

GRAMMY TELECAST RATINGS JUMP; GRAMMY EFFECT BOOSTS ALBUM SALES

THE 52ND GRAMMY AWARDS TELECAST RATINGS JUMPED 35 percent over the previous year, notching the highest total viewers since the 46th GRAMMY Awards in 2004. Along with the successful telecast numbers, Web traffic on GRAMMY.com also showed a significant increase over previous years.

Following the show, the music industry once again benefited from the "GRAMMY Effect" with a spike in album sales for GRAMMY winners and performers compared to the previous week. The 2010 GRAMMY Nominees album jumped to No. 5 in its third week in release with sales of 71,000 units, an increase of 55 percent. Top GRAMMY winner Beyoncé enjoyed a 101 percent increase in sales for *I Am...Sasha Fierce*, and other GRAMMY performers also experienced large sales gains, including Pink (234 percent increase), Dave Matthews Band (114 percent), Zac Brown Band (82 percent), the Black Eyed Peas (76 percent), and Taylor Swift (58 percent), among others. GRAMMY performances made available on iTunes took six of the top 10 positions on the video download chart the week after the show.

Among other show-related highlights, GRAMMY.com — which featured GRAMMY Live!, 72 hours of continuous GRAMMY video coverage on GRAMMY.com, six hours of streaming on MySpace (Jan. 30–31), and six hours of streaming on CBS.com (Jan. 31) — tallied 3.8 million unique visits to the Web site during GRAMMY Week.



The live online GRAMMY Pre-Telecast stream also generated more than 200,000 unique viewers collectively across GRAMMY.com and Academy syndication partners — more than four times greater than last year: More than 50,000 registered users signed up at GRAMMY.com in the month leading up to the show, and more than 180,000 consumers downloaded the GRAMMYs iPhone app.

In addition, The Academy's official YouTube channel posted impressive numbers with the Lady Gaga "We're All Fans" spot surpassing 2 million views, as well as rising to the 27th most-viewed video in the music category and the 30th most-viewed video overall.



P&E WING: IN THE MIX @ AES 2009

On Oct. 9 in New York, the Producers & Engineers Wing hosted In The Mix @ AES in partnership with the Society of Professional Audio Recording Services, the UK's Association of Professional Recording Services and West L.A. Music. More than 175 audiophiles attended the reception, held at Avatar Studios' legendary Studio A — the birthplace of countless hit records from artists including Chic, Dire Straits, Roxy Music, and Bruce Springsteen. Following a welcome by P&E Wing Sr. Executive Director Maureen Droney and former SPARS President and Academy Trustee Leslie Ann Jones, APRS representatives Malcolm Atkin and Peter Filleul took the stage to present legendary audio designer Rupert Neve with the APRS Sound Fellowship Award, honoring his outstanding achievements in recording technology. Pictured are (l-r) Jones; Kirk Imamura, president, Avatar Studios; Atkin; Neve; Droney; Filleul; and Don Griffin, owner of West L.A. Music.

GRAMMY SOUNDTABLES: MIXING WITH ATTITUDE AT NEW YORK AES CONVENTION

MORE THAN 700 MUSIC AND RECORDING PROFESSIONALS ATTENDED THE 21st Annual GRAMMY Producers SoundTable: MWA! Mixing With Attitude at the Audio Engineering Society's annual convention at the Javits Center in New York on Oct. 10. The panel featured top engineers Chuck Ainlay, Chris Lord-Alge and Tony Maserati, and multi-platinum producer/songwriter/musician Nile Rodgers served as moderator. The lively dialogue segued from the panelists' technical preferences and workflow to issues of creativity and ownership of intellectual property. Following the discussion, the standing-room-only audience participated in a listening session in which each mixer provided behind-the-scenes mixing details on a selected track. A brief question-and-answer session followed with a surprise appearance from legendary engineer Bob Clearmountain. With Rodgers enthusiastically leading the way, the panel also discussed musical genres, mixing styles and current technical and industry challenges.

SOUND BITES

- THE LATIN RECORDING ACADEMY HAS renewed its relationship with Univision to air the Latin GRAMMY Awards through 2012. The renewal of the license agreement includes the 11th, 12th and 13th Latin GRAMMY telecasts. Since the show moved to Univision, national and international ratings have increased, and a "rotation" model was implemented to visit several cities in the United States. The Latin Academy aims to take the show to international cities in the near future. In other Latin Recording Academy news, the last day for members to join to receive the Final Round Entry Form is April 23.

- THIS SPRING, THE GRAMMY FOUNDATION and MusiCares are launching Giving 2010, a grassroots giving campaign that will become an annual initiative designed to reach Recording Academy members as well as their colleagues and friends. Led by music industry co-captains in each Chapter city, the campaign will leverage the power of straightforward fundraising strategies along with a range of viral and social networking tools to generate resources for both Foundations. For more information, visit www.grammy.com/giving2010.

- THE SIXTH ANNUAL MUSICARES MAP FUND benefit concert will honor women in recovery and pay special tribute to Betty Ford at Club Nokia in Los Angeles on May 7. The benefit will feature a range of artists to be announced and will focus attention on the unique and often misunderstood issues women face in seeking treatment for addiction issues. All proceeds will benefit the MusiCares MAP Fund, which provides members of the music community access to addiction recovery treatment. For ticket information, contact Wynnie Wynn at 310.392.3777 or wynniew@grammy.com.

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52ND GRAMMY SOCIAL MEDIA AND DIGITAL STRATEGY CAMPAIGN IMPACTS MILLIONS OF CONSUMERS

FOR THE FIRST TIME IN ITS HISTORY, THE RECORDING ACADEMY BROUGHT AN UNPRECEDENTED digital and social media campaign to bear in celebration of the 52nd Annual GRAMMY Awards, recognizing that music fans discover, share and consume content in a radically different way today. The comprehensive strategy harnessed the best of social media engagement, blogging, Web development, and live video streaming. The campaign, titled "We're All Fans," highlighted music fans' impact in the current digital age. The heart of the campaign was the Web site www.wereallfans.com — a first-of-its-kind interactive fan experience — featuring portraits of GRAMMY-nominated artists composed entirely of real-time, fan-generated YouTube, Twitter, Flickr, and Facebook postings. TV, print, out-of-home, and interactive advertising all supported and drove traffic to the site.

In addition to launching the first-ever FanBuzz Visualizer (a real-time barometer of GRAMMY-nominated artists with the most social media buzz) and "We're All Fans" ad campaign, a GRAMMY iPhone/iTouch application was launched for the second consecutive year. Fans worldwide experienced the GRAMMYs beyond the telecast with never-before-seen GRAMMY clips, exclusive GRAMMY cams, roaming live coverage at various GRAMMY Week events, and additional behind-the-scenes footage. The online festivities kicked off Jan. 29 with The Academy's Social Media Rock Stars Summit at the GRAMMY Museum — a participatory panel discussion among social media trailblazers and an online audience that spotlighted the intersection of music and the digital space (see page 17).



Photo: Paul Frensch © 2010, Doors Music Co.

GRAMMY MUSEUM DEBUTS NEW EXHIBIT: STRANGE KOZMIC EXPERIENCE

On April 5 the GRAMMY Museum in Los Angeles debuted its third major special exhibition, Strange Kozmic Experience. Housed on the Museum's second floor, the exhibit explores the lives and cultural footprints of three of America's greatest musical icons: the Doors (left), Jimi Hendrix and Janis Joplin. Rising from distinctly different backgrounds yet united by a common love of R&B and rock and roll, together their music revolutionized, energized and concluded rock and roll's most fertile period: the 1960s. Through artifacts, films, original art, and photographs, Strange Kozmic Experience explores the innovations, legacies and continual impact of the artists who defined a generation. On display through February 2011, the exhibit is accompanied by a robust calendar of public and educational programs.