meanwhile, suggests waiting 90 days or more before acting on anything. "The audience moves through three phases: awareness, comprehension and activation," he says, noting that the reality probably isn't seen for 26-52 weeks. "You have to let months of this data aggregate before you really know what you have."

That's tough, however, especially for

Kapugi believes it's possible to be both patient *and* cut bait when necessary. "That's easy when you can clearly see things aren't working out. But you can also exercise patience when you see a demo that is being under-sampled," he says.

In spite of programmers being supplied a nonstop dose of ratings TMI on a weekly basis, we're still a long way from the TV model, where a new show can be canceled after several episodes. "When people commit to a format changes, they see it through," Ackerman says. "I don't know of any stories in a PPM market where something was blown up after 120 days."

At WJVC, PD **Phathead** doesn't look at weeklies, primarily because his station is not an Arbitron subscriber. He takes a more organic, long-term approach. "This company doesn't have

across the street at WMMR, you could see it instantly. PPM was excellent at capturing the rise of this station. It was the first time we'd ever seen a startup tracked in PPM. It was spectacular and went a lot faster than any of us could imagine. We were used to seeing it in Arbitrends, but now we were seeing it at Mach 3. WMMR is still a great brand, too, and withstood the launch, but 'RFF continues to be strong today.

"I think the Merlin start-ups in both New York and Chicago are good examples of stillbirths," Jacobs continues. "A lot of hype and hoopla, and then nothing happens. With News or spoken-word, you could say it takes the audience longer to find it, but with both stations there have already been considerable personnel, emphasis and philosophical changes. That has to be from not seeing results in PPM week after week. It's an example of PPM confirming that there's not a 'there' there."



Mike McVay

Volume 7, Issue 2, June 2012



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“If our brand is threatened and there are steps we can take that don't compromise the strategy, we should take them.”

—FRED JACOBS

programmers who are jumpy by nature and want to fix any vulnerability instantly. Ackerman didn't name names, but knows of two programming VPs who forbid PDs to look at weekly information.

"What people need to understand is whether you have an issue with your product or the sample, which is constantly changing," Acampora says. "One person going on vacation can upset listening patterns. Look at Spring Break in a lot of markets or a Monday holiday, when people don't go to work. If you're a Country station relying on that midday 25-54 workplace meter holder, that one day affects your numbers."

KEEP THE CHANGE

"You have to calm down," Jacobs agrees. "[But] if our brand is threatened and there are steps we can take that don't compromise the strategy, we should take them. I've seen too many cases where the station being attacked waits too long."

a philosophy of nit-picking the numbers every day; this isn't rocket science."

He also says Facebook was a huge component of the station's launch. "That and our website helped us get this off the ground. We had a lot of likes very quickly: In 16 months we have about 7,200 likes on our page, and we think that's pretty good. It's really been guerrilla street marketing."

That's another piece of the station launch curriculum that never existed before – "the one that roars on in social media," Jacobs says. "There are things stations can do, either on attack or on defense in a social media setting, that can be pivotal depending on which side you're on."

Two out-of-format flips offer lessons. "Philadelphia was the first PPM market and the first launch was WRFB, the Clear Channel Alternative station that came on jockless and with a real small commercial load," Jacobs says. "Being



Phathead

THE LONELIEST NUMBER

After almost five years of PPM and with Country in a strong music cycle with solid shares, is it surprising that only three stations have jumped into the format in a PPM market? What gives? "This is just conjecture on my part," Ackerman says. "But there is an incumbent in most of these markets, and there may be a concern about less opportunity to differentiate in Country, which is fairly homogenous. Maybe that lack of perceived maneuvering room musically is one reason."

Acampora sees other factors in PPM markets, which tend to be bigger cities. "As these markets get more Hispanic on the young end, more ethnic overall and the white audience gets older, it's going to be harder to launch Country unless there's a huge life group like in Minneapolis," he says. "What we recommend to clients is not to go in just to spoil somebody else. Go in there believing you have something viable."

CAC

A full-page promotional image for Kenny Chesney's album 'Welcome to the Fishbowl'. The image features Kenny Chesney standing in a desert landscape, wearing a cowboy hat, a light-colored short-sleeved shirt, and jeans. He is holding a guitar case that is covered in stickers, including one that says 'For You Are'. The background is a gradient of green and blue on the left, transitioning to a warm orange and red on the right, suggesting a sunset or sunrise over a body of water.

KENNY CHESNEY
WELCOME TO THE FISHBOWL

kennychesney.com

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**GET READY FOR ANOTHER
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**COMING THIS SUMMER,
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Major Market Station WQYK/Tampa

The Las Vegas stories of 22-year station vet, CBS/Tampa cluster OM and WQYK PD Mike Culotta stayed in Sin City for the most part, but we did learn one thing from him about the ACM Major Market Station of the Year Award: It's heavy, and in more ways than one.

Winning verifies a lot of the things you've always believed, and it's great for the staff. If you saw the picture of us standing there at the ACM reception in Las Vegas, we're all just grinning ear-to-ear. There's great pride, as this was a true team effort. It got everybody a bit teary-eyed, especially because this is an award judged by your peers and is not just a

popularity contest. That makes it more special.

The honor you love the most is the one you've just received. Our biggest goal every year is to put together and submit something that represents what we believe the station is. I'd love to tell you the goal is always to win, but being nominated puts you in a small group, and once you're there, you go to the next round. Just as in any sport, you have to make the playoffs.

I was at my desk on a phone call when I heard the news – the morning show came running and told me. It was like being the proud parent when your child is born. From there, it just spread across the office. Everybody was excited: the salespeople, traffic and all the administrative staff, too.

The ACM does a very good job with the award presentations the night before. Having our Market Manager Ben Hill there with his wife and the rest of us to accept together was very cool.

Actually receiving the trophy was like the final delivery. As they gave it to us

and we got to hold it, you realize, "Hey, this thing is heavy." Now it's reality. Las Vegas was a great experience, but that was the best moment of the trip. We went there and did the broadcast, the recording, editing – all the work part of it – but, for that moment, you feel very special. And all the ACM winners are there together.

When we came home, we celebrated with an ACM client party. On the air – more than anything – we thanked the listeners because, without them, we don't have the ratings and couldn't have put on all the charity events, interviews and other great things.

WQYK really is a family. CBS Radio is great and allows us to be who we are. The stability of ownership and staff make it a very fun place to work. And all that translates to people going out and being proud of the product.

We're humbled by this award and are proud of it. By the time you get it, you're already 90 days into the next year and working toward something new. If nothing else, it's something we can check off, knowing we can do it, then challenging ourselves to do it again.



Winning! WQYK staffers accept ACM trophies while in Las Vegas. Pictured (l-r) are Ben Hill, Dave McKay, RCA's Chris Young, Veronica Alfaro and Mike Culotta.

Large Market Station WQDR/Raleigh

WQDR/Raleigh's ACM Large Market Station win capped a 12-month period that saw the station repeatedly earn double-digit ratings and also capture the No. 1 market rank. A third major industry award in as many years was icing on the cake, says Station Manager/PD Lisa McKay.

I first saw the news in the trades. How crazy is that? We were really amazed this year because we won the ACM Station of the Year two years ago, then the CMA, and now the ACM again. We felt like Taylor Swift (being surprised), quite honestly!

I'm just so happy that we won. It's such a big win for our community because when you listen to the aircheck for our entry, it's actually one listener after another. It hardly feels right for us to take credit. So we've tried to celebrate with them. We've put together a "Trifecta Trophy Tour," where we're going to take all three of the awards to clients and to our upcoming listener appreciation show. We want to get out there over the next two months and let them take ownership as much as we can.

Each of us here has a different answer to what this award means. Our morning show would probably say, "It's badass." My MD/midday personality JJ puts it in his auto-signature, which I think is great; he's so proud of that. For me, it's just so great to part of the Country music industry, which is a family of people who are doing the right things for their community and the business.

You'd have to go back to 2005, when we had two competitors come at us. We were so hell-bent on defeating them. The whole team came together and, with a few exceptions, it's the same team, forged by fire. Now it's time for us to reap the benefits of what we did right when we faced direct competition. I could go through a laundry list of events and benchmarks, but the things that really make a difference are very connected to our listeners, whether it's Facebook, on the air, email or being out-and-about.

There have always been three keys as to why we're successful: One is our morning show. People want to start the day with them. They're so fun, topical and tight, and that's an important acknowledgement to Mike, Marty and Janie. They



Prize Possession: WQDR/Raleigh's Lisa McKay accepts the award from Chris Young in Las Vegas.

have three different points of view and are central to the way we win. Next is the music; we test every song using Harker Research. Finally, our company president is a firm believer in marketing his radio stations. The money we're able to give away and the lifestyle things we're able to do are what pull it all together.

I don't have any crazy stories from Las Vegas, other than Jody Wheatley and Sue Wilson from WQMX/Akron saving my life. When we got back to the hotel after a couple of Coronas at the Kenny Chesney party, we got out of the cab and were all giggly. Jody said, "Hey, didn't you have a suitcase in the trunk?" All three of us went running after the taxi just before he pulled into traffic, and I was able to wear appropriate clothes all weekend.

Small Market Personality Bill Barrett, Tim Fox & Tracy Berry, KGNU/Eugene, OR

After 16 years as a three-person team and having earned four ACM nominations, KGNU/Eugene, OR's **Bill Barrett, Tim Fox and Tracy Berry** land their first win for Small Market On-Air Personality.

TF: After several ACM nominations, we felt like a win was unattainable. When the call came that we had won, we were truly giddy, amazed and excited. We screamed like teenage girls.

BB: And that ACM show was phenomenal! The way they pulled it off was just fantastic.

TF: I thought Eric Church stole the show. I love "Springsteen." I'm still humming it.

BB: I like Eric a lot, but I'm so glad Sara Evans is back. I loved her version of Rod Stewart's "My Heart Can't Tell You No." She smacked it.

TF: The other artist who impressed me was Craig Morgan at the All-Star Jam. He lit the after-party up with "This Ole Boy."

TB: The reception for the radio winners was also really nice. I crossed paths with some of those folks at CRS and elsewhere, but it's still great to see them again. It reminds me how much terrific talent there is in Country radio and how committed the winners are in their local markets.

BB: We love what we do. We love working together, and we love where we live. We are way into our community. I think that's what won us the award.

TB: Our ratings 5:30-9am among women 25-54 average a 29.2, and our closest competitor has an 11.5. We haven't had a 29 before, but we've always been in the lead with women 25-54.

TF: Yes, there's something about Bill and Tim the women love.

BB: The fact that they can't see us helps quite a bit. But the thing that makes the show work is that we enjoy each other's company. And customer service is key.

TF: In my experience in radio, there are a lot of guys who don't do good customer service. They feel like the callers are an interruption to their job. But they're really your connection to the community.

TB: When you go on the air with a fundraiser and ask your listeners to help raise \$2,300 in two hours, that really feels good. I love that about radio. They believe in what you're talking about and want to participate. It's about having the ability to make a positive impact on a daily basis, whether you're cheering someone up or whether you're publicizing a cause.

BB: One of our big pushes is the *Week Of Our Kids*, which supports my wife's organization A Family For Every Child.

Their goal is to place foster children in permanent homes before they age out of the system.

TF: We also work with local fishing guides and Wounded Warriors to provide fishing trips for veterans.

BB: We try to keep it interesting. If a listener says, "I don't want to miss your show because I don't know what I'm going to hear next," then we know we've done our job.



Gettin' These Home: KGNU/Eugene's Tim Fox, Chris Young, and the station's Tracy Berry and Bill Barrett (l-r) celebrate the team's first ACM win.

Medium Market Personality Roger Todd, Tom O'Brien, Melissa Moran, WPCV/Lakeland

After partying like rock stars every morning for four years as the 97 Country Breakfast Club, Hall's WPCV/Lakeland trio of **Roger, Tom & Melissa** land their first ACM win.



Trophy Lives: WPCV/Lakeland's Tom O'Brien and Roger Todd, Chris Young and the station's Melissa Moran (l-r) celebrate their ACM win for Medium Market Personality.

RT: Our ACM experience was incredible! The seats were great – we were on the floor and Kiss walked right by us.

TO: We were like, "What the heck is Kiss doing here?" It was a fun surprise to see them. My favorite moment of the whole show was Chesney and McGraw singing "Feel Like A Rock Star" together; I thought that was fantastic. The other magical moment for me was the marriage. I've never seen anything like that before.

RT: A wonderful moment for the three of us was the night we got our ACM Award from Chris Young. It was so humbling to be there with personalities of huge stature. It was just an honor to represent country music.

MM: I was the first one onstage and I nearly tackled Chris. I said, "You're my trophy!" He seemed to appreciate that before he made a quick exit.

RT: We love our listeners in Central Florida, and we love to help them out. I think our ACM aircheck represented a lot of that. There was a little boy in our area with a brain tumor, and we were invited to help raise money for a van so he and his family could travel for treatment in Tampa, an hour from his hometown. We're just a voice to get the word out to help people.

MM: We've started our own charity called the 97 Country Breakfast Club Kids.

RT: We just kicked it off. We're feeding children affected by hunger in Polk County. We have 2,500 kids who are homeless in our county, and that ranks third in the country. It's unbelievably sad. We've teamed with Project Kidpack, which stuffs backpacks with food anonymously so the other kids don't know. They're fed at school, but we want to make sure they're taken care of over the holidays and weekends.

TO: Roger and Melissa are the heartbeat of the show each morning. I'm out on the road every day, doing live broadcasts. I meet a lot of people, shake a lot of hands and hear a lot of feedback about our morning show. Everybody seems to love it.

RT: We've been a morning team four years. Tom's been here for 16. The chemistry we have is unbelievable even though we're three very different personalities. It's like having a conversation over coffee in downtown Lakeland.

MM: We just invite people to a party every morning and have a good time. I think it shows.

Medium Market Personality Steve & Geoff, KUZZ/Bakersfield

At Owens One's **KUZZ/Bakersfield**, **Steve Gradowitz and Geoff Emery** lean on their audience to run an authentic show, landing them not only their first nomination, but also their inaugural ACM win as a morning team.

GE: We've been a morning team for 11 years, but this is the first time we've ever entered as personalities.

SG: They told us on the air that we won, and we were absolutely shocked because our show is unlike most country shows. If you're in the industry and you're listening, you might not understand it, but as a listener you connect. And we got a nice piece of hardware for it.

GF: As long as you don't take photos with it the wrong way, as I did, you're good. When we were taking our picture with Chris Young, I held it backwards accidentally. But it's not like I have a lot of experience with an ACM trophy.

SG: We flew with our wives on a private jet this year like Garth Brooks does for his Vegas shows. We had so much fun.

GE: We strutted around like we were somebody.

SG: I was hoping to be seated next to an unknown artist so people would think I was the celebrity, but that didn't work.

GE: But if you walk through any hotel lobby in Las Vegas wearing a baseball cap and dark sunglasses with someone clearing a way for you, you'll have more fun than you can shake a stick at.

SG: Any success we have, we like to share with our listeners. We do consider them to be family, and anytime the station wins an award we consider that to be the listeners' award.

GE: Our entry was a collection of our listeners. We give them a forum and are just kind of a catalyst.

SG: We share their triumphs and their tragedies. No two guys could come up with anything as brilliant as our listeners every morning. They are fascinating,



Hat's Off: KUZZ/Bakersfield's Geoff Emery (r) accidentally shows off his ACM Award backwards with co-host Steve Gradowitz (l) and Chris Young.

interesting and make our whole show.

GE: A morning team is like a marriage. You know within the first month whether it's going to work. You have to have the same timing, and I think the most rewarding thing is we've become very good friends. We cover for one another.

SG: If the other person's energy is off, the other will fill in the gaps. But the way we do our show, the audience knows everything about our lives. It makes our jobs easier to share our "off" days with them.

Republic

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ELI YOUNG BAND

SUNNY SWEENEY

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CMA MUSIC FEST

2012!



FIGHT LIKE APES

Major Market Personality Kelly Ford & Rider, KYGO/Denver

Kelly Ford has won several CMA honors during her 20-year run on Lincoln Financial's KYGO morning show, but this is her first ACM, as it is for Rider, who previously had never worked in Country prior to joining KYGO.

Rider: I found out on Twitter. The nominees were being announced, and I was watching purely to see what artists names came up, not even thinking we'd be included. Then, poof! It pops up. I was like, "Holy #@%, Kelly, we won!"

I don't think I've ever been more proud. Country is new to me; this is only my third year in the format. To know we'd be going to the ACMs together is an accomplishment for anybody. But to do it after only a few years, I was on a high for days.

Kelly: It's proof that a great team can do anything. It's great to have Rider onboard to bring a different perspective to the show. I'm sure that's partly why we won. I like his contribution; it's just awesome.

R: I honestly wish I had found this format earlier in my career. The one thing I never knew was just how much heart there is in Country. I find it very refreshing and the perfect time to be part of something that's growing right now.

K: We had great success with the former teams here, and that was fun. But it's also fun to have longevity and be able to mix it up and reinvent ourselves.

R: Let's face it, change is never easy. We were total strangers when we met. Three years later, winning one of the top honors in the industry shows that with hard work, patience and the right management you can tackle anything.

I've never been a part of a bigger brand in my life and had no idea what I was getting into. When I got here I was intimidated by it all, but have settled in quite nicely since.

K: It really speaks to the brand; it's bigger than one person. It's a tribute to the people who listen to KYGO and how loyal they are. As someone who's blessed to have been here 20 years and to have made a connection with listeners, that's what the award is. It's not about us individually or about us as



Young It Up: KYGO/Denver's Kelly Ford & Rider with presenter Chris Young and their ACM Awards for Major Market Personality of the Year.

a team. It's about the brand they've been so loyal to.

The show is relatable. People see through a lot of BS, and if you've got it, they know it. People don't enjoy or connect with a one-way conversation. You have to twist content so that you and listeners are in this together.

R: We were walking through New York, New York while in Las Vegas to have dinner with my father, who was in town. There was a beautiful woman wearing almost nothing, dancing on the bar. My seven-year-old son stopped dead in his tracks. We turned around and saw him staring. He asked, "Daddy, what is she doing?" "Dancing," I told him. "Uh, Daddy, I know how to dance; that's not dancing." I'll always remember that weekend. Basically, it was the first time my son and I went to a strip joint together.

Large Market Personality Big Dave and Chelsie, WUBE/Cincinnati



We Have A Winner: WUBE/Cincinnati's Big Dave and Chelsie accept the ACM Trophy from Chris Young.

WUBE/Cincinnati's Big Dave and Chelsie nabbed the ACM Large Market Personality of the Year trophy the first time they submitted for any award and only two years after teaming up for afternoons.

Big Dave: The reason we entered was that our morning show, *Chris Carr & Company*, won last year and were not eligible this time. Our OM said, "Why don't you submit? You're like a morning show in the afternoon anyway." When we were part of the five finalists, we thought, "Well, that's awesome," but never thought we'd win. When we did, we were just blown away.

Our PD Grover Collins called me on the phone. I don't remember doing it, but Grover said I kind of went into a trance-like state. I was trying to call Chelsie and tell her for the longest time, but her son was using her iPhone to play *Angry Birds*.

Chelsie: Every time a call would come in, he would just hit "ignore" or turn it off. Then I checked my email on my laptop and saw something was going on, so I grabbed the phone and saw a bunch of texts and missed calls from Dave saying, "Answer your phone! We just won an ACM!"

BD: Our show is very music-intensive. When we have room for content, we try to make it as entertaining as possible and not dilly-dally around. We try to stick to the point and juggle 11 or 12 songs an hour. We have a lot of benchmark features, like Chelsie's *Not As Naughty As It Sounds Question Of The Day* and a game called *Google Hide-And-Seek*.

There's a lot of country-based humor. I do an imitation of Trace Adkins for *Things You'd Never Hear Trace Adkins Say*. I also do a Keith Urban imitation because Chelsie is obsessed with him.

Another thing we do is mail a Christmas card to every prizewinner from our show. We give away at least two prizes a day, so we probably sent 700 cards last year. Each one is personal and hand-written, not computer-generated.

While in Las Vegas, we went out to dinner with the Bigger Picture Group. My wife's birthday was that weekend, and when I got up and told everyone in the room, Craig Campbell joined in to serenade her with "Happy Birthday To You."

C: Winning this award is one of those things you think about your whole career but never imagine really happening. When it does, you think, "Maybe we are doing better than we thought and we should keep on doing this."

BD: I grew up just outside of Nashville (in Murfreesboro), and country music was always a big part of my life. To be mentioned in the same breath as other ACM nominees like Kenny Chesney and Tim McGraw, and then hear "Big Dave and Chelsie from WUBE/Cincinnati" announced, it's surreal and an honor I can't put into words.

National On-Air Personality Lon Helton, CMT Country Countdown USA (Dial Global)

First, kudos to the ACM for creating what has become a fabulous event for broadcast award winners. The Premier Ballroom Foyer at the MGM Grand Convention Center was a fantastic setting for everyone to get together, congratulate one another and just generally share in the warm glow of winning one of the most prestigious honors bestowed upon Country radio broadcasters.

Talking, laughing and joking around with the other winners reminded me how much I loved this business and the people in it. And it's always a very nice touch to have a surprise artist take part in the festivities. RCA's Chris Young followed in the footsteps of Sugarland, Miranda Lambert and Sara Evans in the Hat Awards presentations. It's such an incredible experience to attend the ACMs as a broadcast award winner. I sincerely hope you all get the opportunity to be among your peers as you celebrate one of the most special of evenings.

All that said, one of my favorite memories from the ACMs in Vegas had nothing to do with the award itself. It was, instead, yet another reason why I love what we all do. I was talking with Bill Catino, Tim McFadden, Zack Morris and Andy Gibson right after the R&J Records party when a young woman came

up, said it was her girlfriend's birthday and asked Andy if he'd sing to her.

Now, I'm not sure if any of us knew at that moment if any of the women knew who Andy was, or if they just figured that a great-looking guy carrying a guitar had to be *somebody* famous. Regardless, Andy didn't even hesitate before whipping out his guitar and serenading five women from New York with a handful of songs. The coolest moment, though, was when they all began singing along with "Wanna Make You Love Me." Whether or not they knew Andy, they sure knew his music. I can only wonder what they were thinking when they saw that the guy who had serenaded them in a Mexican restaurant had co-written the ACM's Single of the Year, "Don't You Wanna Stay." I'll bet they're still telling that story to all their friends.



Second Helping: CMT Country Countdown USA host Lon Helton accepts his second ACM trophy from Chris Young.

—Lon Helton

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**BIG D & BUBBA'S
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Medium Market Station KATM/Stockton-Modesto, CA

KATM/Stockton-Modesto, CA PD Nikki Thomas says the Cumulus market-leading station's win for ACM Medium Market Station of the Year was also a win for her sometimes-maligned community.

We had never submitted an entry for this award before, so just making the final five was cool. Our morning guy DJ Walker called to say we'd won, and I thought he was



Team Effort: KATM staffers accept the ACM Station of the Year Award. Pictured (l-r) are Nick Daniels, DJ Walker and Jaimee Lee, Chris Young, Nikki Thomas and Bryan Thomas.

kidding. I had argued with him and said, "Shut up, we did not win!" But it was true, and I came to work that day and hugged everybody in the building. I love everyone on this staff; we're family. There are some great stations in our format, and just knowing that my guys could be a part of that makes me proud of this station and staff, from top to bottom. Everybody works hard here, and I was excited for them because it's a really big deal.

We're from an area that gets a bad rap. They say Stockton is scary, and you hear all kinds of crazy stories. There's not a lot of great publicity about this area unless you like asparagus. We're proud to represent this community and let the rest of the country know there are fantastic people with huge hearts who want to help people and be a positive force. These are good, honest, hard-working people. This city has a lot to offer, and this award is a payoff for everyone. It shows how awesome our people are.

We've come up with a new way to do our St. Jude fundraiser by staging *Country Cares* concerts at a local venue that lets us use their place. Another thing we're most proud of is our Make-A-Wish event and the ability to tell these kids they get to do something cool. They think they're just coming in to be interviewed during the radiothon. One girl last year found out she would meet Taylor Swift.

When we went to the ACM Awards and Keith Urban came out to sing "For You," they kept flashing images of military guys and ships. I'm a Navy mom, and my kid has been deployed for a second time. I'm listening to this song, and it's getting to me and I start crying. I look up and the lady in front of me, whom I don't know, is also crying. We hugged and tears were streaming down her face, so I knew it wasn't just me.

I'm watching all this and thinking, "This is who we are." I had to get up and go to the lobby and take a second. You see, we are all about the military. We stand behind them and law enforcement, and when you're the mother of somebody that is active military, it's pretty scary.

To hear Keith do that song just got to me. But it gets better: After the fact, I found out they shot part of *Act of Valor* on my son's ship! So when you ask me about the ACM Awards, yes, everybody looked pretty and the performances were great. But for me, I was a total mom.

Small Market Station WUSY/Chattanooga, TN

Clear Channel Regional Program Manager and WUSY/Chattanooga, TN PD Gator Harrison brings home some incredible memories from Las Vegas, as well as US 101's fourth Station of the Year ACM.

There are special instances when you feel a part of country music. And for me, my time in Las Vegas for the *Academy of Country Music Awards* was it.

I was blessed enough to hear Kenny Chesney's new music that's coming. And wow! *Hemingway's Whiskey* was excellent, and this was equivalent. Kenny had a couple of programmers in a room at the Bellagio for burgers, and played a couple cuts off his iPod. It was just Kenny going, "Here, let me play this for you. OK, now let me play *this* for you. What else do you want to hear? You want to hear something upbeat?" A lot of times when I hear new music, I'll make notes on my phone of what I've really liked. There's a song called "Come Over" that's going to be a smash. The listening session was all very impromptu, and it was Kenny Chesney, who's *the* man in country music. That was kind of the cool thing for me.

The coolest after-party award goes to Jason Aldean. I don't know if I should even talk about it, to be honest with you. It was kind of surreal. Jon Loba is a buddy of mine, and he snuck a couple of us into the party. We passed through a private entrance and took a secret elevator up to this room in one of the hotels, and it was like something out of Hollywood. Walking around the room, you go, "There's Jason, and there's Luke Bryan. Wait, they're not on the same label! There's Dierks Bentley, Lady Antebellum, Darius Rucker, Ashton Kutcher ..." There I was, this little podunk country boy from Sparta, TN, thinking, "What the crap am I doing here? How did I get in here?"

We're family here at US 101. When something happens in the area, we're the first to be on it. And when the tornadoes came through Ringgold, GA and ripped through everything, we stayed on the air with it. All our jocks were not

running from the station, they were running *to* the station, saying, "How can I help? What can I do?"

This is my first radio station win as PD of WUSY, but US 101 was an incredible radio station before I got here. It's more about the spirit of the station and disc jockeys like Dex, Bearman and Ken, who have laid a great foundation for so many years. I just don't want to be the guy that tarnishes the shield.



Four The Record: WUSY's Daniel Wyatt and Gator Harrison, Chris Young and the station's Benjamin Martin accept US 101's fourth ACM for Station of the Year.

A return home. A return to country.
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Matt Gary
"City Lights"

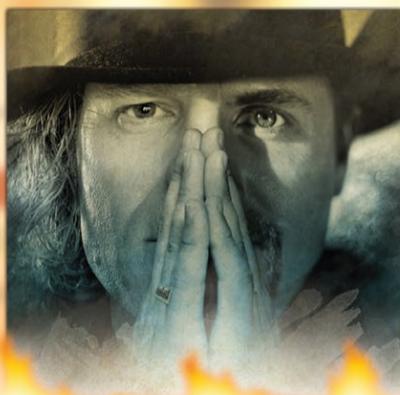
Matt Gary suddenly becomes
THE ARTIST TO WATCH in 2012





BURNING UP THE CHARTS

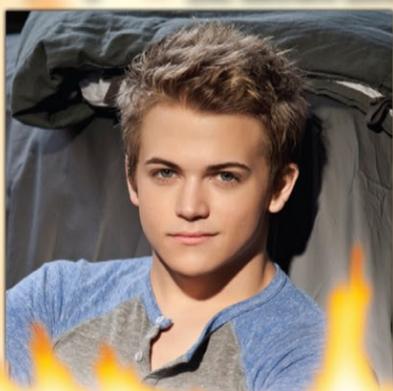
AIRCHECK



BIG & RICH/That's Why I Pray



JANA KRAMER/Why Ya Wanna



HUNTER HAYES/Wanted



BLAKE SHELTON/Over



THE FARM/Home Sweet Home



GLORIANA/(Kissed You) Good Night

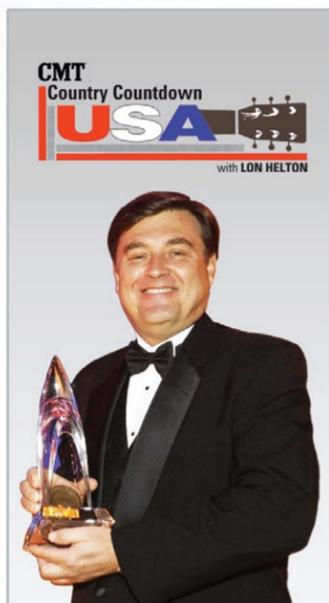


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If ever an artist was a natural for Las Vegas, it's Scotty McCreery. Winning seems to come easy – or at least look easy – for the teen Idol, who racked up another career milestone with his ACM New Artist of the Year trophy at April's awards show. His relaxed and affable approach, while certainly a big part of his appeal, can also camouflage how hard he's working. And awards weekend turns out to be another big step forward in the education and elevation of a rising young star.

Home Away From: A full schedule starts Thursday in Los Angeles as McCreery makes a return trip to the stage of *American Idol*. "It was nice getting back there, seeing the contestants and knowing what they've been through" McCreery says. "I've been in their shoes, going through elimination night and being scared."

The homecoming of sorts reflects a recurring theme. "We saw talent coordinators that drove us here, there and everywhere while we were living in L.A. for four months," he says. "It was like seeing family you haven't visited in awhile."

McCreery takes the opportunity to pass some advice to this year's hopefuls. "I didn't get to spend as much time with them as I would have liked, but I did tell them, 'Just sing. You've been doing it your whole life. Don't get caught up in the arrangements and what clothes would look good. If you do, you'll get stressed out and your blood pressure rises and all that stuff. Just sing. That's what it's all about.'"

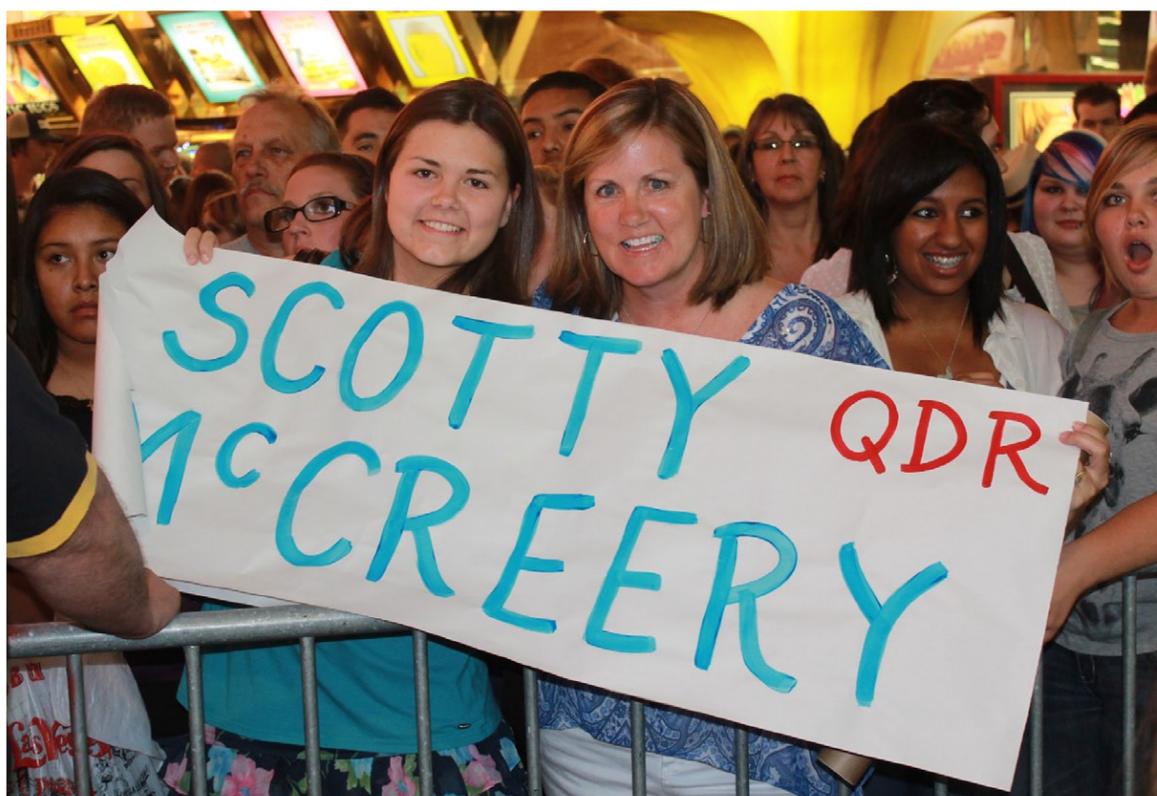
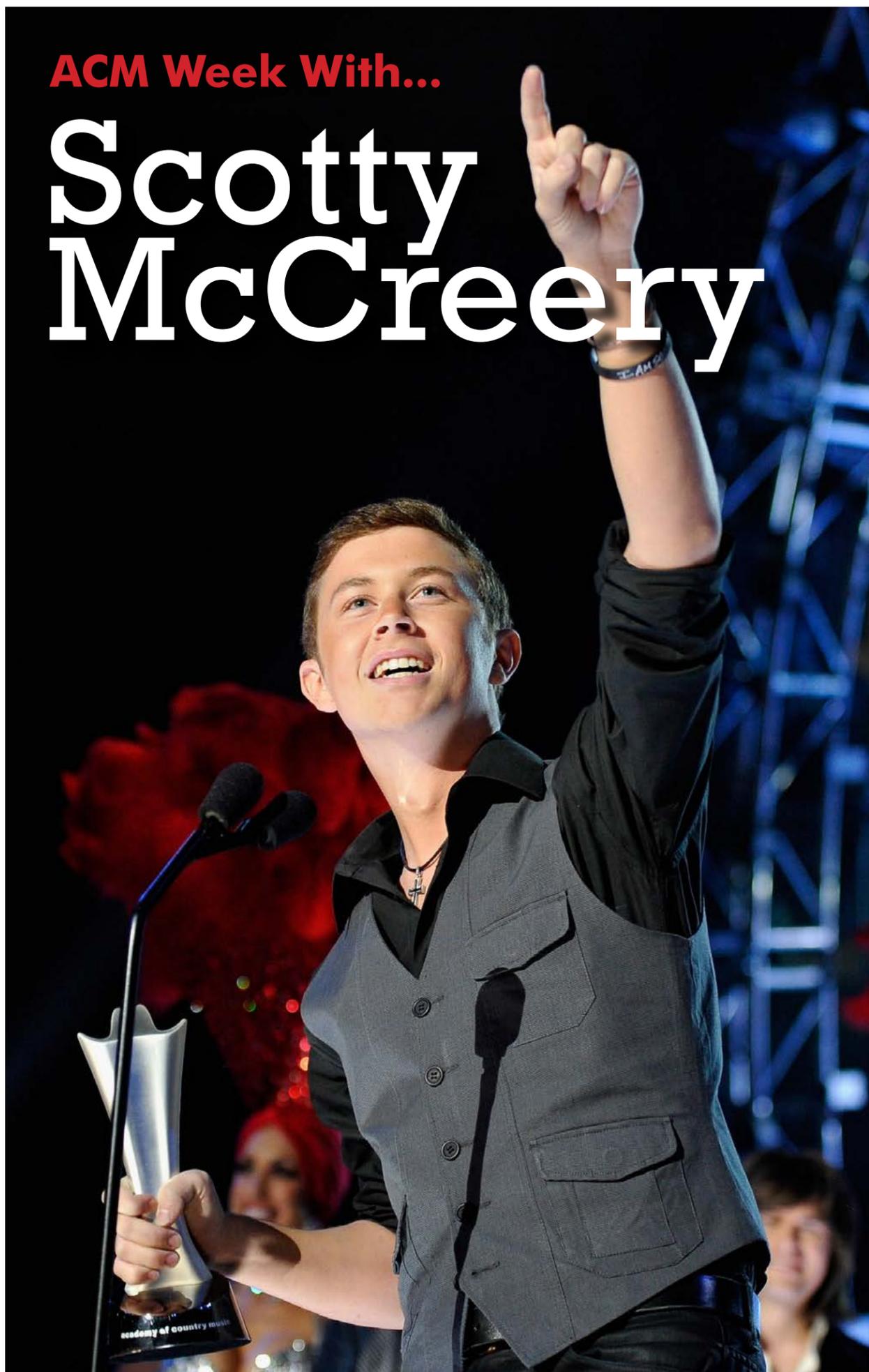
Sage advice from an 18-year-old whose schedule is, nevertheless, about a lot more than singing. The McCreery family – Scotty, dad Mike, mom Judy and older sister Ashley – fly to Las Vegas Friday morning. "It's a big family reunion," Scotty says. "It's rare when the four of us all get together."

Time Crunch: A few hours at the Dial Global radio remotes, interviews and that night's performance at the Fremont Street Experience don't leave much down time. But Scotty knows what to do with it. "I took a one-hour nap," he smiles. "I learned a few months ago any time you get a chance to take a nap, do it. You ain't getting much sleep anymore. Especially in Vegas."

Friday night's performance is invigorating. "Vegas is still all new to me," he says. "I've seen the pictures of the

ACM Week With...

Scotty McCreery



Las Carolina: Hometown fans bring WQDR/Raleigh along for a Scotty shout-out (left).

You Go Boss: Scotty (below) with incoming UMG/Nashville head Mike Dungan and Lionel Richie. "He seemed like a cool guy," McCreery says. "It was tough to make an impression talking to him for the first time because I'm standing next to Lionel Richie. I'm laying low, just trying to take in the conversation. We kind of let Lionel do the talking."





Scotty McCreery

neon cowboy, but didn't know that was old Vegas. So when I got onstage and saw it I was like, 'Oh, *this* is what it is!'

"It was packed! They said 40,000 – people as far as the eye could see. We hadn't performed as a band in two or three weeks, and I swear it was like we hadn't stopped. The energy was right up there. I'm surprised I didn't lose my voice because I was yelling the whole time."

The ACM Awards' dual venues mean New Artist nominees again perform at

the Mandalay Bay. McCreery rehearses Saturday morning, running through a truncated edit of his "Water Tower Town" a few times. "They told me it would be the shortest song I'll ever sing in my career, so have fun with it," he says. Manager Trisha McClanahan helps rework the wording of his Brad Paisley intro. Then it's off to the Orleans for the McCoy & Associates remotes.

Train Station: "I needed to do this," he says while moving suite to suite and

station to station. "A lot of artists come up through radio, but I did *Idol* and now I'm trying to get to radio. It's nice being able to be in California in one room and in the next New York. And when I'm on tour with Brad, I try to go to the stations sometimes and say hi. I'm building those relationships and trust."

"Country music is Country radio. Radio drives it, I grew up listening to it and I know it's important. At [Friday's] remotes I saw a lot of artists like me who are still coming up, but then I saw Keith Urban and Taylor Swift walk in. That's a reinforcement of just how important Country radio is. When you have somebody so established and right at the top of the business still coming to the remotes, that spoke wonders to me. I never want to take it for granted."

The weekend is another reminder of the work ethic a successful country career demands. "The first time I got a taste of that was the week we released the CD," Scotty says. "I have never experienced anything like that in my life. We were in L.A. one night, took the redeye to New York – craziness! It was intense, but a fun intense. I couldn't get enough. Of course, I was tired at the end of the day. If I didn't like it, then I'd have to question whether I wanted to do this, but it was fun. And *Idol* was a cool boot camp, so I wasn't shocked by it – you're used to working seven days a week and doing a lot of different stuff."

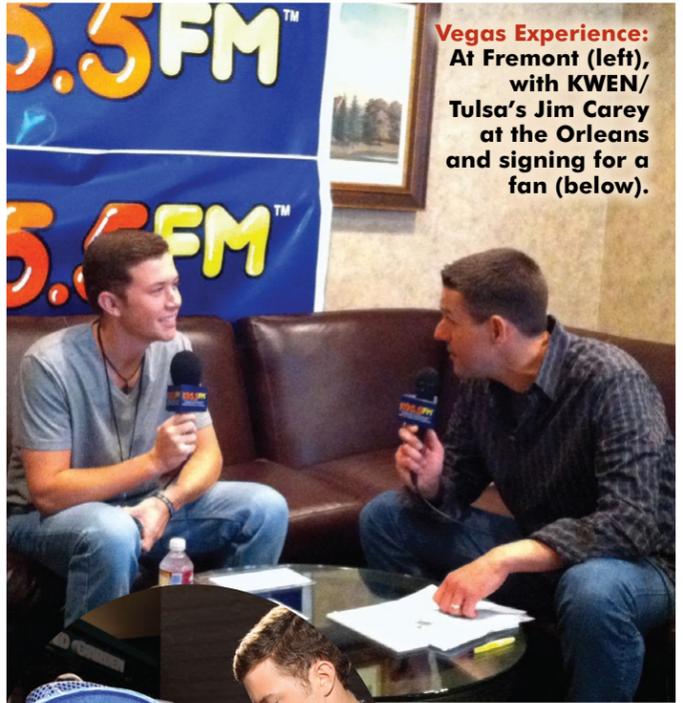
Ropin' The Wynn: A Saturday morning shuttle ride finds the family wondering if they can get in to see a Garth Brooks performance at the Wynn that night. "We figured it would be sold out, but found some tickets that had been given up at the last minute," Scotty says later. "We snagged those, and then my manager talked to his manager and we got the chance to go back and meet Garth, Trisha and his daughter."

"I've never seen him in concert, but I had his DVD set and would sit criss-cross applesauce in the living room watching him. He's so personable and that Vegas show is so intimate. A lot of guys could just get up there, sing their songs and then go home, but you could tell he was really connecting with and cared about the fans. Anything I can do to learn from Garth, I'm taking notes."

McCreery, who had just revealed plans to attend college at North Carolina State, may have more in common with Brooks than country music. "He loved the fact that I'm going to college," Scotty says of their backstage conversation. "He majored in marketing, which is one of the majors I'm thinking about."

Show Whirls: Sunday allows McCreery to take his own advice ... and sing. "I'm a guy who feeds off the fans' energy, so once we got to the Mandalay Bay and saw all the people, it energized me," he says. "It was short, but everybody in that category got the

Vegas Experience: At Fremont (left), with KWEN/Tulsa's Jim Carey at the Orleans and signing for a fan (below).



same amount of time. The Band Perry told me they got an extra minute for their performance the year after they won [New Artist], so I guess I can look forward to that."

He can, after hitting the New Artist jackpot. "It ranks right up there, if not at the top of everything I've done before," McCreery admits. "That's a prestigious awards show. I'm still trying to gain credibility in country music, so to have something like that under my belt means the world to me, and we're still building. Sometimes it will take baby steps, and I know it won't always be this big, but I was pretty pumped. This was a big leap forward for us."

Following the show, Scotty hit the press room and then performed at the



Wynn And You're In: Backstage with Trisha Yearwood and Garth Brooks.

Team Spirit: Backstage with tour manager Mike Childers (l) and manager Trisha McClanahan.



“ Then I saw Keith Urban and Taylor Swift walk in. That's a reinforcement of just how important Country radio is. ”

Fan Jam. "After that we went back to the hotel room and crashed," McCreery says. "We had an early flight home the next morning. No big parties in Vegas for me and the family."

Back in North Carolina, life returns to a new semblance of normal. "I went on a school retreat after the ACMs and someone said to me, 'It's really cool that when you go out there you take Garner (NC) with you, and when you come back you bring home what you've done, like the ACM Award.' That really meant a lot because I've tried to stay rooted, remember where I came from and bring them along for the ride. After all, they raised me around here and made me who I am today."

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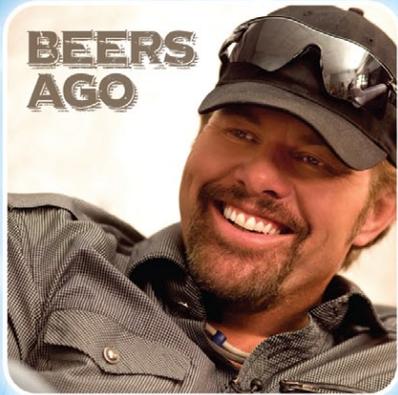
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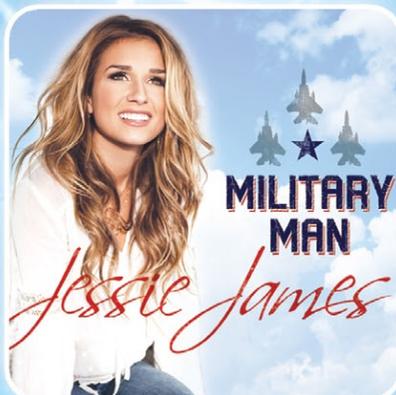
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COUNTRY'S TOP RATINGS & REVENUE COMPANIES

Country Aircheck's annual overview of America's top radio companies shows that 18 groups each generated at least \$10 million in revenues from their Country stations in 2011. That's up from 17 in 2010, totaling some \$920 million, according to figures supplied by BIA. Collectively, the 379 stations owned by these 18 heavyweights delivered approximately 43.5 million listeners per week in Fall '11, a gain of approximately 800,000 consumers (1.9%) from the previous year.

In 2011, Cumulus acquired Citadel, boosting Cumulus' Country composition from 52 to 91 stations and more than doubling its revenue from the format. Townsquare Media

raised its Country roster from 35 to 45, posting a significant increase in business (see Country Radio's Top Revenue Risers sidebar). Townsquare recently inked a deal with Cumulus to acquire several more properties.

An asterisk (*) indicates share and cume figures are based on November PPM data, persons 6+, for stations measured by PPM that year. The following report provides year-to-year trends in both categories, plus ratings and comparisons from Fall '10 to Fall '11 for Country stations owned by these top operators. If your company or station has been inadvertently omitted, please let us know.

COUNTRY COMPANIES REVENUE RANKER

Here's how the companies listed on these pages rank by 2011 Country revenue (in millions of dollars). The data is compiled from individual station revenues for each year as provided by BIA. For comparison purposes, previous years' total company revenues and revenue rankings follow, with each company's rank for that year following the revenue figure.

Owner	2011	2010	2009	2008	2007	2006	2005	2003
1 Clear Channel	\$299.1	\$295.0/1	\$287.7/1	\$376.8/1	\$365.6/1	\$466.0/1	\$440.6/1	\$412.3/1
2 Cumulus	\$180.3	\$85.8/4	\$84.2/4	\$107.0/4	\$112.6/4	\$111.4/4	\$66.9/5	\$62.3/5
3 CBS Radio	\$117.5	\$118.2/2	\$114.6/2	\$151.8/2	\$172.0/2	\$224.8/2	\$218.7/2	\$225.0/2
4 Cox	\$65.0	\$64.1/5	\$56.4/5	\$71.3/5	\$71.6/5	\$69.1/5	\$70.1/4	\$68.4/4
5 Townsquare Media	\$49.1	\$45.9/6	...	...	...	...	...	...
6 Entercom	\$27.5	\$32.6/7	\$30.3/6	\$37.7/6	\$39.9/8	\$37.8/8	\$22.5/12	\$20.7/12
7 Beasley	\$26.2	\$26.5/8	\$25.3/8	\$35.0/7	\$40.1/7	\$39.9/7	\$37.6/8	\$28.6/10
8 Hubbard	\$19.4	...	...	...	...	...	...	...
9 Lincoln Financial Media	\$18.8	\$20.9/9	\$19.7/9	\$27.8/9	\$30.7/10	\$30.9/9	\$33.1/10	\$35.3/8
10 Wilks	\$17.6	\$16.2/12	\$14.7/12	\$15.61	\$18.1/13	...	...	...
11 Forever Keymarket	\$16.1	\$16.9/11	...	...	...	...	...	...
12 Saga	\$15.6	\$14.4/14	\$11.7/15	\$14.1/15	\$14.2/17	\$13.7/13	\$13.1/15	\$9.9/17
13 Journal	\$14.6	\$15.0/13	\$13.4/13	\$15.0/13	\$16.2/14	\$17.6/11	\$16.4/13	\$16.0/14
14 Hall	\$12.3	\$12.3/15	\$11.6/16	\$14.4/14	\$15.9/15	\$14.5/12	\$14.4/14	\$11.2/15
15 Mt. Wilson	\$10.5	...	...	...	...	...	...	...
16 Curtis Media	\$10.5	...	...	...	...	...	...	...
17 Max Media	\$10.4	\$10.5/17	\$10.9/17	\$13.1/17	\$14.3/16	\$12.7	\$12.9/16	...
18 Three Eagles	\$10.0	\$11.0/16	\$11.8/14	\$13.8/16	...	...	...	...

COUNTRY COMPANIES AUDIENCE RANKER

Here's how the companies listed on these pages rank by 2011 metro weekly Country cume audience, according to Arbitron. Previous years' cume and cume rankings follow, with the company's rank for that year following the cume figure.

Owner	2011	2010	2009	2008	2007	2006	2005	2003
1 Clear Channel	13,908,600	14,380,900/1	13,083,700/1	11,078,700/1	9,258,500/1	11,231,455/1	10,917,900/1	10,156,500/1
2 Cumulus	7,658,000	3,323,000/5	2,989,700/5	3,196,700/4	2,397,400/5	2,488,700/4	1,565,800/6	1,660,800/5
3 CBS Radio	6,444,600	6,423,800/2	6,373,100/2	5,044,100/2	4,213,400/2	4,982,300/2	5,035,900/2	4,976,300/2
4 Cox	3,408,900	3,400,300/4	3,466,200/4	2,924,700/5	2,871,100/4	1,905,800/5	1,854,900/4	1,798,400/4
5 Entercom	2,000,500	2,300,900/6	2,104,500/6	1,642,600/6	1,444,100/7	1,208,500/7	733,400/10	697,300/10
6 Beasley	1,519,800	1,535,600/7	1,539,600/7	1,255,900/7	1,384,100/8	934,800/8	1,039,300/8	791,800/8
7 Townsquare Media	1,347,700	1,252,600/8	...	...	...	...	...	...
8 Wilks	1,266,600	1,236,400/9	1,151,200/9	536,900/12	635,700/11	...	...	...
9 Hubbard	1,274,100	...	...	...	...	...	...	...
10 Mt. Wilson	1,190,600	...	...	...	...	...	...	...
11 Lincoln Financial	915,900	966,300/11	924,400/10	564,300/11	545,500/12	571,400/10	625,300/11	631,800/12
12 Hall	579,300	559,900/12	414,600/14	448,300/14	424,400/16	444,600/11	414,300/14	382,800/16
13 Journal	513,700	470,300/14	467,200/13	415,100/15	429,900/15	404,200/12	470,100/13	391,800/15
14 Forever Keymarket	507,100	473,000/13	...	...	...	...	...	...
15 Curtis Media	349,300	...	...	...	...	...	...	...
16 Max Media	264,900	274,900/15	236,900/15	243,100/17	260,200/18	281,700/14	259,400/15	...
17 Saga	251,100	238,900/16	156,100/16	159,100/18	151,100/19	154,000/16	163,400/17	133,800/18
18 Three Eagles	74,900	72,600/17	87,900/17	66,500/na	...	...	...	...

LEGEND: Following each station's call letters and market are its Arbitron 12+ shares from Fall 2011 and Fall 2010. Next comes the station's Fall '11 Arbitron metro cume, followed by its Fall '10 figures. After that are the station's 2011 and 2010 revenues, listed in millions, except in "Totals," where actual figures for cume and revenue are shown.

BIA is the source of all revenue and ownership data; all ratings information comes from Arbitron. The first set of figures under "Totals" show the number of Country stations owned by the operator at the end of 2011. All totals for previous years also cam from BIA and represent the totals for the stations owned that year.

Owner	2011	2010	2009	2008	2007	2006	2005	2003
1 Clear Channel	13,908,600	14,380,900/1	13,083,700/1	11,078,700/1	9,258,500/1	11,231,455/1	10,917,900/1	10,156,500/1
2 Cumulus	7,658,000	3,323,000/5	2,989,700/5	3,196,700/4	2,397,400/5	2,488,700/4	1,565,800/6	1,660,800/5
3 CBS Radio	6,444,600	6,423,800/2	6,373,100/2	5,044,100/2	4,213,400/2	4,982,300/2	5,035,900/2	4,976,300/2
4 Cox	3,408,900	3,400,300/4	3,466,200/4	2,924,700/5	2,871,100/4	1,905,800/5	1,854,900/4	1,798,400/4
5 Entercom	2,000,500	2,300,900/6	2,104,500/6	1,642,600/6	1,444,100/7	1,208,500/7	733,400/10	697,300/10
6 Beasley	1,519,800	1,535,600/7	1,539,600/7	1,255,900/7	1,384,100/8	934,800/8	1,039,300/8	791,800/8
7 Townsquare Media	1,347,700	1,252,600/8	...	...	...	...	...	...
8 Wilks	1,266,600	1,236,400/9	1,151,200/9	536,900/12	635,700/11	...	...	...
9 Hubbard	1,274,100	...	...	...	...	...	...	...
10 Mt. Wilson	1,190,600	...	...	...	...	...	...	...
11 Lincoln Financial	915,900	966,300/11	924,400/10	564,300/11	545,500/12	571,400/10	625,300/11	631,800/12
12 Hall	579,300	559,900/12	414,600/14	448,300/14	424,400/16	444,600/11	414,300/14	382,800/16
13 Journal	513,700	470,300/14	467,200/13	415,100/15	429,900/15	404,200/12	470,100/13	391,800/15
14 Forever Keymarket	507,100	473,000/13	...	...	...	...	...	...
15 Curtis Media	349,300	...	...	...	...	...	...	...
16 Max Media	264,900	274,900/15	236,900/15	243,100/17	260,200/18	281,700/14	259,400/15	...
17 Saga	251,100	238,900/16	156,100/16	159,100/18	151,100/19	154,000/16	163,400/17	133,800/18
18 Three Eagles	74,900	72,600/17	87,900/17	66,500/na	...	...	...	...

In addition to the five stations listed above, Beasley also operated two HD stations in rated markets, according to BIA data. The stations are separate from station totals, and do not contribute to ratings or revenue totals.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
CBS RADIO						
WSOC/Charlotte*	7.2	7.6	5,033	5,290	\$6.0	\$6.0
WUSN/Chicago*	3.7	3.7	13,514	11,434	\$22.0	\$22.7
WYCD/Detroit*	6.3	5.2	8,123	8,377	\$10.5	\$9.8
KILT/Houston*	4.1	3.1	7,542	8,679	\$21.9	\$20.3
KMNB/Minneapolis**	na	na	na	na	na	na
KMLE/Phoenix*	3.9	3.6	5,896	5,812	\$11.5	\$11.4
WDSY/Pittsburgh*	5.3	5.8	4,784	4,663	\$6.6	\$6.5
KFRG/Riverside*	4.5	4.5	3,214	3,497	\$9.0	\$8.0
KNCI/Sacramento*	5.7	4.3	4,135	3,392	\$5.6	\$5.7
KMPS/Seattle*	3.9	4.3	5,804	6,224	\$9.6	\$13.0
WQYK/Tampa*	4.4	4.9	4,230	4,866	\$9.6	\$9.5
WIRK/West Palm Beach**	5.5	5.9	2,171	2,004	\$5.3	\$5.5
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	13**	54.5	6,444,600	\$117,500,000	
	2010*	12	54.4	6,423,800	\$118,150,000	
	2009*	13	56.3	6,373,100	\$114,575,000	
	2008*	15	52.8	5,044,100	\$151,825,000	
	2007*	15	55.5	4,213,400	\$172,025,000	

In addition to the 12 stations listed above, CBS also operated one Country station in a non-rated market, according to BIA data. The station contributes to station totals, but not to ratings or revenue totals.

CBS also owned 10 Country HD stations. They are separate from station totals and do not contribute to ratings or revenue totals.

**CBS flipped AC-formatted WLTE/Minneapolis to Country KMNB December 26, 2011.

*CBS is in the process of selling WIRK to Palm Beach Broadcasting.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
CLEAR CHANNEL						
WOBB/Albany, GA	4.5	5.3	142	129	\$0.5	\$0.5
KBQI/Albuquerque	4.3	2.7	1,090	721	\$1.1	\$1.1
KASH/Anchorage, AK	2.8	3.8	165	286	\$0.8	\$0.8
WKSF/Asheville, NC	18.8	17.8	903	833	\$4.8	\$4.7
WUBL/Atlanta*	3.7	4.6	6,744	7,461	\$10.0	\$9.8
KASE/Austin*	7.1	7.8	3,520	4,173	\$6.7	\$6.5
KVET-FM/Austin*	4.6	4.7	3,209	3,217	\$5.5	\$5.4
WPOC/Baltimore*	5.9	9.0	4,423	5,341	\$12.3	\$12.3
WYNK/Baton Rouge	7.6	4.6	944	774	\$2.8	\$2.3
KYKR/Beaumont, TX	8.6	6.8	592	547	\$1.4	\$1.1
WKNN/Biloxi, MS	5.9	5.2	527	453	\$1.0	\$1.0
WDXB/Birmingham	5.8	5.0	1,426	1,176	\$1.5	\$1.5
KBMR-AM/Bismarck, ND	12.8	12.0	130	141	\$0.4	\$0.3
KQDY/Bismarck, ND	11.2	11.2	235	240	\$0.9	\$0.8
KAGG/Bryan, TX	3.7	6.4	233	241	\$0.6	\$0.6
KMJM-AM/Cedar Rapids, IA	1.0	0.9	42	29	\$0.2	\$0.2
KKSY/Cedar Rapids, IA****	na	na	na	na	na	na
KWVG/Cedar Rapids, IA****	0.5	0.9	47	53	\$0.1	\$0.1
WEZL/Charleston, SC	5.9	7.4	812	1,015	\$2.1	\$2.2
WKKT/Charlotte*	7.7	5.8	5,088	5,327	\$6.5	\$5.9
WUSY/Chattanooga, TN	12.3	13.8	1,065	1,029	\$4.5	\$4.0
KOLZ/Cheyenne, WY	6.7	9.3	108	127	\$0.5	\$0.4
WGAR/Cleveland*	6.8	6.0	4,225	4,165	\$6.9	\$6.9
KCCY/Colorado Springs	6.6	5.6	868	820	\$2.2	\$2.1
WCOS/Columbia, SC	7.9	7.7	954	882	\$4.2	\$3.3
WSTH/Columbus, GA	3.0	3.2	193	239	\$0.6	\$0.6
WCOL/Columbus, OH*	9.5	7.8	3,899	3,848	\$7.3	\$7.3
KRYS/Corpus Christi, TX	8.4	5.7	889	628	\$1.2	\$1.1
WIZE-AM/Dayton	0.0	na	0	na	\$0.0	na
WQRB/Eau Claire, WI	10.4	9.8	296	340	\$1.7	\$1.6
WATQ/Eau Claire, WI	7.5	8.0	221	166	\$0.4	\$0.4
KHEY/El Paso	3.9	4.1	727	612	\$1.0	\$1.1
KKIX/Fayetteville, AR	14.4	16.0	839	897	\$3.3	\$3.2
KHGE/Fresno	2.7	1.6	490	343	\$1.0	\$1.1
KXBG/Ft. Collins, CO	2.4	1.8	272	258	\$0.5	\$0.5
WCKT/Ft. Myers	3.6	2.5	694	672	\$0.7	\$0.7
WAVW/Ft. Pierce	6.1	5.0	706	641	\$1.7	\$1.6
KMAG/Ft. Smith, AR	8.8	9.4	557	495	\$1.0	\$1.0
KSNR/Grand Forks, ND-MN	7.5	7.8	149	134	\$0.6	\$0.6
WBCT/Grand Rapids	7.8	6.0	1,402	1,228	\$4.4	\$4.4
WPCK/Green Bay, WI	3.0	2.8	277	189	\$0.2	\$0.5
WTQR/Greensboro*	6.0	4.3	2,885	2,825	\$2.9	\$2.8
WSSL/Greenville, SC	8.0	7.5	11,787	1,712	\$3.7	\$3.8
WESC/Greenville, SC	6.8	7.4	1,277	1,470	\$3.4	\$3.4
WRBT/Harrisburg	7.0	6.9	887	774	\$3.4	\$3.2
WKCY/Harrisonburg, VA	12.3	10.8	290	240	\$1.9	\$1.9
WWYZ/Hartford*	9.3	9.2	2,759	2,601	\$7.4	\$7.3
WTCR/Huntington, WV-KY	12.2	9.1	615	629	\$1.7	\$1.8
WDRM/Huntsville, AL	13.4	12.4	1,181	1,029	\$4.5	\$4.0
WMSI/Jackson, MS	4.7	4.8	614	545	\$2.6	\$2.6

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Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
CLEAR CHANNEL (continued)						
WQIK/Jacksonville*	7.5	7.0	2,881	3,134	\$4.0	\$4.0
KWNR/Las Vegas*	3.5	3.4	2,265	2,180	\$4.1	\$4.3
WBUL/Lexington, KY	8.2	9.2	1,095	1,238	\$2.8	\$3.0
WIMT/Lima, OH	16.4	14.7	385	383	\$1.4	\$1.4
KSSN/Little Rock	9.6	9.5	1,089	1,172	\$5.1	\$5.0
KMJX/Little Rock+	7.4	6.0	669	618	\$2.1	\$2.1
WAMZ/Louisville	9.2	8.1	2,116	1,807	\$5.5	\$5.7
WMAD/Madison	4.2	4.0	546	503	\$1.8	\$1.8
KTEX/McAllen	7.0	7.0	1,486	1,416	\$2.6	\$2.6
WMIL/Milwaukee*	7.9	8.5	4,703	4,176	\$6.8	\$6.5
WOKY-AM/Milwaukee*+	1.2	1.5	395	556	\$0.5	\$0.5
KEEY/Minneapolis*	8.3	9.1	8,169	8,272	\$16.8	\$13.7
WKSJ/Mobile	8.8	7.8	1,087	943	\$4.2	\$4.1
KTOM/Monterey	4.0	2.6	426	455	\$1.0	\$1.0
WMUS/Muskegon, MI	10.5	10.8	301	328	\$1.0	\$1.0
WSIX/Nashville*	5.0	5.8	2,798	3,395	\$3.7	\$4.1
WNOE/New Orleans	5.7	5.5	1,754	1,479	\$4.4	\$4.2
KTST/Oklahoma City	5.3	5.4	1,584	1,495	\$2.5	\$2.6
KXXY/Oklahoma City+	4.1	4.2	1,078	1,226	\$3.8	\$4.0
KXKT/Omaha	7.8	8.2	1,067	1,026	\$4.8	\$4.8
KFFF (prev. KTWI)/Omaha	1.8	1.9	420	444	\$0.7	\$0.7
WPAP/Panama City, FL	12.4	9.5	351	258	\$1.1	\$1.1
WNUS/Parkersburg, WV-OH	12.8	9.2	331	247	\$0.5	\$0.5
WHNK-AM/Parkersburg, WV-OH	1.3	1.4	37	40	\$0.1	\$0.1
KNIX/Phoenix*	2.9	3.5	4,911	5,866	\$11.4	\$11.2
WRWD/Poughkeepsie, NY	5.2	5.7	247	329	\$2.6	\$2.4
WLLR/Quad Cities, IA-IL	15.8	19.1	865	873	\$3.3	\$3.2
KTDD-AM/Riverside**	0.3	0.2	238	297	\$0.4	\$0.4
WYYD/Roanoke, VA	5.9	6.3	608	650	\$1.7	\$1.6
KMFX/Rochester, MN	7.4	6.8	277	269	\$1.1	\$0.9
WWFG/Salisbury, MD	8.1	7.1	575	603	\$1.6	\$1.4
KAJA/San Antonio*	7.2	5.4	5,624	4,738	\$7.1	\$7.0
KUSS/San Diego**	2.4	1.6	2,839	2,918	\$1.8	\$1.8
WCTQ/Sarasota	3.3	4.2	578	726	\$1.5	\$1.5
KIXZ/Spokane	3.2	4.1	504	522	\$1.1	\$1.1
WPKX-WRNX/Springfield, MA***	5.7	5.3	699	642	\$0.8	\$1.7
KSWF/Springfield, MO	4.8	4.9	552	472	\$1.0	\$1.0
KSD/St. Louis*	5.3	3.1	6,237	4,937	\$4.4	\$4.2
WBBS/Syracuse	13.4	12.2	1,412	1,229	\$5.2	\$5.1
WTNT/Tallahassee, FL	3.8	5.8	408	454	\$1.6	\$1.4
WFUS/Tampa*	4.8	3.0	5,328	5,139	\$5.6	\$5.3
WCKY/Toledo	1.1	1.4	256	304	\$0.9	\$1.1
WWZD/Tupelo, MS	11.4	13.1	518	458	\$0.7	\$0.7
WTXT/Tuscaloosa, AL	7.3	6.6	278	270	\$0.9	\$0.9
WACO/Waco, TX	15.9	15.2	523	576	\$1.9	\$1.8
WMZQ/Washington, DC*	5.1	3.6	6,455	6,107	\$11.3	\$10.3
WOVK/Wheeling, WV	21.6	18.5	495	434	\$1.1	\$1.1
KZSN/Wichita	4.1	4.5	634	604	\$1.8	\$1.8
WBVL/Williamsport, PA	3.0	3.5	96	92	\$0.3	\$0.3
WDSJ/Wilmington, DE	2.4	2.8	574	494	\$2.3	\$2.2
WUSQ/Winchester, VA	15.9	18.1	515	597	\$2.4	\$2.4

TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue
	2011*	122	674.1	13,908,600	\$299,109,000
	2010*	122	698.6	14,380,900	\$294,980,000
	2009*	122	679.4	13,083,700	\$287,670,000
	2008*	125	657.2	11,078,700	\$376,670,000
	2007	111	571.2	9,258,500	\$365,595,000

In addition to the 101 stations listed above, Clear Channel also owned 21 Country stations in non-rated markets, according to BIA data. Seventeen of those stations contribute to station and revenue totals, but not to ratings totals. Three contribute to station totals, but not to ratings or revenue totals. Clear Channel also owned 51 Country HD stations. They are separate from station totals and do not contribute to ratings or revenue totals.

**KUSS/San Diego flipped from Country to simulcast News/Talk KOGO-AM as KOGO-FM Nov. 7, 2011, two days before the end of the November 2011 survey.

***WPKX became WRNX, which had been AAA, Oct. 31, 2011. The revenues listed are for WRNX; no WPKX Country revenues for 2011 are available.

****WMT-FM/Cedar Rapids, IA flipped from AC to Country KKSJ Dec. 27, 2011; no Country-only revenues for 2011 are available. The original KKSJ became KWMG.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
COX						
WZZK/Birmingham	6.8	7.7	1,792	1,818	\$8.1	\$8.0
WNCB/Birmingham**	na	1.3	na	568	\$0.7	\$0.7
WHKO/Dayton	11.5	7.6	1,987	1,788	\$4.7	\$4.6
KKBQ/Houston*	3.7	4.6	9,632	10,638	\$17.8	\$16.9
KTHT/Houston*+	2.0	1.7	4,716	4,286	\$3.9	\$3.8
WQNU/Louisville	5.4	4.2	1,425	1,178	\$2.3	\$2.3
WRKA/Louisville+	4.0	4.3	1,028	997	\$0.2	\$0.3
WWKA/Orlando*	5.6	5.6	3,136	3,055	\$8.3	\$8.5
WKHK/Richmond	7.7	9.9	1,692	1,743	\$6.4	\$6.4
KCYX/San Antonio*	6.6	6.6	6,413	5,981	\$7.0	\$7.1
KKYX-AM/San Antonio*+	0.7	0.9	641	640	\$1.1	\$1.1
KWEN/Tulsa	7.8	7.8	1,627	1,311	\$4.6	\$4.7

TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue
	2011*	13	61.8	3,408,900	\$65,025,000
	2010*	13	62.2	3,400,300	\$64,125,000
	2009*	13	63.6	3,466,200	\$56,375,000
	2008*	13	60.0	2,924,700	\$71,300,000
	2007*	13	53.4	2,871,100	\$71,575,000

In addition to the 12 stations listed above, Cox also owned one Country station in an unrated market, according to BIA data. That station contributes to station totals, but not to ratings or revenue totals. Cox also owned two Country HD stations. They are separate from station totals, and do not contribute to ratings or revenue totals.

**WNCB switched from Country to Sports WZNN Aug. 30, 2011.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
CUMULUS						
KBCY/Abilene, TX	11.8	10.8	276	210	\$1.2	\$1.0
WKAK/Albany, GA	5.7	3.8	158	120	\$0.4	\$0.4
KRST/Albuquerque	5.7	3.7	1,098	955	\$2.5	\$2.6
WCTO/Allentown	10.3	9.2	1,447	1,273	\$4.9	\$4.5
KPUR/Amarillo, TX	1.0	1.3	97	103	\$0.2	\$0.2
WWWW/Ann Arbor, MI	4.9	4.5	369	284	\$2.8	\$2.5
WPKR/Appleton, WI	2.0	3.0	273	352	\$1.1	\$1.1
WKHX/Atlanta*	3.9	5.2	7,504	7,857	\$13.3	\$13.7
WEBB/Augusta, ME*	11.6	9.5	221	189	\$0.9	\$0.7
WQCB/Bangor, ME*	15.8	16.6	458	428	\$1.7	\$1.8
KAYD/Beaumont, TX	4.9	3.7	334	320	\$0.7	\$0.7
WHWK/Binghamton, NY*	13.2	11.2	576	517	\$1.9	\$1.7
KUSB/Bismarck, ND*	4.8	5.6	139	114	\$0.6	\$0.5
KQFC/Boise	4.8	4.0	561	432	\$1.1	\$1.1
KIZN/Boise	3.8	4.8	561	607	\$1.8	\$1.8
KHAK/Cedar Rapids, IA	13.9	14.9	475	465	\$3.8	\$3.5
WIWF/Charleston, SC	4.5	3.5	684	700	\$0.7	\$1.1

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
CUMULUS (continued)						
WNNF/Cincinnati**	na	na	na	na	na	na
KATC/Colorado Springs	4.4	5.3	711	659	\$1.5	\$1.2
WPKQ/Concord, NH	1.1	1.4	106	97	\$0.7	\$0.9
WKOR/Columbus, MS	7.5	5.8	175	181	\$0.5	\$0.5
KPLX/Dallas*	5.1	5.2	11,435	12,446	\$19.5	\$18.9
KSCS/Dallas*	3.4	3.1	9,201	8,076	\$10.4	\$13.1
WDBY/Danbury, CT	4.1	3.7	185	150	\$0.7	\$0.7
KHKI/Des Moines	5.4	4.6	954	610	\$1.4	\$1.9
KJYY/Des Moines	4.6	5.3	835	724	\$1.4	\$2.0
WJOD/Dubuque, IA	10.6	8.2	332	281	\$0.8	\$0.8
WXTA/Erie, PA	5.9	5.1	336	335	\$0.7	\$0.8
KAMO/Fayetteville, AR	1.5	4.3	204	241	\$0.3	\$0.3
WFBE/Flint, MI	4.9	4.7	477	379	\$1.2	\$1.3
KOMS/Ft. Smith, AR+	8.8	6.6	374	264	\$0.3	\$0.4
WYZB/Ft. Walton Beach-Destin, FL	4.8	5.3	259	228	\$0.7	\$1.0
KEKB/Grand Junction, CO*	5.7	8.7	204	243	\$0.7	\$0.7
WTNR/Grand Rapids	3.6	2.6	790	678	\$0.9	\$1.5
WCAT/Harrisburg*****	2.4	1.8	383	276	\$0.3	\$1.2
WZCY/Harrisburg**	na	na	na	na	na	na
WZAD/Hudson Valley	0.0	1.7	0	209	\$0.2	\$0.2
WVFF/Huntsville, AL*****	na	1.2	na	252	\$0.2	\$0.2
WFMS/Indianapolis*	8.2	10.6	3,668	3,674	\$8.2	\$9.8
WKOS/Johnson City, TN****	na	na	na	na	na	na
KUSJ/Killeen, TX*	6.0	8.8	419	444	\$1.6	\$1.7
WIVK/Knoxville	17.7	18.3	2,431	2,326	\$8.7	\$9.6
KXKC/Lafayette, LA	4.7	6.7	719	740	\$1.5	\$1.5
KYKZ/Lake Charles, LA	13.5	12.4	405	388	\$2.0	\$1.8
WIOV-FM/Lancaster, PA	10.6	9.7	804	870	\$2.9	\$3.7
WITL/Lansing, MI	12.4	12.6	815	791	\$3.1	\$2.6
WLXX/Lexington	4.2	3.9	568	629	\$1.0	\$1.5
WDEN/Macon, GA	8.7	10.6	567	604	\$2.2	\$1.9
WHKR/Melbourne, FL	4.5	4.1	596	544	\$1.0	\$1.2
WGKX/Memphis*	5.7	5.9	2,152	2,250	\$3.7	\$4.4
KATM/Modesto, CA	9.7	8.8	798	834	\$4.8	\$5.4
WLWI-FM/Montgomery, AL	8.3	8.2	656	609	\$1.6	\$1.6
WMDH/Muncie, IN	10.4	11.6	356	414	\$1.3	\$1.1
WLAW/Muskegon, MI	4.7	4.3	114	107	\$0.1	\$0.3
WLFF/Myrtle Beach, SC	2.6	3.3	232	285	\$0.2	\$0.2
WKDF/Nashville*	4.6	4.5	2,953	3,007	\$2.9	\$6.0
WSM-FM/Nashville*	3.6	2.6	2,702	2,733	\$2.5	\$3.3
KNFM/Odessa, TX*	6.5	5.6	352	302	\$1.1	\$1.1
KRIL-AM/Odessa, TX*	0.0	0.0	0	0	\$0.0	\$0.0
KHAY/Oxnard, CA	3.8	4.8	367	450	\$2.6	\$2.4
WOKQ/Portsmouth, NH	9.1	10.5	898	755	\$4.1	\$5.7
WKXP/Poughkeepsie, NY	1.2	2.2	127	172	\$0.7	\$0.5
KBUL-FM/Reno, NV	7.0	5.1	623	528	\$1.8	\$1.2
KWWK/Rochester, MN	9.6	12.0	314	323	\$1.4	\$1.2
WXXQ/Rockford, IL	12.6	11.0	634	621	\$2.3	\$2.4
KUBL/Salt Lake City*	6.1	5.3	4,057	4,156	\$4.9	\$4.4
WJCL/Savannah, GA	4.4	7.3	359	471	\$2.1	\$1.8
KRMD/Shreveport, LA	7.5	6.8	596	564	\$2.1	\$1.8
WKKO/Toledo, OH	9.1	11.6	1,097	1,192	\$4.3	\$4.2
KTOP/Topeka, KS	4.7	3.1	240	211	\$0.2	\$0.3
KIIM/Tucson	9.6	8.2	1,454	1,581	\$6.1	\$6.2
WFFN/Tuscaloosa, AL*	4.7	5.0	229	266	\$0.8	\$0.3
KOEL/Waterloo, IA	13.8	16.2	354	339	\$1.3	\$1.1
KLUR/Wichita Falls, TX	12.1	13.9	282	268	\$1.1	\$1.2
KOLI/Wichita Falls, TX	2.4	3.3	65	72	\$0.2	\$0.3
WSJR/Wilkes Barre	2.0	1.8	477	361	\$0.3	\$0.8
WWQQ/Wilmington, NC	8.7	13.6	518	583	\$1.7	\$1.5
WQXX/Youngstown, OH	11.0	9.4	930	861	\$2.5	\$2.9

TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue
	2011*	91	492.4	7,658,000	\$180,279,000
	2010*	52	300.2	3,323,000	\$85,752,000
	2009*	52	294.8	2,989,700	\$84,225,000
	2008*	52	297.7	3,196,700	\$107,000,000
	2007*	52	308.5	2,397,400	\$112,600,000

Cumulus acquired Citadel in 2011.

In addition to the 78 stations listed above, Cumulus also owned 13 Country stations in non-rated markets, according to BIA data. They all contribute to station and revenue totals, but not to ratings totals. Cumulus also owned five Country HD stations. They are separate from station totals and do not contribute to ratings or revenue totals.

**WNNF switched from AC to Country Jan. 1, 2012.

***Classic Hits WMHX became Country WZCY Jan. 20, 2012.

****WKOS/Johnson City, TN flipped from Top 40 to Country Feb. 24, 2012.

*****WCAT/Harrisburg was sold to Potential Broadcasting in Nov. 2011.

*****WVFF/Huntsville, AL switched from Country to Classic Hits Sept. 2, 2011.

*These stations and three others are in the process of being sold to Townsquare Media.

COUNTRY RADIO'S \$10 MILLION MASTERS

In 2011, 17 Country stations generated at least \$10 million in revenues, up from 15 in 2010, according to BIA. As it did last year, WUSN/Chicago earned the title of America's

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 **CUMULUS**
MEDIA NETWORKS

Calls/City	6+* Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
CURTIS MEDIA						
WQDR/Raleigh*	8.4	7.2	349,300	325,100	\$10.5	\$10.0
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	3	8.4	349,300	\$10,450,000	

In addition to WQDR, Curtis Media also owned two other Country stations in unrated markets, according to BIA data. They contribute to station totals, but not to ratings or revenue totals.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
ENTERCOM						
WPAW/Greensboro*	8.1	7.7	2,882	2,953	\$3.0	\$2.8
WDAF/Kansas City*	3.4	4.4	3,822	3,216	\$3.6	\$3.2
WMC-AM/Memphis*	na	1.0	na	238	\$0.7	\$0.7
KWJJ/Portland*	5.2	4.3	4,518	3,851	\$5.6	\$5.5
WBEE/Rochester, NY	10.7	9.7	1,751	1,699	\$6.1	\$5.7
KKWF/Seattle*	4.3	4.3	5,828	5,571	\$5.5	\$5.5
WGGY/Wilkes Barre	9.5	6.9	1,204	1,206	\$3.0	\$3.1
WGGI/Wilkes Barre	0	0	0	0	\$0.0	0
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	8	41.2	2,000,500	\$27,450,000	
	2010*	9	38.5	2,300,900	\$32,575,000	
	2009*	9	35.7	2,104,500	\$30,250,000	
	2008	9	34.6	1,642,600	\$37,700,000	
	2007	8	37.3	1,444,170	\$39,900,000	

In addition to the eight stations listed above, Entercom also owned three Country HD stations. They are separate from station totals and do not contribute to ratings or revenue totals. Country KBWF/San Francisco to Sports KGMZ April 4, 2011; its 2011 Country ratings, cume and revenues are not included here. Classic Country WMC-AM switched to Sports Oct. 14, 2011.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
FOREVER KEYMARKET						
WFGY/Altoona, PA	17.7	16.4	332	362	\$2.6	\$2.6
WFGE/Altoona, PA	1.4	0.7	35	25	\$0.7	\$0.6
WOGY/Jackson, TN	6.3	8.1	153	148	\$1.3	\$1.2
WOGG/Pittsburgh*	2.0	1.3	1,447	1,152	\$1.3	\$1.6
WOGI/Pittsburgh*	2.3	1.9	1,677	1,559	\$1.3	\$1.4
WOGH/Pittsburgh*	0.5	0.8	625	847	\$1.4	\$1.3
WFGI-AM/Pittsburgh*	0	0	0	0	\$0.0	\$0.0
WBGJ/Wheeling, WV	na	na	na	na	na	na
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	16	30.9	507,100	\$16,125,000	
	2010*	16	29.6	473,000	\$16,925,000	

In addition to the eight stations listed above, Forever Keymarket owned eight stations in unrated markets, according to BIA. All eight of the unrated-market stations contribute to station totals, with one contributing to ratings and cume figures and seven contributing to revenues. WBGJ/Wheeling, WV switched from Contemporary Christian to Country Dec. 27, 2011.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
HALL						
WOKO/Burlington, VT	13.9	13.7	828	745	\$2.9	\$3.0
WPCV/Lakeland	12.0	12.6	1,180	1,049	\$3.9	\$3.6
WCTY/New London, CT	13.1	10.8	509	506	\$2.1	\$2.2
WCTK/Providence*	8.5	8.3	3,276	3,299	\$3.4	\$3.5
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	4	47.5	579,300	\$12,250,000	
	2010*	4	45.4	559,900	\$12,325,000	
	2009	4	45.9	414,600	\$11,625,000	
	2008	4	46.9	448,300	\$14,400,000	
	2007	4	49.1	424,400	\$15,925,000	

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
HUBBARD						
WUBE/Cincinnati*	8.7	na	4,796	na	\$10.7	na
WYGY/Cincinnati*	1.2	na	1,512	na	\$1.3	na
WIXK/Minneapolis*	0	na	0	na	\$0.0	na
WIL/St. Louis*	6.3	na	6,433	na	\$7.4	na
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	4	16.2	1,274,100	\$19,425,000	

Hubbard acquired the Cincinnati and St. Louis Country stations from Bonneville in April 2011. In addition to the four stations listed above, Hubbard also operated two HD stations in rated markets, according to BIA data. The stations are separate from station totals, and do not contribute to ratings or revenue totals.

Calls/City	12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
JOURNAL						
WCYQ/Knoxville	3.3	3.3	761	560	\$1.1	\$1.5
WKTI-AM/Knoxville	0	0	0	26	\$0.1	\$0.1
KTTS/Springfield, MO	17.2	15.8	1,007	1,071	\$4.1	\$4.0
KVOO/Tulsa	8.6	4.9	1,440	1,011	\$3.4	\$3.5
KXBL/Tulsa+	4.4	3.2	673	635	\$1.7	\$1.8
KFDI/Wichita	10.6	11.3	954	1,075	\$3.9	\$3.8
KFTI/Wichita+	2.7	2.7	302	325	\$0.3	\$0.3
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011	7	46.8	513,700	\$14,600,000	
	2010	7	41.2	470,300	\$14,975,000	
	2009	7	39.3	467,200	\$13,375,000	
	2008	6	39.1	415,100	\$15,000,000	
	2007	6	43.7	429,900	\$16,155,000	

Calls/City	6+* Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
LINCOLN FINANCIAL						
KYGO/Denver*	4.3	4.7	4,549	5,417	\$11.3	\$13.3
KSON/San Diego*	4.4	3.5	4,610	4,246	\$7.6	\$7.7
KSOQ/San Diego*	0	0	0	0	\$0.0	\$0.0
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	3	8.7	915,900	\$18,800,000	
	2010*	3	8.2	966,300	\$20,925,000	
	2009*	3	9.5	924,400	\$19,675,000	
	2008	3	9.3	564,300	\$27,800,000	
	2007	3	10.6	545,500	\$30,675,000	

Country Radio's Top Revenue Risers

Of the 15 companies that appeared on these pages last year, seven of them reported higher revenues in 2011. Here are the top five companies in terms of year-to-year income growth by both percentage and dollars.

Company	Pct. Gain	Company	Increase
Cumulus	110.1%	Cumulus	\$94,527,000
Wilks	8.6%	Clear Channel	\$4,129,000
Saga	8.3%	Townsquare	\$3,279,000
Townsquare Media	7.0%	Wilks	\$1,400,000
Cox	1.4%	Saga	\$1,250,000

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
MAX MEDIA						
WGH-FM/Norfolk*	6.0	6.0	2,649	2,749	\$5.6	\$5.8
WYGL/Harrisburg	0	0	0	0	\$0.0	\$0.0
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	10	6.0	264,900	\$10,366,000	
	2010*	11	6.0	274,900	\$10,510,000	
	2009	11	28.4	236,900	\$10,925,000	
	2008	11	27.3	243,100	\$13,060,000	
	2007	12	29.4	260,200	\$14,250,000	

In addition to the two stations listed above, Max Media also owns eight stations in non-rated markets, according to BIA data. They contribute to station and revenue totals, but not to ratings totals.

Calls/City	6+* Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
MT. WILSON						
KKGO/Los Angeles*	2.8	1.8	11,906	9,798	\$10.5	\$9.0
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	1	2.8	1,190,600	\$10,500,000	

In addition to the station listed above, Mt. Wilson also owns one HD station. It does not contribute to station, ratings or revenue totals.

Calls/City	6+*/12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
SAGA						
WIXY/Champaign, IL	9.4	11.3	353	315	\$2.3	\$2.1
WYXY/Champaign, IL+	3.9	3.2	136	119	\$1.0	\$0.6
KDXY/Jonesboro, AR	15.0	16.1	344	255	\$1.6	\$1.5
WZBK/Milwaukee*+	1.2	2.4	936	1,297	\$0.5	\$0.5
WPOR/Portland, ME	6.2	6.2	682	352	\$2.4	\$2.3
WNAX/Sioux City, IA	1.6	1.6	60	51	\$0.6	\$0.5
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011*	12	37.3	251,100	\$15,600,000	
	2010*	12	40.8	238,900	\$14,350,000	
	2009	10	61.8	156,100	\$11,700,000	
	2008	10	56.5	159,100	\$14,100,000	
	2007	10	65.4	151,100	\$14,175,000	

In addition to the six stations listed above, Saga also owns six stations in non-rated markets, according to BIA data. They contribute to station and revenue totals, but not to ratings totals.

Calls/City	12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
THREE EAGLES						
KZKX/Lincoln, NE	7.1	7.9	435	379	\$1.4	\$1.4
KYSM-FM/Mankato, MN	8.1	6.8	190	200	\$1.0	\$1.0
KIAI/Mason City, IA	9.4	11.9	124	147	\$0.8	\$0.8
TOTALS:	Year	No. Stations	Fall Shares	Cume	Revenue	
	2011	15	24.6	74,900	\$10,001,000	
	2010	15	26.6	72,600	\$10,970,000	
	2009	14	31.3	87,900	\$11,845,000	
	2008	14	23.0	66,500	\$13,830,000	

In addition to the three stations listed above, Three Eagles also owns 12 Country stations in unrated markets, according to BIA data. Five contribute to station and revenue totals, but not to ratings totals. Seven contribute to station totals, but not to revenue or ratings totals.

Calls/City	12+ Share		Cume (00)		Revenue (in millions)	
	Fa '11	Fa '10	Fa '11	Fa '10	2011	2010
TOWNSQUARE MEDIA						
KEAN/Abilene, TX	9.9	10.8	276	313	\$0.8	\$0.9
KYYW-AM/Abilene, TX	3.7	na	67	na	\$0.2	na
WGNA/Albany, NY	9.0	8.5	1,671	1,469	\$5.7	\$5.2
KATP/Amarillo, TX	2.4	3.8	184	179	\$0.2	\$0.3
WPUR/Atlantic City, NJ	7.8	na	393	na	\$1.5	na
KCTR/Billings, MT	11.4	15.3	268	300	\$1.5	\$1.5
WBWN/Bloomington, IL*	11.0	12.9	310	338	\$1.4	\$1.3
WYRK/Buffalo	9.1	10.3	1,867	1,794	\$8.0	\$7.8
KWYY/Casper, WY	16.7	15.6	197	169	\$0.7	\$0.7
KLEN/Cheyenne, WY	4.4	5.2	65	75	\$0.1	\$0.1
KKCB/Duluth, MN	10.3	9.2	397	396	\$0.8	\$0.7
WKDQ/Evansville, IN	11.3	11.0	510	586	\$2.2	\$2.2
WLCO-AM/Flint, MI	0.0	0.0	0	10	\$0.1	\$0.1
KUAD/Ft. Collins, CO	7.9	5.1	631	621	\$3.3	\$3.3
KMDL/Lafayette, LA	7.9	7.3	922	831	\$2.2	\$2.2
KNGT/Lake Charles, LA	7.6	8.2	265	256		

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The Social Media Emperor's New Clothes

Cost, Effort & Hype Vs. Bottom-Line Results

Facebook's tepid initial public offering may be the strongest indication yet of just how many questions still surround social media. The occasion prompted a public debate between GM and Ford over the efficacy of advertising in the medium. Meanwhile, BIA/Kelsey is forecasting almost \$10 billion in social media ad revenue by 2016.

Switching from Wall Street to Main Street, companies are flocking to social media in droves or are being urged to do so. In a new twist on the old "How many licks does it take to get to the center" question, businesses are starting to ask themselves how many tweets it takes to make dollar-one in the social media space. (Hint: The necessary calculations might have tied Einstein in knots.)

Radio stations, artists, managers and anyone else with an established business at some point needs to know if there's a Tootsie Roll of cash at the center of those new hires, third-party vendors, dollars, hours and hype. Don't they? Country Aircheck set out in search of the elusive social media return on investment (ROI). Here's what we found.

CLEARLY MURKY

"There are more questions than answers, frankly," says Beasley VP/Interactive **Kathleen Bricketto**, who obviously views the space from a radio-focused perspective. "Are we boosting the bottom line? That can be answered both ways depending on the station, market and company. I sit in these meetings and hear it all, and the answer isn't clear yet."

Even those who are most engaged in social media, perhaps especially the most engaged, have questions. "What are we doing to be higher in people's feeds?" asks Girlilla Marketing President **Jennie Smythe**. "Should we be promoting through advertising? What do you do with a big database once you have them? Can you keep them engaged? And if you start a campaign and don't follow through, is that more detrimental than not doing it in the first place? We're shifting the focus from buy-click-watch-vote to 'What do you think about a video or photo' or even 'Send in your own photo.' We're trying to engage on a more emotional level. Is that the right way? I don't know; I struggle with it, too."

Spalding Entertainment Dir./Digital & Online Marketing **Amanda Cates** works on behalf of the company's management clients including Jason



Kathleen Bricketto

Aldean. "It's not the end-all-be-all," she admits. "It takes all media. Being that it's my job description I would love to say this is the best and exactly what you need to do, but we definitely need our TV and radio partners to really keep the conversation going."

From the label perspective, UMG/Nashville VP/Marketing **Tom Lord** says finding that direct link between effort and revenue is difficult but not impossible. "It's really about long-term brand-building, and it's pretty hard to give a one-to-one correlation," he says. "From a social media advertising perspective, there is an efficiency in the way the rate card works."

"Magazines, TV and radio base their rates on a cost-per-thousand model, but social media uses cost-per-click. You only pay when people click through on your messaging. You still get the millions of impressions of those who see it but don't click, so it's great as a way to maximize impressions while paying a minimal amount for click-through. From an advertising perspective, that's a very efficient way to market."

"The other side of that is it's cluttered," Lord adds. "There's a lot going on when you're on a social network. That said, you're doing a disservice to your artist if you don't have a presence in the space,

particularly for country artists. When you look at events like *CMA Music Festival*, you see that fans feel they're a part of everything. They want to touch, feel and be part of the community. It's one of the reasons country artists can have such long careers – fans buy in for a long time. So it's sort of your duty as an artist to help serve that."

Show Dog-Universal VP/Sales, Marketing & New Media **Bill Kennedy** says understanding the space is getting easier. "The metrics for what you're spending are better," he says. "It's not taking as long. We're actually demanding more and better information. We're pitched a million different things all the time. The third-party companies with their acts together will provide [good] information."



Amanda Cates

For all the uncertainty surrounding social media, Jacobs Media President **Fred Jacobs** offers a reminder of its youth. "It really is early days – five years, but that's a speck," he says. "So we're still trying to get our arms around it. There are a lot of 'experts' out there groping at trying to figure out what we should be expecting. GM announces it's pulling its ads from Facebook, Ford says they love Facebook. If those behemoths are arguing about what success looks like, a Country station in Savannah, GA is going to have to try really hard to see it."

RETURN KEY

CMT is one entity that's unequivocal in its view of social media ROI. "We gain traffic and ratings," explains Sr. Director/Digital Marketing and Promotion **Stephen Linn**. "We sell that and that's how we make money."

It starts with knowing where the audience is, and the numbers don't lie. "Social media are very broad, but where you want to be is very narrow," Linn says. "We don't have a presence on Foursquare or Pinterest even though their demos may seem to match. We know our time is better spent on Facebook and Twitter, and 11% of traffic to CMT.com comes from Facebook. When we have premieres, all that effort leads to higher ratings. We can follow the hashtags and have a bunch of tools that tell us that the social media conversation leads to more people watching the show."

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KCYE/Las Vegas*

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- *Duane Shannon,
WGKX/Memphis*

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“ROI is pretty trackable for us. I can’t go so far as to put it one-to-one; I can’t be that specific. But I can look at the amount of content we’re putting onto social platforms and watch how many are tweeting that, and see the referral traffic for each content piece. I can look at an individual world-premiere video, where we always see a big social bump: 8-15%. Facebook is our No. 1 traffic driver outside of the search engines.”



Stephen Linn

Other approaches also have demonstrated a return. “On the music side it completely makes sense to do geo-targeted ads around tour dates and local events,” Smythe says. “If it’s done correctly, it does move the needle. And the beauty of it is you can change on a dime. Facebook is cheap, fast and you don’t have to go through an agency or anyone to do a small ad buy. If someone clicks, you pay. And if not, you don’t pay. But it’s better to keep folks on the page. We’ve seen a significant decrease in click-throughs when we ask people to click off Facebook to iTunes.”

Cates agrees. “If you’re running Facebook advertising or building a campaign, you can in certain ways get a return on the investment,” she says. “When you’re advertising tour dates on Facebook, it increases awareness. That doesn’t mean it hasn’t gotten tricky. There are privacy issues around how they allow you to reach your fans. And my gut says they’re eventually going to be charging us to reach our fans – they have to pay for that company somehow.”

The November 2010 launch of Aldean’s *My Kinda*

merchandise sales, are easier to track. “There is always a direct correlation with merchandise sales on our site when we promote that item on the socials,” Cates says. “I can definitely track all sides of those metrics, so we can see there is a benefit there. Tracking from a merch standpoint has allowed us to see what does and doesn’t work when it comes to artist e-commerce promotions.”

Sponsorships and endorsements are another way artists may be able to see a more direct return on their social media efforts. “Because it is that sexy tool, it’s one of first questions we get asked when someone is looking to partner with one of our artists,” Lord says. “What brands are excited about and one of the reasons they’re partnering is that they’re hoping to piggyback on that artist’s presence. And if you have a minimal presence, those brands might be more tentative. If they’ve got a list of artists they’re looking at, it could be a factor in their decision.”

AVERAGE RIGHT BRAND

While the much-ballyhooed “brand-building” aspects of social media are admittedly light on short-term bottom line impact, they can’t be dismissed. “Radio stations have to readjust their focus and priorities – not so much on how to make money, but on how to strengthen relationships,” Jacobs says.

Jacobs Media’s recently completed *Techsurvey8* shows that Country listeners report being “constantly” on Facebook at a much higher rate than listeners to other formats. “It’s important to take that opportunity to strengthen relationships now before Pandora, satellite pure-plays and others go after your audience,” Jacobs says. “And you can absolutely use it to grow your audience. When we asked how likely survey respondents would be to recommend a station to a friend or family member,

or is it more about simply connecting better with an existing fan base? “Both, but it definitely depends where you are in your career,” Kennedy says. “For new acts it’s a developmental tool. In a lot of cases, you can get out in front of things and radio will catch up. It’s more of a commercial tool for established artists.”

“When you’re building a base as a young artist, you’re obviously not looking to immediately make the investment back,” Lord adds. “For new artist it’s about standing out. Consumers are fed new music and artists all the time, and social media is an opportunity to show your personality.”

Advertising or promotions intended to grow the group may not be effective, however. “I wouldn’t buy likes on Facebook because it’s not just about quantity, it’s about quality,” Lord says. “It might be better to see steady growth with an artist list because then you may be able to expect that they are dedicated fans.”

Smythe doesn’t mince words.

“When I see people doing ‘forced likes,’ it makes me want to blow my brains out. We’ve all liked something to get a piece of content, then you end up having to hide them from your feed. Forced likes don’t work in real life. You can’t force someone to be your friend. Why would it work online?”



Tom Lord

PATIENCE EVER CHEW

Even a large, sophisticated media company like CMT didn’t convert effort to results overnight. “It took years to reach the point where that many people were coming to CMT.com from Facebook,” Linn says. “We didn’t see that until we were two years in.”

GM announces it’s pulling its ads from Facebook; Ford says they love Facebook. If those behemoths are arguing about what success looks like, a Country station in Savannah, GA is going to have to try really hard to see it.

—Fred Jacobs

Party included a significant Facebook promotion. “We streamed the entire album on Facebook and branded it around the pre-order with iTunes,” Cates explains. “We more than doubled our fan growth rate on Facebook during the promotional period.” She admits a direct boost in album sales is hard to quantify. “The reporting is definitely not as great as it could be. All of this is relatively new and definitely was back in 2010. A lot of times you’re waiting on the reporting technology to catch up with what you’re doing. iTunes has yet to share any consumer data with artists, so tracking promotions with them has been difficult.”

Other social media initiatives, such as artist

the scores for Country are huge.

“Unlike in the old days, when we looked at the audience as one-man, one-vote in terms of the diary or meter, everybody in the audience has an audience. If you tap into the influential listeners, and they can be identified – active, high recommenders who want a relationship with the station – you can target those brand advocates to get the word out. Even stations that don’t have a great deal of resources can tap into these fans. If you put the right content in front of them, you really have the potential to get well beyond your cume.”

Can artists and labels expect to build an audience

A long view demands consistency and an understanding of tone. “If you get into it thinking that if you put something on Facebook they’re going to buy your albums, you’ll probably fail,” Linn adds. “Social media is relationship-building, and *then* you can get them to where you want them to go.

“The difference between an audience and a community is which way the chairs are pointing. We’re really good at the audience part, but we’ve had to turn the chairs around. When we do, that’s when we’re successful.”

It starts within the company. “Communication is so important,” Bricketto says. “What does the broadcaster want? Each company has to strategize. If you leave it to individual PDs, some might embrace social media, some might not. And whatever you do, you can’t dominate in five seconds. It has to be a focus.”

As a category, social media aren’t going away, so maybe its best to get in the habit now. “You have to look at long-term growth, and it’s something we’re going to constantly have to do,” Cates says. “As the world grows smaller and the Internet keeps growing, it’s just going to play a bigger role in how we do business. But you shouldn’t put your allegiance all in one place. Facebook may have difficulties, and the next big thing may be right around the corner.”



Bill Kennedy

ANTE VIRAL

If there’s a social media holy grail, it’s the viral video. “We can create content videos, webisodes and interviews, but it’s hard to get those to take off beyond your core folks,” Lord says. “But we are able to share those with gatekeepers. We did a David Nail webisode series around his tryout with the Cardinals a couple years back. It was a cute series and something to send to programmers in the hope it helps build that personality. Still, it’s hard to use social as a starting point to propel traditional media because you can’t manufacture that resonant event.”

Country’s biggest viral event certainly benefited from social media. Toby Keith’s “Red Solo Cup” likely could have been a sensation in the pre-social media days, but perhaps to a lesser extent. “It still happens, but probably slower and with less impact,” Kennedy says

RADIO: ENUMERATING ENDORSEMENTS

Beasley’s **Kathleen Bricketto** offers one social solution aimed at immediate sales growth: “Old-school radio endorsements are the highest level of social media,” she explains. “And that’s why, at its simplest, selling a broadcast personality endorsement with a social media extension can grow revenue for you.”

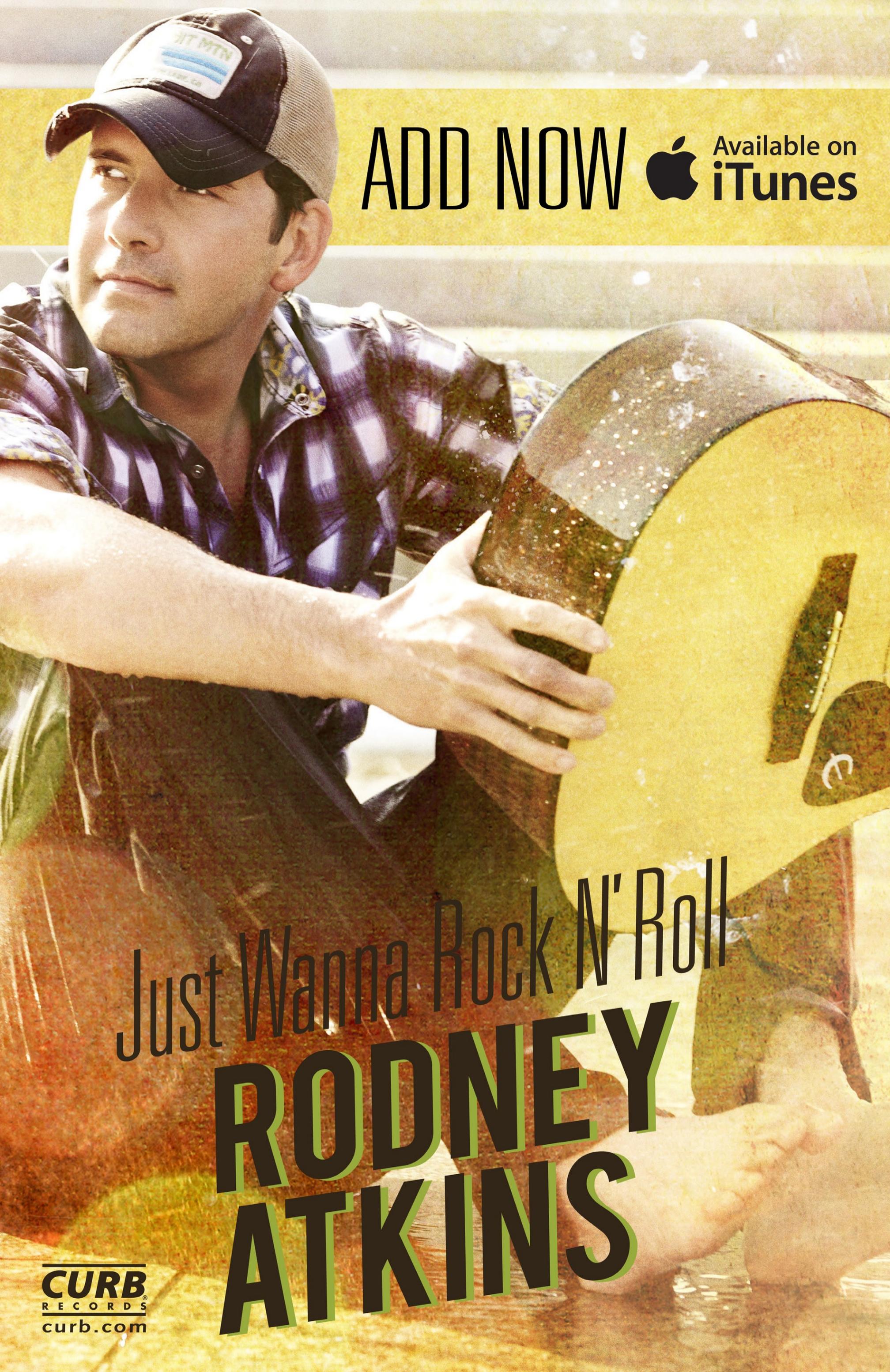
The first step, Bricketto asserts, is to stop using social media as a value-added throwaway. “If a client asks if we can put them on Facebook, we should say no. Because if we just throw a mention up on our wall, we’ve discounted something for which we’re not yet really sure of its value. It doesn’t seem like a big deal to throw in a tweet and a post, but nobody understands that value. Plus, we owe it to our friends or followers not to annoy the living daylight out of them.”

Instead, a social component should be added to top-tier endorsements. “The sales team should be going to our top clients – people who want to do long-term business – and adding social media to those top personality packages with an ask for more money. I look at it as a fifth daypart.

“Say you’re selling a morning show personality for a quick weight-loss account,” she says. “Now you can create an online video and link to Facebook and Twitter feeds on the video page and charge an extra \$1,500 a month. You’re not just offering that position, you’re allowing them to block competitors. So it’s not an option, and it needs to be a long-term commitment. Don’t give an endorsement without that component. Tell the client they’ll be more successful if the package includes this.

“And it just doesn’t make sense unless you build it around the higher profit zones. You can’t give it to the guy who walks in off the corner with \$2,000 in his pocket. Turn the bigger brands’ obsession with social media into revenue. Limit the supply, create higher demand.”

Communicating the idea properly is the key. “The missing gap is at the sales manager level if they don’t think like that,” Bricketto concludes. “Many will sell endorsements and never consider adding that component and charging for it. But the rep doesn’t even really have to understand it. It’s just a line item in the package.”



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of the hypothetical. “We were so far out in front with that. The single peaked top 10, but the impact based on our format and for an artist who is 15 albums into his career – you just don’t see that. We put significant resources into social media to build awareness.”

Social media is rarely the whole story when it comes to virals, however. “If you look at the streams on the Rebecca Black song, it ‘went viral’ when CNN and the *Today* show did stories about her and how

tells you they’re going to create something that’s going to go viral, they’re lying. There is no formula. Things that go viral tend to be funny, honest and entertaining. Things that are designed to go viral usually aren’t.”

GATE REAPERS

Driving fans from the open social media fields into more controlled spaces is a winning strategy. “I’m so skeptical about the longevity of any of these social networks,” Smythe says. “We concentrate on using them as a wide net, something that’s fleeting and not a destination.

pull them in. If I can sell them tickets through an app I’ve created or pull them into the website, I get the info. Anytime you have a fan’s information and can track purchasing patterns through the website and socials, it gives you a lot more flexibility.”



Jennie Smythe

Assertions that the behavior patterns of social and cell-connected young people spell inevitable doom for old media are probably off-base. “If that were the case, why is the TV upfront business still relatively healthy?” Kennedy asks. “A

lot of it has to do with the election, but if you’re trying to buy fourth-quarter TV right now, better check those rates. Print is pretty much done, but the viability of TV and radio is fine.”

And even a huge social media presence offers no guarantees. Smythe is almost incredulous at the notion: “The question that comes up four times a week is if we have, say, 14 million Nickelback fans, ‘What can we expect in terms of money coming in? How many will buy the album?’ Uh, count on zero. There’s no conversion! I don’t know who they are or where they go to buy ... if they do. Facebook owns that information. Much like the complaints we’ve all heard about radio, they’re leveraging an audience and building their business on the backs of the artists. We don’t share in the information, we don’t share in the profits. We’d be silly not to use it, but here we are.”

PUZZLE PEACE

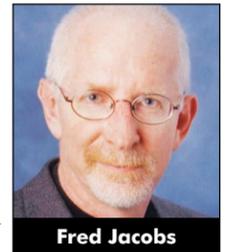
Placing social media efforts in the right spot on the marketing spectrum is still tricky. “It comes down to professional managers and owners looking at resources and making decisions,” Jacobs says. “First and foremost is taking care of the mother ship. For radio, if social media activities are obscuring or eroding time you’d spend making sure the on-air sound is spectacular, you need to address that.”

“You should expect ROI, and while that may come, the space is just too immature right now,” Jacobs continues. “But if everybody in country music is going to be at a party, you’d be there in heartbeat. At the end your boss might say, ‘How much money did you make?’ And you’d say, ‘Well, I didn’t make any money that night, but I made a lot of great connections that could lead to that.’ That’s what this is, for the time being. There’s a big party and the vast majority of your listeners are there.”

Smythe adds, “Remain steadfast and true to who you are and what you do. Don’t let the technology sway you. Use it to suit your needs and don’t worry about what the other guy is doing.”

Linn sums it up: “If it’s not a significant part of the plan, the plan won’t be as successful as it would be with it. It’s not a cure-all. But if you have a good product, good content and work hard to place it and connect, it will help.”

CAC



Fred Jacobs

“The difference between an audience and a community is which way the chairs are pointing.”

–Stephen Linn

it was going viral,” Linn explains. “When ‘Red Solo Cup’ was put up online, it was doing well and got a buzz. They seeded it, we pushed it a little bit on-air, word-of-mouth and radio took off and it spread like it never would have otherwise. If they had only put it online and never done anything else, it wouldn’t have spread the way it did.

“Things take on a life of their own differently than in the pre-social media days,” Linn continues. “If anyone

It’s a place to engage super-fans, but at the end of the day, we hope they come to the show, visit the website or sign up for the email or mobile list so we can effectively reach them. Bring them into the gated community. Facebook can’t be the one destination. We lived through MySpace, and it would be foolish to act otherwise.”

“That’s my full goal,” Cates adds. “Socials are more of a tool where I want to engage fans and

SOCIAL NETWORK NUGGETS

Our panel offers a few tips and thought-starters

“One of the processes we suggest is a staff inventory. It’s not uncommon that there are people in traffic, production, sales or elsewhere with really strong social skills. You’ve got to be resourceful identifying people in the building or connected to the station who can help you in this area.” (Jacobs)

“Have a content distribution plan. One thing we do for music franchises and some video premieres is shoot some behind-the-scenes segments with the artists, then put a minute and 10 seconds on Facebook to promote it. The social media audience is unique; there’s a shorter attention span. It all boils down to good content.” (Linn)

“Whatever you do, be active on Facebook. The others can wait or be utilized with a more efficient coverage approach.” (Jacobs)

“It can’t always be, ‘Go buy my single. Go buy my album.’ That’s a one-way relationship. Engage your followers and allow them to share with you. Not every artist is going to open themselves up to that, but it’s about creating a relationship.” (Lord)

“We all have websites, but 80 million people are hitting Facebook for 20-60 minutes a day. Those people may not be thinking of my website, so the idea is to direct them there.” (Cates)

“If you sound like you’re a company, you’ll be ignored. It has to be a conversation in the tone of the community.” (Linn)

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| 06/08/12 | CMA Fest Bridgestone Stage | Nashville, TN |
| 06/09/12 | WYCD Hoedown | Detroit, MI |
| 06/13/12 | Toby Keith's Bar & Grill | Minneapolis, MN |
| 06/14/12 | Porterfield Country Music Festival | Marinette, WI |
| 06/15/12 | Joe's Bar | Chicago, IL |
| 06/16/12 | Clarence Homecoming Festival | Clarence, MO |
| 06/22/12 | Backstage Bar & Grill | Evansville, IN |
| 06/23/12 | Country USA Festival | Oshkosh, WI |
| 06/29/12 | Centennial Terrace | Sylvania, OH |
| 07/11/12 | Red River Valley Fair | West Fargo, ND |
| 07/13/12 | Jefferson County Fair | Jefferson, WI |
| 07/14/12 | Hodag Country Music Festival | Rhineland, WI |
| 07/20/12 | Heartland Jam | Davenport, IA |
| 07/27/12 | El Paso County Fair | Calhan, CO |
| 07/28/12 | Kit Carson County Fair | Burlington, CO |
| 08/01/12 | Baca County Fair | Springfield, CO |
| 08/02/12 | Toby Keith's Bar & Grill | Denver, CO |
| 08/03/12 | Olathe Sweet Corn Festival | Olathe, CO |
| 08/04/12 | Goshen County Fair | Torrington, WY |
| 08/16/12 | Davis County Fair | Farmington, UT |
| 08/24/12 | Butler Community Arts | Butler, PA |
| 08/25/12 | WGAR Jam | Cleveland, OH |
| 09/08/12 | Michigan Tech University | Houghton, MI |
| 09/27/12 | River Arts Center | Prairie Du Sac, WI |
| 09/28/12 | Harvest Fair | Milwaukee, WI |
| 09/29/12 | Edgerton Performing Arts Center | Edgerton, WI |
| 10/01/12 | Upper Iowa University | Fayette, IA |
| 10/03/12 | The Campanile Center For The Arts | Minocqua, WI |
| 10/04/12 | South Milwaukee Performing Arts Center | South Milwaukee, WI |
| 10/05/12 | Oconomowoc Arts Center | Oconomowoc, WI |
| 10/06/12 | Lucille Tack Center For The Arts | Spencer, WI |
| 10/09/12 | Western Illinois University | Macomb, IL |
| 10/11/12 | Ball State University | Muncie, IN |
| 10/13/12 | Indiana University | New Albany, IN |
| 10/14/12 | Jasper Community Arts | Jasper, IN |
| 11/01/12 | Oshkosh Opera House | Oshkosh, WI |
| 11/02/12 | College of Lake City | Grayslake, IL |
| 11/03/12 | Monroe Arts Center | Monroe, WI |
| 11/04/12 | University Of Wisconsin-Platteville | Platteville, WI |
| 11/07/12 | Pearson Lakes Art Center | Okoboji, IA |
| 11/09/12 | McPherson Opera House | McPherson, KS |
| 11/10/12 | Bowling Green Fine Arts Center | Iola, KS |
| 11/13/12 | Missouri State University | Springfield, MO |
| 11/14/12 | McKendree University | Lebanon, IL |
| 11/15/12 | Marie W Heider Center For The Arts | West Salem, WI |
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| 7/27 – St Louis, Mo. Verizon Wireless Amphitheatre | 10/5 – Albuquerque, N.M. Hard Rock Presents the Pavilion |
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| 8/10 – Raleigh, N.C. Time Warner Cable Music Center | 10/20 – Atlanta, Ga. Lakewood Amphitheatre |
| 8/11 – Philadelphia, Pa. Susquehanna Bank Center | 10/26 – Tampa, Fla. 1-800-ASK-GARY Amphitheatre |
| 8/31 – Indianapolis, Ind. Klipsch Music Center | 10/27 – W Palm Beach, Fla. Cruzan Amphitheatre |

Steve Moore

A Man On A Mission

Two years into his tenure atop the Country Music Association, CEO Steve Moore has directed significant changes across the organization, not the least of which is the 2012 “Year Of Country Radio” initiative. Moore has served as a CMA board member since 1989, took the helm on an interim basis in Jan. 2010 and accepted the leadership post that August. He brought extensive concert promotion, special event and touring expertise to the post from his days running his own entertainment firm and later

as SVP of AEG Live!, earning three SRO Awards as Promoter of the Year. A onetime

THE INTERVIEW

construction worker at Texas refineries, he also is widely respected as Founder/President of the Shalom Foundation, which provides education, nutritional and medical assistance to underprivileged children and families in Guatemala. Country Aircheck spoke with Moore on the eve of one of the organization’s signature events, CMA Music Festival.

“
It’s easy for radio stations in South Dakota, Texas or California to feel isolated, to think that Nashville’s not engaged with them. But we acknowledge they are significant partners and care about them as we try to promote our music.
”

CA: Why did you want to lead CMA?

SM: Originally, this was not my goal. I’d been on the board for many years and then became President (2008) and Chairman (2009). I was enjoying that role when the leadership and board began looking to do things differently. I stepped in as interim CEO until we could get things going. But as with anything, you never really know what things are like on the inside until you become one of the insiders. I have to admit that, after awhile, when it looked like they were having some struggles trying to find the right person, I’d become quite fond of the work and the hardworking people in the building. It was a paradigm shift for me, to be honest, when they circled back and asked me if I’d consider the position. I can’t say I hadn’t thought of it, because I had. One thing led to another, and I ended up doing it.

This is one of the most rewarding things I’ve done in my career – to work with all these wonderful people inside the industry that I love and have been involved with. But I look at “The Chair” from a different perspective. I always refer to The Chair not as Steve Moore, but as the CMA; I have to give it that respect. I know there are people who come here wanting to talk to The Chair. I just happen to be sitting in it, so I’m not going to get too wrapped up in all that, but rather enjoy the opportunity, to the extent that I have the ability, to represent the industry that way.

When you agreed to accept the CEO role, what organizational opportunities did you feel had not been addressed? Where are you in terms of your overall plan?

There were a couple of things I saw that had to be retooled. Some internal things needed to be completely overhauled, and some just needed to be supercharged. It’s interesting because I have a parallel metaphor with the restoration of our lobby. I’d asked the board, “Let’s make this look like the Country Music Association” and make it adaptable to some of our artists and other members who could use the facility as a space. They agreed to let me do that, and it was several months of construction.

Meanwhile, we were doing all these other things, so there was a parallel completion. It was like the physical manifestation of the “reformation of CMA,” as I called it. About the same time the lobby was finished, we put our last employee and changes in place. So my re-organizational plan is virtually complete.

Do you think your vision for the CMA is consistent with that of your predecessors, or do you feel CMA needs to be significantly different?

I don’t think the mission or vision has changed; that is kind of the common denominator of this organization. Being on the board, I’ve seen both sides of this equation, which I think has been helpful. Our No. 1 goal is to promote country music, its sustainability, vibrancy and healthiness. There are a variety of ways to do it; the difference is how you get there.

While I have a different perspective versus my predecessors on how we execute the mission, I’m



thankful that they've all contributed to the organization in their own way. What I brought to the table that they hadn't had was more from an entrepreneurial side.

As the first CEO to come from the business side, rather than having risen from within, how has your background shaped your approach to the job?

I would hope that it would be of benefit. You never know where God's going to put you, but it seems like everything that I've been groomed to do in my career – dealing with live events, artists and production – has led me here. Managing crowds, people and security and all that stuff is just natural to me; that's not a mystery. Granted, I haven't

been involved much in television, but all the work around the specials involves production, staging, venues, ticketing,

artist relations and promotions. We have great professionals involved in producing television, so they don't need me for that, of course, thank God! But everything I've done seems to come into play on some of the most important aspects of our operation. It's a different mission, which is kind of refreshing in my seasoned age.

Describe your vision for the "Year Of Country Radio" initiative and the factors that led to the decision to invest so substantially in it this year.

I think about Country radio all the time because I hear the debate among all our constituent groups, whether it's the record company sector, the artists or the radio

One of the goals I came here with was to supercharge our membership, to find those who aren't members of CMA. This is a professional trade organization, and people in this business should be involved with us. Let me say that we're not here to make money. We're here to help the growth of the business, and that means that their business should be healthy. And I think we have something to offer them.

So we decided to declare 2012 as the "Year of Country Radio" during CRS because, well, nobody said we couldn't! The board agreed, which is great, and we offered the opportunity to our partners and some who weren't members to become members. We kind of conscripted them into the organization, and the response has been overwhelming, really fantastic.

We're excited about the "Year Of Country Radio" and our new partners and members, and want to keep them healthy because there's a direct correlation between our young artists and our superstars: There's not many cases of our superstars becoming superstars without radio. Now I know there are all kinds of elements involved – TV, great management, booking. But at the core of that success is radio, and I don't believe I'm saying anything controversial. I think everyone would accept the fact that they desire it, and we want it for them. So obviously I'm excited about how we can become a better partner with radio and help them be successful, and, since it's all cyclical, to help artists.

What role does research play in this effort?

Several years back, the board decided that research was an important part of our knowledge, information base and how we do things. Different factions used to do

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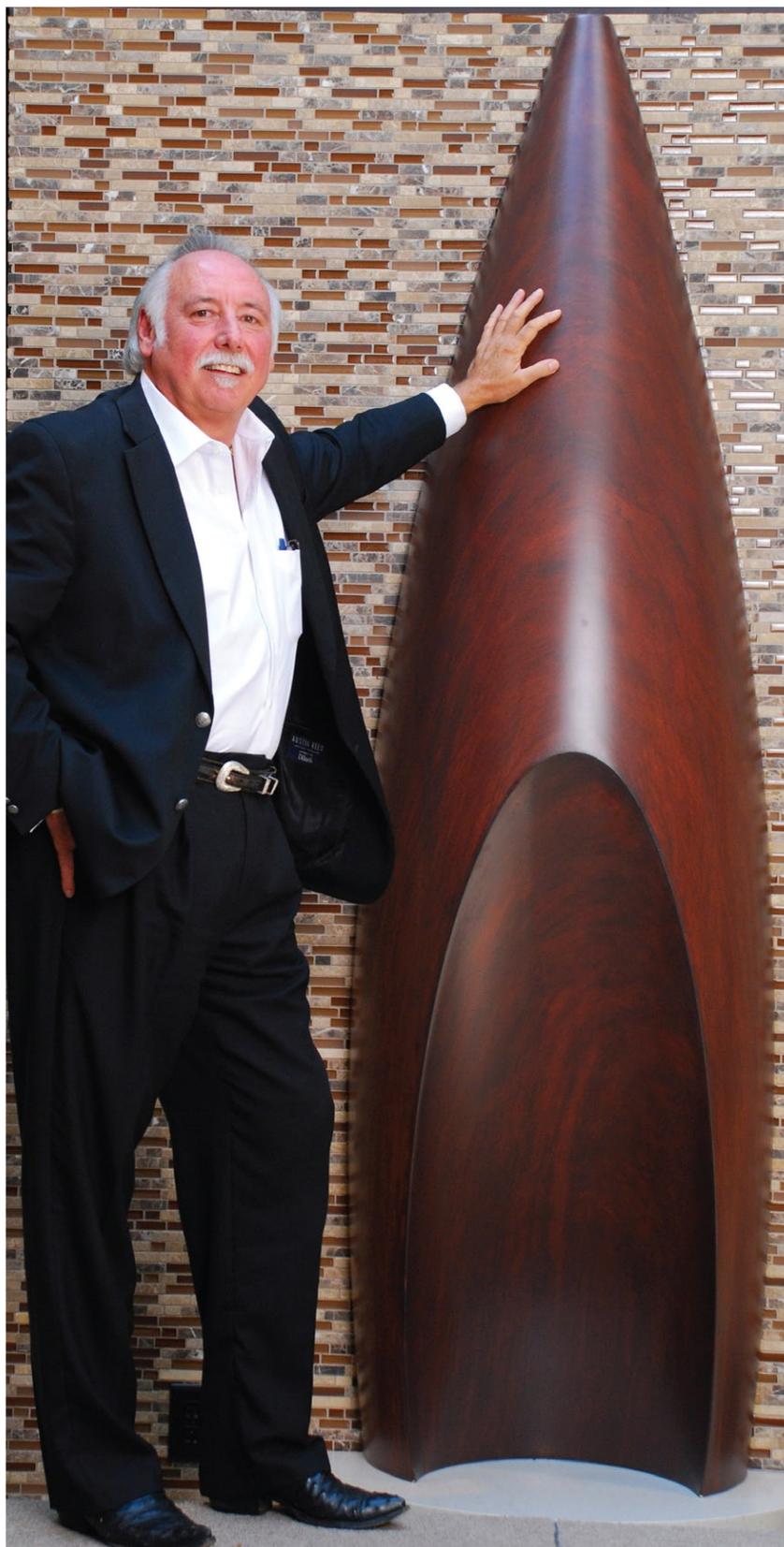
“

There's a reason it was called Fan Fair and not Artist & Manager Fair or CMA Executive Chair's Fan Fair.

”

broadcasters themselves. Everybody's on different sides, but we all have a symbiotic relationship; we have to co-exist and support each other. I always like to reference the number of radio stations in the U.S. playing Country music and how a lot of people out there are making a living playing country music, including radio stations supported by advertising. But I don't know that CMA, including myself when I was a board member, had done the best we could in trying to embrace radio and to always understand their side. I'd always heard the other side.

As the Chinese New Year approached with the Year of The Dragon, it occurred to me, "Why can't we have a Year of Country Radio?" The objective would be that we would endear ourselves to radio and create something exciting for them. That's where that crazy idea came from.



a lot of research, and consolidation impacted some of those budgets. As research became kind of hit-and-miss, CMA invested in outside firms, but it was then determined that we'd probably be better off with our own research department. We just hired Sr. Director/Market Research Karen Stump. We'll be able to update and trend the analytics as we go forward. From the initial stages, we'll be trying to make it somewhat narrow for our constituent group – radio, record companies – fan information managers can use. We may take some side trails to provide different kinds of studies, while a cycle of new and fresh data makes the research more actionable and meaningful for all constituent groups.

This information is going to be critically valuable to our radio partners this year because some smaller stations don't have research teams. But when they're pitching or presenting to potential sponsors or advertising clients, they can always come here and get qualitative and quantitative intel about their consumers, not only on a local level, but also on a regional and national basis.

Country radio hasn't had a presence in New York City for years and has lost its main San Francisco station. Do you feel CMA can help change that situation?

New York, San Francisco and other cities that have lost a presence for country music are still a priority for us. CMA can certainly play a role, and it depends on what situation presents itself. I think we can be an instigator, an advocate for business, a radio partner and networker – in short, a catalyst for something really significant to happen. I'm not giving up on New York and other markets that need some help.

After CMA inked a 10-year deal with ABC-TV, there appeared to be irreconcilable differences between CMA and CBS such that successful CBS Country stations in Chicago, Houston, Detroit, Seattle and many other markets are no longer participating in the CMA Awards. Would you be willing to discuss what happened?

Irreconcilable is a harsh word. It was a really tough [television contract] negotiation period when we were looking towards the next chapter of our broadcast partner. CBS is an extremely successful, fine organization. [President] Les Moonves is one of the most competent and highly competitive individuals in the world, and I have so much respect for him as a professional. I know people try to make more of it than it was, but I try not to take some of that stuff personally.

Listen, CBS still plays country music, and that's the main thing. They don't have to support CMA; they have to support the artists, which they're doing. So to that end, we still win, and I want to make sure that continues if there's any way we can do it. I think it's very unfortunate that we had those kinds of frictions – if you call them that. But I don't hold anything against anybody. I would hope eventually we can come back to terms and be great partners together. But at the end of the day, if they're playing country music, there's not a loss for CMA.

Many in the industry lament that radio has an outsize influence on the success or failure of country artists. Is Country radio "too powerful?"

Well, again, that's an absolute, very strong term. Radio is powerful, influential and important. I hear a lot of those comments, but you also see other artists and managers who are doing a lot of different things. Every artist has their own specific recipe of how they get to a certain spot in their career. You would be wise to utilize every possible medium to build your brand, artist or fan base.

In my view, those who have the most absolute power are the fans. Yes, the gatekeepers have power, but there are a lot of different kinds of gatekeepers and there are different sizes. So it's more complicated, but sometimes as simple as that there are many ways to get there. It's not incumbent upon just radio to break new artists. They contribute, and some do more than others. But there are places that will do everything for you. So it's a give-and-take on those kinds of things. Absolutes are not necessarily fair to any side.

What are the implications for the CMA Awards voting process with this influx of radio members?

In a democracy, the more voters you have, the flatter the line. I'll say this: As sweet or as ugly as [the results are] depending on who you are and what happens, there's absolutely no gaming it. It's always great to have people who understand what's going on in the industry and have knowledge of voting. And the radio membership brings a tremendous amount of knowledge to it, along with all our other industry insiders here in Nashville. The good thing about this is that it gives us a broader geographic perspective than just from Nashville. And it's not that [the local vote] isn't good, but we've had that. Now we have both. So I think it's significantly positive all the way around.

As you roll out the "Year Of Country Radio," what message still needs to be conveyed?

It's easy for radio stations in South Dakota, Texas or California to feel isolated, to think that Nashville's not engaged with them. The message from us is that

BLACK RIVER

ENTERTAINMENT

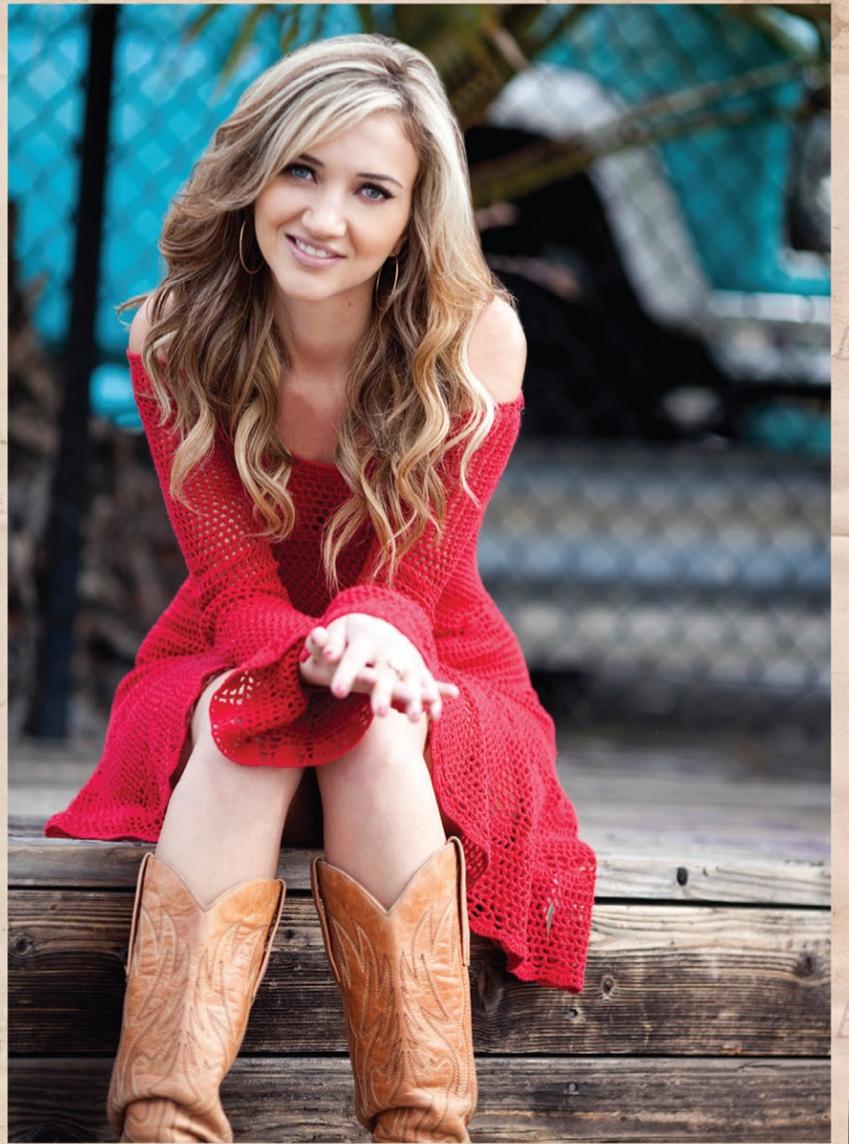
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Craig Morgan
"Corn Star"



Due West
"Things You Can't Do In A Car"



Sarah Darling
Single in July



Glen Templeton
"Sing That Song Again"



THE INTERVIEW

we acknowledge they are significant partners and care about them as we try to promote our music.

Nashville is producing some of the most significant music in the history of our country – whatever you want to call it. Somebody will say, “Well, she’s not country” or “He’s not country” or “He’s too country.” That just wears me out! That’s the blessing of it. If you put it on a linear perspective, we’ve got all these different flavors that come out of Nashville, and it’s *important* music. So the message is simple: We revere their participation.

It’s CMA Music Festival this week, bigger than ever. What’s your long-term vision for this event?

It started in 1972 as *Fan Fair*, and there’s a reason it was called *Fan Fair* and not “Artist & Manager Fair” or “CMA Executive Chair’s Fan Fair.” It’s about the fans – that’s its heritage. I’m predicting the stadium will sell out for the third year in a row, and that’s unprecedented. We have more than 400 artists playing on stages throughout the city. If people just start thinking about the numbers, it’s absolutely mind-boggling.

While this event has grown, the vision is that the largest is not always the best. We took a look at our sponsorship department several years ago and figured out we really didn’t want sponsors. What we want are *brand partners* who understand who the country music fans are and what they’re about. We want them to come here and figure out a way to plug into such a vibrant entertainment entity to help them build their brand and build this brand. We have now a concerted effort to continue to build important brand partnerships such as with Chevrolet and Pepsi. Solid, big brands of the world are finally recognizing that Nashville and our fans have something to offer beyond just the hit-and-miss “sponsorship” deal. We’re interested in co-branding, tune-ins, promotions, artist promotions – that’s the kind of stuff we’re going to continue to drive.

A model I admire is SXSW, which has gone from being a bunch of band showcases in its early days to an absolute marketing mecca and multimedia culture-fest. *CMA Music Fest* can have some similarities in that we become a “have to” place where brands can be put forward to almost 100 million listeners who proclaim themselves as country music fans of one artist or another. Those are some significant numbers.

This year the CMA Music Fest radio remotes were scaled back. What’s going on?

Our radio remote system had been kind of an archaic program of some entities having control as gatekeeper to the Festival. First of all, we want to welcome everybody who wants to do a remote. But we don’t want one entity controlling that gate; that’s all I’m saying. And we’re looking at it for the *CMA Awards*. We want everyone to have the same access – equal opportunity – to come here and do whatever they want to do within the confines of physical space, etc. It’s not that we’ve cut back – we’ve leveled the playing field so that everyone can play and play fairly.

Now sometimes people don’t want fair. They want exclusivity or advantage over the other, but we can’t enter that fray. You can’t use CMA to hammer your partner down the road; I can’t allow that. We’re not in that game and never will be. What we’re here to do is to help the industry as a whole. If treating everybody fair and equal is a bad rap, then I’ll take that. But that’s where we’re going.

You mentioned the big relationships with Pepsi and Chevrolet and how you want to work with those who “get” the country audience. How well understood do you think country music consumers are by corporate marketers and ad agencies?

Some understand them a lot better than others. Pepsi is a good example: They’ve been in and out a little bit, but they signed a deal with Lady Antebellum for [Lipton] tea, and they’re doing a deal with Jason Aldean. They now really get it, and I find their desire to know more about our format real refreshing.

And there are a lot of things we can help them with. We can provide analytics – not just a gut instinct, but hardcore data – that you can up-sell or share with your supervisors or colleagues that this is a legitimate market segment you’ve got to be here for. That’s exciting.

CMA seems to be building a massive database of country consumers. Is the organization’s strategy to promote your events or to play a role in driving business for your corporate partners?

Social media and the digital space have driven these fans to the CMA. There probably are some people who have thoughts that CMA shouldn’t be a brand. But the fact of the matter is that the *fans* have decided that the CMA is a brand. It is a “Good Housekeeping Seal of Approval” for a lot of things; it’s a sign of integrity. Brad Paisley said, “The *CMA Awards* are the Oscars of the industry,” and the fans have recognized that. It’s not up to me to say they can’t say it. We have our social

nets and we aggregate millions of fans. We’d be crazy not to nurture that aggregation and provide them with information, data and links. But it’s not to hoard them for our own benefit. All we want to do is get them in a room and then send ‘em out somewhere as evangelists. We want to say, “Here’s this artist’s site, that tour site, this show site, that new record, this new single.” But it’s not for our own organizational purposes. The only aggregation effort we want is so that we can brainwash ‘em (*laughs*) and get ‘em back out there to buy something from the artist. Of course, our branding partners benefit from that, but primarily it is for our artists and how doing that helps build brands.

How would you describe CMA’s digital strategy?

I am not a digital expert, but when I came here we were behind the 8-ball. It seemed as if the digital strategies of the world were so far ahead of CMA. We had to get in line, and thanks to VP/Marketing Tammy Donham and Sr. Manager/Digital Strategy Ben Bennett, we’ve beefed up staff, intel and programs in that space to accommodate all of our fans. We’re getting a handle on it and it’s probably the highest-growth department in the building right now, as it probably is everywhere else. As an artist, you cannot have a career without social media these days, and you can’t really run an organization without it. So we’re trying to be pro-active. Where we were behind I think we’re now even, and it’s going to provide a lot of dividends for our membership.

What keeps you up at night?

I don’t have a hard time going to sleep. It’s usually waking up at 3:30am when it gets to me and I can’t go back to sleep! Honestly, being from a little East Texas town, I feel extremely blessed to be in this role and have the position, friends and supporters that I have in this business.

But I do sometimes worry about our task. Country music is really doing well; we’ve got some of the most dynamic artists in the world. But I’m thinking, “Is there a cycle to this? And if so, what do you do when that business cycle changes?” There are a lot of brilliant people in a bull market, but where are the smart ones when it’s not so bullish? When things aren’t so good, when artists aren’t selling tickets and we don’t have stadium shows, what happens then? What’s the strategy? So I think about defense sometimes and what I should I be planning for down the road.

We’ve got some of the most incredible staff members right now. They work hard, they’re smart and I’m just humbled to be here. Some are 10 times smarter than me, and I did learn to not hire anybody dumber than me, or I’m *really* in trouble! So I know they can execute at a high level, and it’s my job to continue to look beyond the horizon. But there’s nothing here that worries me in terms of anything being broken. This is a wonderful organization and was delivered in pretty good stead when I came in.

How would you characterize your management style?

I love people and I love to empower them. I always want to mentor them to be better than me because one of those persons, hopefully, will end up in that chair. And I always want them to grow and glow as a professional and to be successful. I’d like to have a part in that, when people look back and say, “He helped me, he mentored me, he taught me, he showed me.” That’s what I’d like for them to eventually say about Steve Moore.

What do people not know about you?

I love to cook, smoke ribs, plant my garden and look at my cows. I have a 180-acre farm southwest of here out behind Hohenwald, TN, and love to go out there to spend time, clear the brain and think about things. But most people know the important things – my job and the work I’m doing in Guatemala for the kids. That’s the most important thing I can do and continue to do.

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