MARKETING MUSIC IN A DIGITAL AGE

by

James Rocco Amedeo

A Thesis Submitted to the Faculty of
The Barry Kaye College of Business and
The Dorothy F. Schmidt College of Arts & Letters
in Partial Fulfillment of the Requirements for the Degree of
Master of Science

Florida Atlantic University
Boca Raton, Florida
April 2009
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This thesis was prepared under the direction of the candidate’s thesis advisor, Professor Michael Zager, Department of Music, and has been approved by the members of his supervisory committee. It was submitted to the faculty of the Barry Kaye College of Business and the Dorothy F. Schmidt College of Arts & Letters and was accepted in partial fulfillment of the requirements for the degree of Master of Science.

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ABSTRACT

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The physical sale of music and the effectiveness of traditional media are expected to continue to decline, challenging marketers to develop new methods to create awareness about music. Although music sales are declining, interest in music is healthy, and strongest amongst the American young adult market—between the ages 18-34. This marketing plan uses traditional and innovative techniques to capture the attention of the target market, which is more culturally diverse and technologically advanced than any previous demographic.
This manuscript is dedicated to my family, particularly to my parents, who have encouraged me, and provided me with the love and support needed to fulfill my dreams, and to Bianca, for being a great sister and friend.

I also dedicate this work to my grandpa Rocci.
MARKETING MUSIC IN A DIGITAL AGE

LIST OF TABLES.................................................................................................................. vii

Introduction..............................................................................................................................1
Industry Overview .....................................................................................................................2
Target Audience......................................................................................................................4
Lifestyle Marketing..................................................................................................................10
  IKEA.....................................................................................................................................10
  Department Stores...............................................................................................................11
  Best Buy..............................................................................................................................12
  Shopping Malls....................................................................................................................12
Pre-release Promotions ..........................................................................................................14
  Album Release Parties.........................................................................................................15
Media Strategy........................................................................................................................17
  College and Terrestrial Radio............................................................................................17
  Internet and Satellite Radio...............................................................................................18
  TV Licensing.......................................................................................................................20
  Online..................................................................................................................................21
  Social Networking Sites and Youtube................................................................................21
  Banner Ads.........................................................................................................................22
  Offline..................................................................................................................................22
Newtimes Magazine/College Newtimes (Ruxton Media Group) .........................22
Print/Magazines ........................................................................................................22
Interactive Entertainment .........................................................................................23
Fan Base Development ..............................................................................................24
Touring .......................................................................................................................26
Website Technology ....................................................................................................27
Distribution/Retail Strategy ........................................................................................29
Conclusion ..................................................................................................................31

APPENDIXES

A  Major University Student Radio Contact Information .........................................36
B  Radio Contact Information for Stations in the
   Top 15 Metro-Markets ..............................................................................................41
C  Retail Contact Information ....................................................................................54

REFERENCES .............................................................................................................57
TABLES

Table 1. Frequency of Music Purchases, Young Adult Segment .......................... 5
Table 2. Retail Channels Shopped by Young Adults ...................................... 6
Table 3. Internet Music Purchases by Race .................................................. 9
Table 4. Apparel Stores Shopped by 18-34s ............................................. 13
Table 5. Broadcast and Cable Television Ratings (11/15/08-11/21/08) .............. 20
**Introduction**

Music marketing is undergoing a major transformation as new technologies and products continue to disrupt our current market structure, creating new techniques for marketers to reach the consumer. The days of securing end cap placement, shelving panels that boarder main walkways in physical retailers are history. Over the last decade, the Internet slowly grew into a distribution channel, digital audio device, and digital audio medium, creating endless possibilities to reach the consumer.

The digital format of music changed the way marketers, labels, and retailers reach the consumer. Physical music sales continue to decline, and song placement in ancillary industries, including video games and cable programs, are becoming some of the more popular methods to reach the target audience. The industry is becoming more “singles driven” than ever, and the once inconceivable thought of giving away free music downloads is becoming the standard method of building long-term relationships with fans.

This paper provides both an established, or upcoming artist, with traditional and integrated techniques to create awareness in a digital market, and in a declining economy.
Industry Overview

Physical music sales fell 18% to 544 million units in 2008, and appear to be stabilizing (2008 Year-End Shipment Statistic, RIAA.com). Digital music sales, primarily driven by single song downloads, grew from a 25% market share in 2004, to a 36% market share in 2008, and $2.7 billion in total shipments in 2008 (2008 Year-End Shipment Statistic). However, the total value of music sales decreased 11.8% in 2008 (2008 Year-End Shipment Statistic).

Despite a vibrant interest in music, recent industry related and economic events have the potential to adversely reshape the scope of the music industry in the oncoming years. First, overall consumer spending is expected to decline amid current market conditions. Physical album sales are expected to continue to decline amongst lower consumer purchasing power, leaving consumers looking for more cost effective methods to purchase music. This can potentially increase the amount of consumers using paid subscription based music services, a service where consumers pay a monthly fee to download unlimited music.

Second, non-subscription web broadcasting services, like Pandora.com, will be affected by a new copyright ruling. The interim Webcaster Settlement Act requires web broadcasters to pay a performance royalty instead of a blanket license paid by satellite, subscription, and terrestrial broadcasters, which is derived from a percentage of the organization’s total revenue (Apple, Amazon pleased about royalty ruling). The current royalty is $\frac{7}{100}$ths of a cent per performance per listener (Brabec & Brabec, 2006).
Web broadcasting services are an increasingly popular intermediary for users to find new music, and the excessive fees associated with digital royalties can increase web broadcaster’s operating costs, forcing sites to shut down, and ultimately, compromising the longevity of a relatively new and effective marketing channel.

In addition, Apple further expanded their competitive advantage in the digital music industry by integrating a distribution channel with playback technology that allows direct-to-device (hereafter D2D) downloading with the release of the iphone and ipod touch. Beginning April 1, 2009, iTunes introduced a three tier pricing structure, at $.69, $.99 and $1.29. Songs available at $1.29 will feature better sound quality, and are digital rights management (hereafter DRM) free. This is an extremely important development because the consumer feels the gratification of his or her purchase immediately.

While the music industry continues to shift toward a larger digital presence, consumer markets remain unpredictable, and are operating in chaotic conditions. Record companies need to identify consumer’s latent needs in order to develop new products in emerging markets to remain competitive.
Target Audience

Of the American population, 30.9% fall into the young adult market, those between the ages of 18 and 34. The young adult market represents 71 million consumers, and is the most ethnically diverse market in the U.S. Whites represent 64.8 million consumers in the market and remain the majority; Hispanics and Blacks, however, represent larger percentages in the young adult market than in the total population, which will eventually lead to larger Hispanic and smaller White populations. Because this market is emerging more ethnically than in previous generations, today’s marketers need to focus on developing products that can meet the needs of several cultures, while featuring more minorities in their ads (Spending power of young adults, 2008).

The young adult market is broken down into three segments: Young Affluents [19%], Minimalists [66%], and Scholastics [15%] (Spending power of young adults). Young Affluents are in the later stages of young adulthood, and are the most financially mature of the three groups, earning slightly above the national income average. Young Affluents are more inclined to purchase gourmet foods that promote wellness, and enjoy activities that feature both cultural and educational value. Young Affluents are also more likely to purchase a broad range of products online, with 80% purchasing music online in the past year (Spending power of young adults).

Minimalists are the least likely of the three groups to shop online because only 56% of Minimalists report having a credit card, and therefore, should not be targeted in online campaigns. Minimalists are more budget conscience than other groups, and are
less likely to shop several channels because they are loyal to, and comfortable going to stores where they can find “bargains.” Minimalists are also less likely than the other two groups to purchase music and other products of entertainment value (*Spending power of young adults*, 2008).

Ninety-nine percent of the Scholastic segment is enrolled in college, making college campuses an effective place to promote new products. Scholastics are in the early stages of young adulthood and, as a result, are learning how to budget their finances, which are supplemented by their parents, scholarships, or student loans. Word of mouth advertising and social networks heavily influence Scholastics about the products they purchase, and the channels they purchase these products from. Scholastics are most inclined to purchase products online, with 68% purchasing music from an online intermediary within the past year. “Given the very high interest in music, offers of free online music downloads could be used to attract these customers to visit new or existing online retailers” (*Spending power of young adults*, 2008).

Table 1

*Frequency of Music Purchases, Young Adult Segment*

<table>
<thead>
<tr>
<th></th>
<th>All %</th>
<th>Young Affluents (19%)</th>
<th>Minimalists (66%)</th>
<th>Scholastics (17%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than once a year</td>
<td>18</td>
<td>13</td>
<td>20</td>
<td>17</td>
</tr>
<tr>
<td>1-2 times a year</td>
<td>17</td>
<td>17</td>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td>3-5 times a year</td>
<td>21</td>
<td>17</td>
<td>21</td>
<td>17</td>
</tr>
<tr>
<td>6-11 times a year</td>
<td>14</td>
<td>21</td>
<td>10</td>
<td>19</td>
</tr>
<tr>
<td>12 or more times a year</td>
<td>20</td>
<td>29</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>I do not buy</td>
<td>12</td>
<td>3</td>
<td>16</td>
<td>6</td>
</tr>
</tbody>
</table>

*Spending power of young adults*, October 2008
Young adults are more willing to purchase products online than any other group, with over 60% placing at least one order online in the past year. Apparel, books, music, and video are the most common products purchased online by young adults, and more than 20% of young adults purchased games, electronic products, tickets for events, or transportation services online in the last year. Online shoppers cited convenience, price, and promotions as primary drivers of online shopping (Spending power of young adults, 2008).

“Mass merchandisers, such as Wal-Mart (92%), department stores (86%), and malls (85%) are the channels most frequently shopped for non-food items among 18-34 year-olds” (Spending power of young adults, 2008).

Table 2

Retail Channels Shopped by Young Adults

<table>
<thead>
<tr>
<th></th>
<th>All</th>
<th>18-24</th>
<th>25-34</th>
</tr>
</thead>
<tbody>
<tr>
<td>A mass merchandiser</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less than 25%</td>
<td>18</td>
<td>17</td>
<td>19</td>
</tr>
<tr>
<td>25-50%</td>
<td>24</td>
<td>24</td>
<td>23</td>
</tr>
<tr>
<td>51-75%</td>
<td>26</td>
<td>28</td>
<td>25</td>
</tr>
<tr>
<td>76-100%</td>
<td>24</td>
<td>22</td>
<td>27</td>
</tr>
<tr>
<td>Don't buy from this place</td>
<td>8</td>
<td>9</td>
<td>7</td>
</tr>
</tbody>
</table>

| Online               |     |       |       |
| Less than 25%        | 35  | 31    | 38    |
| 25-50%               | 25  | 27    | 23    |
| 51-75%               | 13  | 14    | 11    |
| 76-100%              | 7   | 6     | 8     |
| Don't buy from this place | 21 | 23    | 20    |

(table continues)
Table 2 (continued)

<table>
<thead>
<tr>
<th>Department Store</th>
<th>All</th>
<th>18-24</th>
<th>25-34</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 25%</td>
<td>34</td>
<td>33</td>
<td>35</td>
</tr>
<tr>
<td>25-50%</td>
<td>29</td>
<td>28</td>
<td>30</td>
</tr>
<tr>
<td>51-75%</td>
<td>15</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td>76-100%</td>
<td>9</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>Don't buy from this place</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mall</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than 25%</td>
<td>38</td>
<td>34</td>
<td>42</td>
</tr>
<tr>
<td>25-50%</td>
<td>24</td>
<td>26</td>
<td>22</td>
</tr>
<tr>
<td>51-75%</td>
<td>16</td>
<td>19</td>
<td>13</td>
</tr>
<tr>
<td>76-100%</td>
<td>8</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>Don't buy from this place</td>
<td>15</td>
<td>13</td>
<td>17</td>
</tr>
</tbody>
</table>

Spending power of young adults, October 2008

Forty-four percent of young adults 18-24 and 41% of 25-34s shop at Best Buy, making it the most popular electronic store among young adults. More than half of young adults shop at Home Depot, and are buying items that older Americas have accumulated over time (i.e. home furnishings, small kitchen appliances), which represents the transition period of young adults (Spending power of young adults, 2008).

The young adult market has a high interest in music. Seventy-nine percent of 18-24 year-olds prefer to listen to music for leisure, and more than 60% of 18-34 year-olds own an MP3 player or cell phone that plays music (Spending power of young adults, 2008). With a net value of $5.6 billion, the MP3 player market grew 27 times since 2002 (MP3 players and accessories, 2008). Despite the vast growth of MP3 players, this market is reaching its maturity. Marketers are integrating MP3 players further into customer life styles by adding video components and by creating a market for products
that allow MP3 players to adapt to home and car audio systems. Speaker dock sales reached $598 million in 2006, and are forecasted to reach $1.1 billion in 2008 (MP3 players and accessories). Fourteen percent of MP3 players have video playback capability, and the penetration of video players is expected to increase, making promotional video podcasts an excellent tool to reach potential consumers (MP3 players and accessories).

Forty percent of 18-24s and 35% of 25-34s own an MP3 player, with Apple owning a 50% market share amongst all MP3 player owners (Spending power of young adults, 2008). More Hispanics [64%] own MP3 players than Whites [59%] and Blacks [49%]; however, Blacks [59%] own more music playing cell phones than Hispanics [48%] and Whites [44%] amongst young adults, making Blacks better targets for D2D campaigns (Spending power of young adults). Asians have the highest penetration amongst adults 18+, with 37% owning an MP3 player (MP3 players and accessories, 2008).

Although young adults have not reached their peak earning years, young adults buy with more confidence than older populations (Spending power of young adults, 2008). The median income among 25-34s is $51,016, just above the national average; however, the spending power among young adults varies based on his or her ethnicity (Spending power of young adults). Thirty-five percent of Hispanics 18-34 agree with the statement, “I enjoy any kind of shopping,” identifying Hispanics as impulsive buyers and excellent targets for retail campaigns (Spending power of young adults).

In 2007, the median household income among Asians was $66,103, higher than Whites [$52,115], Hispanics [$38,679] and Blacks [$33,916] (Spending power of young adults, 2008).
adults, 2008). Asians have the largest savings account balances, while Blacks had the lowest, and purchase music at larger frequencies than other races (Spending power of young adults).

Table 3

Internet Music Purchases by Race

<table>
<thead>
<tr>
<th></th>
<th>All</th>
<th>White</th>
<th>Black</th>
<th>Asian</th>
<th>Hispanic</th>
<th>Non-Hispanic</th>
</tr>
</thead>
<tbody>
<tr>
<td>%</td>
<td></td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>46</td>
<td>45</td>
<td>50</td>
<td>51</td>
<td>45</td>
<td>47</td>
<td></td>
</tr>
</tbody>
</table>

Spending power of young adults, October 2008

These statistics help prove that effective marketing campaigns need to have a strong presence in metro markets to reach larger ethnic populations.

Over 4.5 million 18-34s reside in New York City, making New York the largest designated market area (hereafter DMA) among young adults (Trade Dimensions International, 2007). Los Angeles and Chicago follow with over 4.3 million and 2.3 million young adults living within city limits respectively (Trade Dimensions International, 2007). The top three DMAs are also the top cities with the largest Effective Buying Income (EBI), with over 3.7 million households in New York, 2.95 million households in Los Angeles, and 1.8 million households in Chicago earning between $25,000 and $74,999 annually (Trade Dimensions International, 2007). The total dollars spent on entertainment in the Top three DMA’s netted over $12.5 billion in 2007 (Trade Dimensions International, 2007)
Lifestyle Marketing

Marketers give away music as a promotional tool to create awareness about the product and to begin generating a fan base. It is now easier, and less expensive, to give music away because the industry is favoring digital formats. Portability and convenience are heavy factors of the young adult buying decision, and marketers need to design more techniques to align music with the products the market is purchasing and the channels they are purchasing from.

IKEA

Young adults purchase more products from the home furniture and house ware market than any other demographic (Spending power of young adults, 2008). Aligning different music genres with different décor is an excellent way to capture and promote the essence of a particular lifestyle. A corporate sponsorship with IKEA is a viable strategy because record labels could essentially place 50 different albums at one location. IKEA owns and operates 270 stores in 24 countries, and generated $14.7 billion in 2007 (Global home furnishings retail, 2008). The IKEA store format places customers on a path that passes through several furniture showrooms. The customer then writes the products he or she is interested in purchasing on a map and notes where to pick-up the items in the warehouse. The IKEA sponsorship would allow a record label to:

- Play different music in every showroom,
- Alter the store map to include showroom track listings,
- Place a framed album cover that includes the website URL in each room,


- Place a POD display in showrooms, warehouse, and register.

**Department Stores**

Music has a tremendous ability to drive clothing styles and trends. Its essential to create relationships between music and clothing styles because clothing helps create an aesthetic that complements music. Eighteen to twenty-four year olds are better candidates of an apparel campaign because they are more willing to purchase clothing in order to stay current and experiment with new styles, which will lead to gained music awareness. Apparel campaigns should be directed more towards women, but men remain practical candidates as 76% of 18-34s purchased clothes in 2007 (*Spending power of young adults*, 2008). However, 33% of women 18-24 often report buying clothes they do not need, possibly making an apparel appeal not as effective as perceived (*Spending power of young adults*). An apparel campaign will be more effective if it’s partnered with stores rather than brands. Macy’s is the leading department store with a 26% penetration among 18-34s, followed by JC Penny [23%], and Kohls [19%] making the top three department stores excellent avenue for a 360° contract, one in which record companies manage all of the artist’s business ventures, including touring and merchandising. (*Spending power of young adults*, 2008).

Participating stores will place an OHH display in the department that will serve as the focus of an in store campaign. The display will stock the artist’s apparel, music, and literature that directs the audience to the website where he or she can enter to win concert tickets. Customers will also receive a handbill for a free download upon purchase.
Best Buy

Best Buy is the most popular electronics store among 18-34s and should be the focus of a marketing campaign. The Best Buy sponsorship will be most effective as a 360° promotion, initially targeting Best Buy’s loyal Reward Zone customers. Reward Zone customers accumulate points, which earn special promotions and gift certificates, based on their purchases. Giving Reward Zone customers access to buy pre-sale tickets to the artist’s concert penetrates deepest into Best Buy customers who are more willing to purchase ancillary products, including the special edition concert DVD, the live concert CD, and exclusive apparel.

Shopping Malls

Fifty-eight percent of 18-34s report visiting a shopping mall an average of three times within a four-week period (Spending power of young adults, 2008). Young adults shop Old Navy more often than other stores, and it is shopped by 23% of 18-24s and 26% of 25-34s (Spending power of young adults). Victoria’s Secret and the Gap have the second and third highest penetrations of apparel stores, making corporate sponsorships with these retailers, or mall campaigns positioned near these stores effective.
Table 4

*Apparel Stores Shopped by 18-34s*

<table>
<thead>
<tr>
<th>Store</th>
<th>All %</th>
<th>18-24%</th>
<th>25-34%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Navy</td>
<td>15</td>
<td>23</td>
<td>26</td>
</tr>
<tr>
<td>Victoria's Secret</td>
<td>10</td>
<td>21</td>
<td>13</td>
</tr>
<tr>
<td>Gap</td>
<td>9</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>American Eagle Outfitters</td>
<td>7</td>
<td>19</td>
<td>7</td>
</tr>
<tr>
<td>Abercrombie &amp; Fitch</td>
<td>5</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>Banana Republic</td>
<td>5</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Express</td>
<td>3</td>
<td>9</td>
<td>5</td>
</tr>
<tr>
<td>New York &amp; Company</td>
<td>2</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Hot Topic</td>
<td>2</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>Wet Seal</td>
<td>3</td>
<td>9</td>
<td>2</td>
</tr>
</tbody>
</table>

*Spending power of young adults, October 2008*
Pre-release Promotions

The pre-release promotional strategy will focus on a premium associated with our pre-order option. Customers who pre-order a physical album copy, beginning 4-weeks prior to the album’s release, will immediately receive a downloadable digital version of the album. This market-skimming tactic targets the most loyal fans that are more likely to purchase the album and post encouraging blogs and favorable reviews about the album, creating hype and positive word of mouth.

A viral campaign will be launched that leads viewers to the website where they can pre-order the album. A clip from a music video will be integrated on MySpace.com, espn.com, and tmz.com allowing viewers to click-through to the site where the album can be pre-ordered.

The artist will have a scheduled appearance to perform on The Mike Sherman Show, a half hour weekly broadcast, aired in 34 major markets, focused around music and upcoming artists. If one of the artist’s releases becomes a hit, marketers will contact Saturday Night Live and the Tonight Show to schedule performances. Print interviews will be scheduled to run in Rolling Stone, Maxim, and Entertainment Weekly in issues preceding and succeeding the album’s release. Radio stations, located in the Top 10 DMAs, will be contacted and made aware of our upcoming album release so jockeys can plug the album before and after the single is broadcasted. A syndicated radio interview will air on Clear Channel stations. Live performance videos will be integrated on YouTube.com, Current.com and affiliate Current TV. Street teams will keep updated
blogs promoting the artist on twitter.com, CMJ.com, hypem.com, PitchForkMedia.com and social networks MySpace and Facebook. Street teams are also responsible for posterizing the top DMAs with messages promoting the album’s release date. Messages in New York and Los Angeles will be tailored to reference album release parties.

**Album Release Party**

The album release party can either be hosted by the artist’s record label, or for lesser-known artist’s sponsored by radio stations. Album released parties can be held in the American music capitals: Los Angeles, New York, or Miami. Appropriate dates for release parties include the Friday prior to the album release, or on the actual release date. These events should be held in popular music venues in these cities including The Viper Room in Los Angeles, at SOB’s in New York, and Karu & Y in downtown Miami because they are some of the top nightclubs in their respective cities, and are attended by Young Affluents that are first-movers, who are more likely to purchase the album upon release.

Listening parties are scheduled prior to help promote the release party. People will be able to listen to the album, and purchase advanced tickets to the release party at these events. Listening parties will be hosted by the record label’s college representatives and held at various locations throughout the Top 20 DMAs and college campuses. Local radio stations in the top markets will hold contests to win free artist prize packages that include the new album, merchandise, and an exclusive pre-sale password for concert tickets. Listening parties at college campuses will be contest based and held in student unions. Students will register his or her email address to cast a vote for a chance to win a
free concert at their campus. This strategy should create a lot of attention, and reach over 10.5 million college students.

Listening parties will be advertised in college newspapers, handbills, and on college radio stations. The record label’s college representatives and street teams will be responsible for poster ing, distributing handbills, and posting regular MySpace, Twitter, and Facebook messages to promote the event.

Listening parties will be held during weekend evenings, and will include live performances by local artists and DJs. They will be promoted as a special event where the audience can hear an exclusive advanced listening to the new album.
Media Strategy

The media strategy will focus on promoting our product primarily through terrestrial and satellite radio airplay. Our product is classified in multiple formats, like Commercial Hit Radio, Alternative Rock, Rock, and Adult Top 40, to maximize potential programming. Our strategy initially focuses on college radio, and converting large audiences into fans.

College and Terrestrial Radio

Ninety-four percent of Americans over the age of 12 listen to AM/FM radio making terrestrial radio the primary medium for music listening. However, nearly 50% of Americans listen to terrestrial radio to discover new music, an amount that’s decreased 13% since 2002 (The infinite dial, 2008: radio’s digital platforms).

College radio is an excellent medium to create “buzz” and awareness about an artist. Launching a media campaign through college radio is necessary because it’s easier to get airplay, and serves as a test market where feedback can be used to select future singles. The college market represents 6.4 million consumers who have purchased music from an online intermediary within the past year (Spending power of young adults, 2008).

Physical press kits will be mailed to programming directors of commercial and college radio stations in major athletic conferences to promote our product. These schools tend to have a “traditional” campus structure. It’s important to target these universities because traditional campuses have larger student populations participating in campus
events and living in student housing. The data collected from these radio stations can then be used to help select the appropriate cities to include on an ensuing tour.

Success on college radio stations can help create national commercial radio interest. If our product is successful on college radio, its more likely our song will get airplay on commercial radio stations because the artist is developing a following, the product is being played by other stations, and because the record is generating sales. Street team members can contribute to getting terrestrial airplay by calling commercial stations and requesting the song. Programming directors should be contacted directly when live performances are scheduled in metro markets because they will be more likely to play the record.

**Internet & Satellite Radio**

Sixty percent of the 54 million listeners Internet radio reaches per month fall between the ages of 25 and 54 (The infinite dial, 2008: radio’s digital platforms). Fifty-seven percent of Internet radio listeners are employed full-time, indicating that approximately 30.7 million working Americans are listening to Internet radio throughout the workday. Internet radio can potentially play an important role in launching, or supporting, integrated advertising campaigns, because 53% of Internet radio listeners report watching video online (The infinite dial 2008: radio’s digital platforms). Internet radio is free, and currently reaches 33 million listeners per week, the highest amount since Arbitron began monitoring Internet radio data in 2000 (The infinite dial, 2008: radio’s digital platforms). We will send electronic press kits (EPK) to Last.fm, Live365.com, Pandora.com, LAUNCHcast, Musicoverry, and Slacker to promote our product.
Approximately 18.5 million customers subscribe to satellite radio monthly (Reuters, 2008). Although awareness and intent to purchase satellite radio leveled, it remains a practical medium for promotion because satellite radio providers offer independent radio stations, with more lenient programming (The infinite dial 2008: radio’s digital platforms). However, satellite radio reaches only 22% of our target audience and should be used only to complement our media strategy (The infinite dial 2008: radio’s digital platforms).

Podcasting is becoming increasingly popular amongst young adults, with nearly half of all listeners under the age of 35, and 36% of listeners between the ages of 18-34. The amount of people listening to podcasts increased 18% since 2007, and has an estimated monthly audience of 23 million listeners (The infinite dial 2008: radio’s digital platforms).

Podcasts are transitioning into a valuable form of online advertising, and can be compared to magazines. Since podcasts are downloaded and not streamed, they have a long-life span, thus increasing the effectiveness of the message. Forty-three percent of podcast listeners recall hearing an ad or sponsorship messages throughout the duration of the program (The infinite dial 2008: radio’s digital platforms). Since 69% of the podcast users listen to podcasts through his or her computer, pulsing D2C messages throughout the program is an effective strategy to promote album sales (The infinite dial 2008: radio’s digital platforms).

In addition, of the 21% of Americans who have purchased music online, 50% of podcast users and 42% of online radio listeners purchased music from an online
intermediary in the past month, making them better suited targets for online radio
campaigns (The infinite dial 2008: radio’s digital platforms).

**TV Licensing**

Advertising album releases through television commercials are a costly, and
inefficient method to use for marketing new music releases. We will focus on placing an
artist’s well known single on the soundtrack of a popular television show to create
awareness through this medium. Since we are in the early stages of the artist’s career, its
in the artist’s best interest to use this medium as an opportunity to create awareness for
their product, rather than to gain revenue, and offer the single at a lower than average
synchronization fee. The following shows will be targeted because of their popularity and
GNP ratings.

Table 5

*Broadcast and Cable Television Ratings (11/15/08-11/21/08)*

<table>
<thead>
<tr>
<th>Program</th>
<th>ORIG</th>
<th>Rating</th>
<th>Viewers (in millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CSI</td>
<td>CBS</td>
<td>11.3</td>
<td>18.45</td>
</tr>
<tr>
<td>Grey's Anatomy</td>
<td>ABC</td>
<td>10.1</td>
<td>15.91</td>
</tr>
<tr>
<td>Sunday Night Football</td>
<td>NBC</td>
<td>9.5</td>
<td>15.17</td>
</tr>
<tr>
<td>House</td>
<td>FOX</td>
<td>7.9</td>
<td>13.2</td>
</tr>
<tr>
<td>Ugly Betty</td>
<td>ABC</td>
<td>5.4</td>
<td>8.3</td>
</tr>
<tr>
<td>Life on Mars</td>
<td>ABC</td>
<td>5.1</td>
<td>7.7</td>
</tr>
<tr>
<td>Sportscenter</td>
<td>ESPN</td>
<td>4.8</td>
<td>6.95</td>
</tr>
<tr>
<td>Office</td>
<td>NBC</td>
<td>4.8</td>
<td>8.3</td>
</tr>
<tr>
<td>30 Rock</td>
<td>NBC</td>
<td>4.2</td>
<td>7</td>
</tr>
<tr>
<td>Dirty Sexy Money</td>
<td>ABC</td>
<td>3.9</td>
<td>5.5</td>
</tr>
<tr>
<td>America's Top Model</td>
<td>CW</td>
<td>3.2</td>
<td>4.84</td>
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<td>Smallville</td>
<td>CW</td>
<td>2.6</td>
<td>4.18</td>
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<tr>
<td>Gossip Girl</td>
<td>CW</td>
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<td>2.88</td>
</tr>
<tr>
<td>90210</td>
<td>CW</td>
<td>1.9</td>
<td>2.92</td>
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<tr>
<td>Entourage</td>
<td>HBO</td>
<td>n/a</td>
<td>n/a</td>
</tr>
</tbody>
</table>

*Source: Nielsen Media Research*
Online

The online media strategy will use social networking sites and banner ads to drive traffic to the artist’s website. The goal of the viral campaign is to convert 25% of the hosting site’s unique users into fans in the first three months.

Social Networking Sites and Youtube

Fan pages will be created and managed by street team members on MySpace.com and Facebook in an effort to build closer relationships with fans by offering additional multimedia content in a closer proximity.

The MySpace fan page will be registered as a “MySpace Musician” page with Myspace.com/ArtistName as the URL. The MySpace musician page allows us to post up to six songs, upload video content, and classify our music in three searchable genres. It’s important to have a presence on MySpace as it services close to 200 million users. The MySpace music store also allows us to sell a broad range of artist product and merchandise, including concert tickets, through a channel that is already being visited frequently.

The Facebook page will offer the same audio and video content as seen on the MySpace page. Young adults account for 47% of all Facebook users, and are more likely to use these Facebook than other audiences (Spending power of young adults, 2008). Fan page administrators from both networks will message fans when new product and merchandise are available for sale, and send network specific messages when the artist is touring in a DMA close to the users location.

Video of live performances and official music videos will be uploaded on to the artist’s Youtube channel to support or online campaign.
Banner Ads

468x60 pixel banner ads featuring the artist’s logo will be posted on popular websites and blogs. Banner ads, with integrated video, will be purchased for $20, per 1000 page views. These click-through banners will direct the user to the artist’s homepage, where he or she can interact with the artist and fans, and purchase music and merchandise. Banner ads will be placed on espn.com, tmz.com, Last.fm, Live365.com, Pandora.com, LAUNCHcast, Musicover, Slacker twitter.com, CMJ.com, hypem.com, and PitchForkMedia.com.

Offline

The offline strategy will focus on methods used to reach consumers using traditional print and non-traditional media.

Newtimes Magazine/College Newtimes (Ruxton Media Group)

The Ruxton Media group represents over 1000 college magazines and also distributes weekly magazines to 35 DMAs, reaching over 7.3 million people. A 3-month, ¼ page ad subscription will create national exposure and a physical presence that supports our online presence.

Print/Magazines

The record label will purchase a full-page four-color insert in Rolling Stone magazine to promote the album’s release. Rolling Stone’s circulation reaches 1.4 million potential customers annually, and 60% of their readers (772,900) are between the ages of 18-34. The print ad will need to capture the audience’s through contemporary graphic design that features the album cover. The insert’s copy will mention the release date, website URL, social networking pages, and an exclusive brick-and-mortar retailer, if we
are able to secure a sponsor to help fund the media cost. The full-page insert will cost $157,880.

**Interactive Entertainment**

Placing songs in video games is an effective technique used to reach potential customers in our target market. 65% of American households play video games, with 49% of all video game players falling into our target audience (2008 essential facts). The three top selling genres of video games in 2007 were: action [22.3%], family entertainment [17.6%], and sport games [14.1%], making the manufacturers of these games primary targets for song placement (2008 essential facts). “When Electronic Arts ships their new ‘Madden’ football video game, each song on the game will receive over 700 million spins in the first six months” (Kusek & Leonhard, 2005). In fact, Blink-182’s highest selling single, “Feeling This,” debuted in a Madden 2004 (Kusek & Leonhard, 2005).

In the event that one of artist’s releases becomes a hit single, we will approach Neversoft to place the song, as an after market upload, in their best-selling game Guitar Hero. In the past three years, Guitar Hero grew into a billion dollar franchise that significantly influences its users to purchase music. Sales of songs placed on Guitar Hero soundtracks increased by an average of 200-300%, and 89% of Guitar Hero songs tracked by Nielsen SoundScan increased its amount of digital downloads (Ellison, 2008). Over 1.4 million units of Guitar Hero 3 sold in the first 6 days, making it an excellent strategy to target 18-24s (Snider, 2007). The equally popular game, Rockband, sold over 3 million tracks since its debut in November 2007, and recorded 10 million downloads of individual songs (Snider, 2008).
Fan Base Development

A Fan Base is the most important element contributing to an artist’s success. Ultimately, fans are customers, and it’s in the artist’s best interest to begin creating long-term relationships with their base. The listening parties and campus concert parties will contribute a significant amount of names to create an email list that will be used to communicate with the base. The remaining email addresses will be derived from social networks. Fans will receive email blasts periodically that direct them to the website, where they can read daily news, communicate with other fans, stream select music and video, access the artist’s daily blog, shop merchandise, and download the artist’s new single, for free, for a limited time. Premium membership will entitle subscribers to advanced ticket purchases, limited edition DVDs and free artist apparel. Subscribing members will be able to participate in “artist meet-and-greets” after concerts in the nearest city.

In addition, the email list will be used to notify fans when singles and albums are available, and to purchase them directly from the artist’s website. If artists form close relationships with their fans based on the services provided and on their websites, fans will be more inclined to purchase product from the artist’s website, rather than an intermediary. This strategy will net the artist higher revenues and create a direct to consumer (D2C) distribution channel. Websites, however, will have to achieve exemplary customer service in order to create these types of relationships.
Contact information will be provided so fans can express his or her comments and concerns about the website’s services to measure customer service satisfaction. Creating a positive experience for fans will help them feel like they’ve connected with something, and will generate favorable reviews and opinions about the artist.
Touring

Live performances are a fundamental way to create product awareness, and are an important marketing tool because it earns the artist additional income, and promotes album and merchandise sales. Successful live performances will help build an audience, drive record sales, and create demand for a larger tour. Our touring plans will reflect our media strategy, and target the same college campuses and DMA markets.

A 20-city college tour will launch while our product establishes rotation on college radio. Cities will be selected based on three criteria: total enrollment, product popularity, and potential fan growth. Press kits will be sent to several small nightclubs in select cities for booking consideration. If our artist is successful on the radio, we will approach radio stations that host music festivals to consider our artist for their concert line-up.
Website Technology

The artist’s website will serve as the centerpiece of the integrated marketing campaign, and function as an advertising medium, distribution channel, and a place for relationship building between the artist and fans. Our objective is to achieve 15% of sales online, and to add value by offering fans the opportunity to connect with the artist, and other fans, through services available on the homepage. Developing a strong online brand will assist our delivery of a positive online customer experience.

It’s integral for the website to exhibit a cunning and contemporary and modern design in order to capture and maintain the user’s interest. Developing flash introductions, flash animation page transitions, and a smooth functionality are methods needed to keep customers interested in visiting the webpage.

Fan interaction begins with giving fans the ability to create an account on the artist’s homepage. Creating an account allows fans to communicate with other fans, and build a personalized user profile; it allows the website to monitor unique users. When a fan registers his or her email address, a direct intermediary is formed that allows us to inform the customer of any news, special promotions, album releases, and tour dates. Premium membership entitles subscribers to additional benefits like, advanced ticket purchases, limited edition DVDs, and the opportunity to participate in “artist meet-and-greets” after concerts in the nearest city.

Other website features include access to the artist’s daily blog, touring information, and press releases, with content updated frequently to remain current and
promote traffic. The music and video sections will allow users to either stream, or purchase popular songs and live performances in MP3 and MPEG formats. Streaming music will play only the songs first verse, while lyrics appear onscreen as the song plays. This technique attempts to stimulate purchases. The photo section will include pictures of performances, behind the scenes, studio shots, and fan photos.

The online store will sell music, in digital and physical formats, and official artist merchandise. The store will be encrypted with a SET (Secure Electronic Transaction) to assure customer’s safety. Customers will receive additional promotions based on his or her purchase frequency.
Distribution/Retail Strategy

Our product will be available in CD, audio DVD, Vinyl, and in MP3 and AAC Ringtone formats. Due to the high anticipation of the album release; physical album copies will ship platinum.

The distribution strategy begins with digital single sales, and pre-order promotion. Our digital distribution deal with IODA places our product with over 300 online and mobile retailers including iTunes, Amazon, eMusic, Rhapsody, Sprint and Verizon. IODA’s Promonet allows us to connect with fans by giving them the ability to use our songs on his or her blogs, and podcasts. Single will be made available on all digital retailers upon release, however, the pre-order promotion will be offered exclusively through our website.

Single song downloads will be temporarily made unavailable upon the album’s digital release to encourage more full album sales. The album’s price will be initially set at $9.99 in an attempt to penetrate the market and attract the most customers. The price will increase to $14.99 after 6-weeks, and will be reduced to $9.99 during peak consumer purchasing apertures. A tray card that promotes a ringtone for each track listing will ship in each physical album copy.

Arrangements will be made with distributors to place albums in POD and end displays in Best Buy and Walmart for a 6-week period. The POD displays will be positioned close to registers to lure compulsive shoppers. Our product will also be available at Target, Barnes & Noble, Bed, Bath & Beyond, IKEA, Borders, Tower
Records, Virgin Records, HH Greg, FYE, Footlocker, select department stores, and independent, one-stop locations.
Conclusion

The current state of the U.S. economy will heavily affect the music industry’s revenue, as music, and its supplementary products (i.e. merchandise, concerts, ringtones) become less of a priority to most Americans. Historically, recessions help increase the entertainment industry’s revenues, as Americans turn to film and music as “an escapism” from his or her everyday struggles. However, the current music industry structure does not facilitate an easy escape for the majority of Americans.

As record companies continue to sign artists to 360° deals, they are simultaneously making it more difficult for middle and working class Americans to take part in the live music experience. Ticket prices to see established artists, who are signed to 360° deals, such as Madonna, can begin in excess of $200, while the prices for merchandise and apparel can start as high as $50. After you add the $30 parking fees large venues are charging to make-up for their diminishing profits, and the astronomical prices for food and beverages, seeing a concert suddenly becomes unattainable for most fans. If concert promoters struggle to sell-out large venues, tours may begin to be scheduled with fewer dates, and in fewer cities, in effort to cut fixed costs and maximize profits. 360° deals are not conducive to the music industry in today’s economy.

The industry’s latest supplemental cash cow, ringtones, recently reached their plateau, and ringtone sales are beginning to decline. This can be the result of the ringtone market succumbing to the iphone, and other mobile devices that allow users to download directly to the device and set it as a ringtone. Although ringtones will remain popular
amongst black young adults, the demographic leader in D2D mobile downloads; ringtones should no longer be forecasted to bring in the large sums of revenue they once accounted for in the earlier part of this decade.

Record companies and music retailers are currently developing new methods for consumers to purchase music, but neither innovation appears to be practical in today’s economy. Radiohead’s experiment to offer their album to fans for the amount he or she deemed appropriate was successful, only because Radiohead subsequently sold 1.2 million tickets to their 2008 world tour. However, it would be injudicious for artists to project selling as many tickets in today’s global economy, unless ticket prices are cut drastically.

The second method, subscription based music services, will net providers enough money to cover the cost of performance royalties, but will never reach numbers similar to physical and digital record sales. If the economy continues its decline, and Americans continue to purchase less music, there becomes even less of a guarantee that companies can recoup the investment it takes to produce and market an album. This can possibly result in fewer albums being released, and fewer artists “breaking” from major labels.

I believe this will lead to a major deconsolidation of record labels, and cause the four majors to either sell, or liquidate subsidiary labels to reduce fixed costs. Record label deconsolidation could potentially provide the forfeited labels, and independent artists with the opportunity to sell directly to consumers through the artist’s websites. Artists will be able to solidify relationships with fans by offering free products and services through their websites.
Promoting website membership, that forms a direct intermediary to fans, will allow marketers to communicate news, special promotions, album releases, and tour dates to fans, while providing fans with additional benefits like advanced ticket purchases, limited edition DVDs, and exclusive offers. The website will also provide music and video sections that allow users to either stream, or purchase popular songs and live performances in MP3 and MPEG formats.

Record label deconsolidation could also increase the bargaining power of independent labels, as more experienced industry personnel, with established relationships, settle for jobs with smaller labels. Major labels will start developing talent, in hopes to find, and expand the careers of artists who have had success on Youtube, and are popular within the Scholastic segment of the young adult market.

It’s important to encourage relationships with young adults because they are the most inclined to purchase products online then any other demographic, and are also more susceptible to free online music downloads, that could be used to deflect consumers from retailers to direct distribution channels. Because online shoppers cited convenience, price, and promotions as primary drivers of online shopping, potential customers will be more willing to purchase product directly from the website, if they are already visiting it.

This is why I believe the marketing plan should initially focuses on developing a fan base from college campuses, and creating cross promotions with retailers frequently shopped by the young adult market. Scholastics have a very high interest in music, and can be lured to online retailers through the use of free promotional product. Giving Scholastics the ability to download exclusive tracks for free is an excellent technique that can be used to create, and support long-term customer relationships. The first phase of
our media strategy begins by launching a campaign through college radio to create a “buzz,” and draw attention to the artist’s website, which will act as the centerpiece of an integrated campaign, geared to developing long-term relationships with our fan base. We will tour to promote our product, in select cities based on our popularity on college campuses and airplay in major metro markets.

It is our goal for the website to function as an advertising medium, and distribution channel. Offering exclusive media as free downloads, and regularly updating website content, are strategies that will help increase frequency and build relationships, in an effort to encourage fans to buy product directly from the artist. The website will also offer special incentives and promotions to retailers we have partnerships with.

Young adults purchase more products from the home furniture and house-ware market than any other demographic. Developing cross promotions with home furniture and house-ware stores are extremely important because it represents an opportunity to capture Young Affluents and Scholastics, because many are purchasing furniture and home goods for the first time. Every year, over 2.5 million students are admitted to college, and majority of this segment will be purchasing bedding, home furniture, and other forms of house ware for the first time. If we are able to secure a partnership with a retailer like Bed, Bath & Beyond, we could offer special promotional coupons that Scholastics, and Young Affluents can download from our website. Or, we can offer special in store promotions for customers to receive free music downloads for making select purchases. These techniques are designed to persuade consumers to shop our partnered retailers, and purchase additional product from the artist’s website in the future.
Although Minimalists are less likely to purchase products online, or purchase music and other products of entertainment value, they represent the majority of young adults, and if targeted correctly, will purchase music. Because Minimalists are loyal to shop at intermediaries known for bargains, offering exclusive distribution, at competitive prices, at retail outlets like Wal-Mart, is an excellent strategy to attract listeners of country and hard rock music; which helps explain the recent success AC/DC, Garth Brooks, and the Eagles have had at Wal-Mart.

In conclusion, during times of economic uncertainty, music should be marketed to industries that will remain intact despite fiscal crisis. As consumers become more budget conscious, and more inclined to purchase products that have a higher perceived value, the Internet will play an integral part of reaching cost-savvy buyers. This is why I believe in targeting the Scholastic segment of the young adult market. Scholastics represent a population that will experience growth, and will always have a unique, and specific set of needs. Scholastics are more willing to purchase products online, and can easily be influenced by their peers about which channels they shop. The digital medium, which once was, and continues to be considered an adversary to the music industry for negatively impacting record sales, will allow marketers to form a direct intermediary between the artist and fans. This technique will give marketers the ability to offer fans special promotions and free downloads, while encouraging consumers to purchase music directly from the website. Creating relationships with Scholastics now is essential if we wish to “matriculate” this audience into life long fans.
Appendix A

Major University Student Radio Contact Information
## Major University Student Radio Contact Information

<table>
<thead>
<tr>
<th>University</th>
<th>Location</th>
<th>Enrolled</th>
<th>Station</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ohio State</td>
<td>Columbus, OH</td>
<td>52,586</td>
<td>WOSU_FM</td>
<td>Drake Union- Cannon Dr. Columbus, OH 43210</td>
</tr>
<tr>
<td>Florida</td>
<td>Gainesville, FL</td>
<td>51,913</td>
<td>WUFT-FM</td>
<td>2104 Weiner Hall Gainesville, FL 32611</td>
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<tr>
<td>Arizona State</td>
<td>Tempe, AZ</td>
<td>51,481</td>
<td>KASR-AM</td>
<td>Stauffer Hall Tempe, AZ 85287</td>
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<tr>
<td>UCF</td>
<td>Orlando, FL</td>
<td>50,600</td>
<td>WUCF-FM</td>
<td>4000 Central Florida blvd Orlando, FL 32816</td>
</tr>
<tr>
<td>Texas</td>
<td>Austin, TX</td>
<td>49,696</td>
<td>KTSB-FM</td>
<td>P.O. Box D Austin, TX 78713</td>
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<tr>
<td>Texas A&amp;M</td>
<td>College Station, TX</td>
<td>46,540</td>
<td>KAMU-FM</td>
<td>Moore Communication College Station, TX 77843</td>
</tr>
<tr>
<td>Washington</td>
<td>Seattle, WA</td>
<td>42,708</td>
<td>KEXP-FM</td>
<td>113 Dexter Ave North Seattle, WA 98109</td>
</tr>
<tr>
<td>South Carolina</td>
<td>Columbia, SC</td>
<td>40,889</td>
<td>WUSC-FM</td>
<td>PO Drawer B Columbia, SC 29208</td>
</tr>
<tr>
<td>South Florida</td>
<td>Tampa, FL</td>
<td>40,261</td>
<td>WUSF 89.7 FM</td>
<td>4202 Fowler Ave./SVC116 Tampa, FL 33620</td>
</tr>
<tr>
<td>UCLA</td>
<td>Los Angeles, CA</td>
<td>38,000</td>
<td>KLA-FM</td>
<td>2400 Ackerman Dr. Los Angeles CA 90024</td>
</tr>
<tr>
<td>Arizona</td>
<td>Tucson, AZ</td>
<td>37,036</td>
<td>KAMP-FM</td>
<td>P.O. Box 3605 Tucson, AZ 85721</td>
</tr>
<tr>
<td>Penn State</td>
<td>State College, PA</td>
<td>36,612</td>
<td>WEHR-FM</td>
<td>104 Johnston Commons State College, PA16802</td>
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<tr>
<td>Cincinnati</td>
<td>Cincinnati, OH</td>
<td>36,518</td>
<td>WAIF-FM</td>
<td>PO Box 6126 Cincinnati, OH 45206</td>
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<tr>
<td>Michigan State</td>
<td>East Lansing</td>
<td>36,072</td>
<td>WDBM-FM</td>
<td>MSU Student Radio East Lansing, 44824</td>
</tr>
<tr>
<td>Rice</td>
<td>Houston, TX</td>
<td>35,180</td>
<td>KTRU-FM</td>
<td>PO Box 1892 Houston, TX 77251</td>
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<td>Rutgers</td>
<td>New Brunswick, NJ</td>
<td>34,696</td>
<td>WRSU-FM</td>
<td>126 College Av. N. Brunswick NJ 08903</td>
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<tr>
<td>Georgia</td>
<td>Athens, GA</td>
<td>33,831</td>
<td>WUGA-FM</td>
<td>c/o Dept. of Telecommunications Athens, GA 30602</td>
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<td>LSU</td>
<td>Baton Rouge, LA</td>
<td>33,587</td>
<td>KLSU-FM</td>
<td>39 Hodges Hall/107 E. Stadium Baton Rouge, LA 70803</td>
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<tr>
<td>California</td>
<td>Berkeley, CA</td>
<td>33,000</td>
<td>KALX-FM</td>
<td>2311 Bowditch St Berkeley, CA 94704</td>
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<tr>
<td>Florida State</td>
<td>Tallahassee, FL</td>
<td>32,525</td>
<td>WVFS-FM</td>
<td>420 Diffenbaugh Bldg Tallahassee, FL 32306</td>
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<td>University</td>
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<td>enrollment</td>
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<td>USC</td>
<td>Los Angeles, CA</td>
<td>32,160</td>
<td>KSCR-FM</td>
<td>Student Union 404 Los Angeles, CA 90089</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>Pittsburgh, PA</td>
<td>32,105</td>
<td>WPTS-FM</td>
<td>411 William Pitt Union Pittsburgh, PA 15260</td>
</tr>
<tr>
<td>Purdue</td>
<td>West Lafayette, IN</td>
<td>31,290</td>
<td>WBAA-FM</td>
<td>Purdue University West Lafayette, IN 47907</td>
</tr>
<tr>
<td>Illinois</td>
<td>Champaign, IL</td>
<td>30,895</td>
<td>WPGU-FM</td>
<td>24 E Green #107 Champaign, IL 61820</td>
</tr>
<tr>
<td>Indiana</td>
<td>Bloomington, IN</td>
<td>30,394</td>
<td>K9IU-FM</td>
<td>Indiana Memorial Union 677 Bloomington, IN 47405</td>
</tr>
<tr>
<td>Kansas</td>
<td>Lawrence, KS</td>
<td>30,102</td>
<td>KANU-FM</td>
<td>Broadcasting Hall Lawrence, KS 66045</td>
</tr>
<tr>
<td>Missouri</td>
<td>Columbia, MO</td>
<td>29,791</td>
<td>KBIA-FM</td>
<td>409 Jesse Hall Columbia, MO 65211</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>Norman, OK</td>
<td>29,721</td>
<td>KGOU-FM</td>
<td>780 Van Vleet Ov. 339 Norman, OK 73109</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>Madison, WI</td>
<td>28,999</td>
<td>WLHA-FM</td>
<td>625 Eln Dr. c/o Holt Commons Madison, WI 53706</td>
</tr>
<tr>
<td>Texas Tech</td>
<td>Lubbock, TX</td>
<td>28,422</td>
<td>KTXT-FM</td>
<td>P.O. Box 4170 Lubbock, TX 79409</td>
</tr>
<tr>
<td>Connecticut</td>
<td>Storrs, CT</td>
<td>28,411</td>
<td>WHUS-FM</td>
<td>2110 Hillside Rd.-U8-R Storrs, CT 06268</td>
</tr>
<tr>
<td>West Virginia</td>
<td>Morgantown, WV</td>
<td>28,113</td>
<td>WWVU-FM</td>
<td>Mountain Lair- PO 6446 Morgantown, WV 26506</td>
</tr>
<tr>
<td>Kentucky</td>
<td>Lexington, KY</td>
<td>27,209</td>
<td>WUKY-FM</td>
<td>340 McVey Hall Lexington, KY 40506</td>
</tr>
<tr>
<td>Tennessee</td>
<td>Knoxville, TN</td>
<td>26,400</td>
<td>WUOT-FM</td>
<td>232 Communications Knoxville, TN 37996</td>
</tr>
<tr>
<td>Iowa State</td>
<td>Ames, IA</td>
<td>26,180</td>
<td>KUSR-FM</td>
<td>1199 Friley Hall Ames, IA 50012</td>
</tr>
<tr>
<td>Michigan</td>
<td>Ann Arbor, MI</td>
<td>26,083</td>
<td>WUOM-FM</td>
<td>55011 S &amp; A Building Ann Arbor, MI 48109</td>
</tr>
<tr>
<td>Maryland</td>
<td>College Park, MD</td>
<td>25,857</td>
<td>WMUC-FM</td>
<td>3130 So. Dining Hall College Park, MD 20742</td>
</tr>
<tr>
<td>Alabama</td>
<td>Tuscaloosa, AL</td>
<td>25,580</td>
<td>WVUA-FM</td>
<td>Reese Phifer Hall Tuscaloosa, AL 35487</td>
</tr>
<tr>
<td>Auburn</td>
<td>Auburn, AL</td>
<td>25,580</td>
<td>WEGL-FM</td>
<td>116 Fox Union Center Auburn University AL 33849</td>
</tr>
<tr>
<td>North Carolina State</td>
<td>Raleigh, NC</td>
<td>23,730</td>
<td>WKNC-FM</td>
<td>Box 8607-NCSU Mail Center Raleigh, NC 27695</td>
</tr>
<tr>
<td>Nebraska</td>
<td>Lincoln, NE</td>
<td>23,573</td>
<td>KRNU-FM</td>
<td>203 Avery Hall Lincoln, NE 68588</td>
</tr>
<tr>
<td>DePaul</td>
<td>Chicago, IL</td>
<td>23,570</td>
<td>WRDP-FM</td>
<td>2345 N. Clifton Ave Chicago, IL 60614</td>
</tr>
<tr>
<td>Institution</td>
<td>City, State</td>
<td>Population</td>
<td>Call Letters</td>
<td>Address, City, State</td>
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<tr>
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</tr>
<tr>
<td>Colorado</td>
<td>Boulder, CO</td>
<td>23,520</td>
<td>KUCB-FM</td>
<td>Campus Box 207 Boulder, CO 80307</td>
</tr>
<tr>
<td>Kansas State</td>
<td>Manhattan, KS</td>
<td>23,520</td>
<td>KSDB-FM</td>
<td>104 Kedzie Hall Manhattan, KS 66505</td>
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<tr>
<td>Oklahoma State</td>
<td>Stillwater, OK</td>
<td>23,307</td>
<td>KOSU-FM</td>
<td>302 Paul Mille Bldg. Stillwater, OK 74078</td>
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<tr>
<td>Washington State</td>
<td>Pullman, WA</td>
<td>23,121</td>
<td>KRFA-FM</td>
<td>Murrow Communication Pullman, WA 99164</td>
</tr>
<tr>
<td>Virginia Tech</td>
<td>Blacksburg, VA</td>
<td>23,041</td>
<td>WUVT-FM</td>
<td>350 Squires Student Center Blacksburg, VA 24061</td>
</tr>
<tr>
<td>Louisville</td>
<td>Louisville, KY</td>
<td>21,689</td>
<td>WLCV-FM</td>
<td>Room W320F SAC Bl. Louisville, KY 40292</td>
</tr>
<tr>
<td>Iowa</td>
<td>Iowa City, IA</td>
<td>20,907</td>
<td>KUSI-FM</td>
<td>3300 Engineering Bldg Iowa City, IA 52242</td>
</tr>
<tr>
<td>Oregon</td>
<td>Eugene, OR</td>
<td>20,339</td>
<td>KMVA-FM</td>
<td>EMU Suite 4 Eugene, OR 97403</td>
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<tr>
<td>NYU</td>
<td>New York, NY</td>
<td>19,813</td>
<td>WNYU-FM</td>
<td>721 Broadway; 11th Fl New York, NY 10003</td>
</tr>
<tr>
<td>Oregon State</td>
<td>Corvallis, OR</td>
<td>19,276</td>
<td>KBVR-FM</td>
<td>610 Memorial Union East Corvallis, OR 97331</td>
</tr>
<tr>
<td>Arkansas</td>
<td>Fayetteville, AR</td>
<td>18,647</td>
<td>KUAF-FM</td>
<td>747 W. Dickson St. #2 Fayetteville, AR 72701</td>
</tr>
<tr>
<td>Syracuse</td>
<td>Syracuse, NY</td>
<td>18,247</td>
<td>WAER-FM</td>
<td>215 University Place Syracuse, NY 13244</td>
</tr>
<tr>
<td>Mississippi State</td>
<td>Starkville, MS</td>
<td>17,824</td>
<td>WXMU-FM</td>
<td>608 Yellow Jacket Dr. Starkville, MS 39762</td>
</tr>
<tr>
<td>North Carolina</td>
<td>Chapel Hill, NC</td>
<td>17,628</td>
<td>WUNC-FM</td>
<td>CB 6230; Swain Hall 044A Chapel Hill, NC 27514</td>
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<tr>
<td>Mississippi</td>
<td>Oxford, MS</td>
<td>17,323</td>
<td>WUMS-FM</td>
<td>Farley Hall Student Union Media Center Oxford, MS 38677</td>
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<tr>
<td>Marshall</td>
<td>Huntington, WV</td>
<td>16,400</td>
<td>WMUL-FM</td>
<td>400 Hal Greer Blvd. Huntington, WV 25755</td>
</tr>
<tr>
<td>Stanford</td>
<td>Palo Alto, CA</td>
<td>14,654</td>
<td>KZSU-FM</td>
<td>PO Box 20190 Stanford, CA 94309</td>
</tr>
<tr>
<td>Clemson</td>
<td>Clemson, SC</td>
<td>14,172</td>
<td>WSBF-FM</td>
<td>PO Box 2156 Clemson, SC 29632</td>
</tr>
<tr>
<td>Baylor</td>
<td>Waco, TX</td>
<td>13,886</td>
<td>KWBU-FM</td>
<td>500 Speight Dept Waco, TX 76798</td>
</tr>
<tr>
<td>Virginia</td>
<td>Charlottesville, VA</td>
<td>13,726</td>
<td>WTJU-FM</td>
<td>711 Newcomb Hall Charlottesville, VA 22904</td>
</tr>
<tr>
<td>Georgia Tech</td>
<td>Atlanta, GA</td>
<td>12,966</td>
<td>WREK-FM</td>
<td>165 NW 8th Street Atlanta, GA 30332</td>
</tr>
<tr>
<td>Vanderbilt</td>
<td>Nashville, TN</td>
<td>11,607</td>
<td>WRVU-FM</td>
<td>Box 6303 Station B Nashville, TN 37235</td>
</tr>
<tr>
<td>Marquette</td>
<td>Milwaukee, WI</td>
<td>11,510</td>
<td>WMUR-FM</td>
<td>1131 W. Wisconsin Ave Milwaukee, WI 53233</td>
</tr>
<tr>
<td>Miami (FL)</td>
<td>Coral Gables, FL</td>
<td>10,132</td>
<td>WVUM-FM</td>
<td>1306 Stanford Dr. UC110 Coral Gables, FL 33146</td>
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<tr>
<td>Institution</td>
<td>City, State</td>
<td>Enroll.</td>
<td>Station, Frequency</td>
<td>Address/Location</td>
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<tr>
<td>Seton Hall</td>
<td>South Orange, NJ</td>
<td>9,700</td>
<td>WSOU-FM</td>
<td>400 S. Orange Av South Orange, NJ 07079</td>
</tr>
<tr>
<td>Villanova</td>
<td>Villanova, PA</td>
<td>9,500</td>
<td>WXVU-FM</td>
<td>800 Lancaster Ave./210 Dougherty Hall Villanova PA 19085</td>
</tr>
<tr>
<td>Boston College</td>
<td>Chestnut Hill, MA</td>
<td>9,019</td>
<td>WZBC-FM</td>
<td>McElroy 107 Chestnut Hill, MA 02167</td>
</tr>
<tr>
<td>Northwestern</td>
<td>Evanston, IL</td>
<td>8,284</td>
<td>WNUR-FM</td>
<td>1905 Sheridan Road Evanston, IL 60201</td>
</tr>
<tr>
<td>Duke</td>
<td>Durham, NC</td>
<td>6,259</td>
<td>WXDU-FM</td>
<td>101 Bivins/Box 4706; Duke Station Durham, NC 27706</td>
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<tr>
<td>Wake Forest</td>
<td>Winston-Salem, NC</td>
<td>4,231</td>
<td>WAKE-FM</td>
<td>Box 7760 Reynold St. Winston Salem, NC 27109</td>
</tr>
</tbody>
</table>
Appendix B

Radio Contact Information for

Stations in the Top 15 Metro-Markets
## Radio Contact Information for Stations in the Top 15 Metro-Markets

<table>
<thead>
<tr>
<th>Location</th>
<th>Station</th>
<th>Frequency</th>
<th>Call Letters</th>
<th>Address</th>
<th>City, State, Zip Code</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>WBEA-FM</td>
<td>101.7</td>
<td>&quot;The Beach&quot;</td>
<td>P.O. Box 7162</td>
<td>Amagansett, NY 11930</td>
<td>631-267-7800</td>
</tr>
<tr>
<td></td>
<td>WBLI-FM</td>
<td>106.1</td>
<td>&quot;106.1BLI&quot;</td>
<td>555 Sunrise Hwy</td>
<td>W. Babylon, NY 11704</td>
<td>631-669-9254</td>
</tr>
<tr>
<td></td>
<td>WDAQ-FM</td>
<td>98.3</td>
<td>98 the q</td>
<td>198 Main St</td>
<td>Danbury, CT 06810</td>
<td>203-744-4800</td>
</tr>
<tr>
<td></td>
<td>WDRE-FM</td>
<td>105.3</td>
<td></td>
<td>Phone: 631-648-2500</td>
<td>3075 Veteran Memorial Highway</td>
<td>Ronkonkoma, NY 11779</td>
</tr>
<tr>
<td></td>
<td>WEHM-FM</td>
<td>92.9</td>
<td></td>
<td>Phone: 631-267-7800</td>
<td>P.O. Box 7162</td>
<td>249 Montauk Hwy</td>
</tr>
<tr>
<td></td>
<td>WHTZ-FM</td>
<td>100.3</td>
<td>&quot;Z100&quot;</td>
<td>Phone: 212-377-7900</td>
<td>101 Hudson St, 36th Flr</td>
<td>Jersey City, NJ 07310</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Location</th>
<th>Station</th>
<th>Frequency</th>
<th>Call Letters</th>
<th>Address</th>
<th>City, State, Zip Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Angeles</td>
<td>KBIG-FM</td>
<td>104.3</td>
<td>&quot;104.3 My FM&quot;</td>
<td>Phone: 818-559-2252</td>
<td>3400 W Olive Ave, Ste 550</td>
</tr>
</tbody>
</table>
KDLD-FM 103.1 "Indie 103.1 FM"
Phone: 323-900-6100
5700 Wilshire Blvd.; Suite 250
Los Angeles, CA  90036

KHHT-FM 92.3 "Hot 92.3"
Phone: 818-566-4509
3400 W Olive Ave, Ste 550
Burbank, CA  91505

KIIS-FM 102.7 "102.7 Kiss FM"
Phone: 818-559-2252
3400 W Olive Ave, Ste 550
Burbank, CA  91505

KPWR-FM 105.9 "Power 106"
Phone: 818-953-4200
2600 W. Olive, 8th Floor
Burbank, CA  91505

KROQ-FM 106.7 "K-Rock"
Phone: 323-930-1067
5901 Venice Blvd.
Los Angeles, CA  90034

Chicago
WDRV-FM 97.1 "The Drive"
Phone: 312-274-9710
875 N. Michigan, Suite 1510
Chicago, IL  60611

WGCI-FM 107.5
Phone: 312-540-2000
233 N Michigan Ave Ste 2800
Chicago, IL  60601
WIIL-FM 95.1 "95.1 Will Rock"
Phone: 262-694-7800
8500 Greenbay Rd.
Pleasant Prairie, WI 53158

WKSC-FM 103.5 "Kiss FM 103.5"
Phone: 312-540-2000
233 N Michigan Ave, Ste 2800
Chicago, IL 60601

WKQX-FM 101.1 "Q101.1"
Phone: 312-527-8348
222 Merchandise Mart Plaza, Ste 230
Chicago, IL 60654

WYKT-FM 105.5 "My 105.5"
Phone: 815-727-9555
70 Meadowview Center #400
Kankakee, IL 60901

San Francisco
KBLX-FM 102.9
Phone: 415-284-1029
55 Hawthorne St., Ste. 900
San Francisco, CA 94105

KCNL-FM 104.9
Phone: 408-453-1049
1420 Koll Circle, Ste A
San Jose, CA 95112

KEZR-FM 106.5 "Mix 106.5"
Phone: 408-287-5775
190 Park Center Plaza, Suite 200
San Jose, CA 95113

KFFG-FM 97.7 "K-Fog"
Phone: 415-817-5364
55 Hawthorne St, Ste 1100
San Francisco, CA 94105
KFRC-FM 99.7
Phone: 415-391-9970
865 Battery Street, 3rd Floor
San Francisco, CA 94111

KRSH-FM 95.9
Phone: 707-588-0707
3565 Standish Ave.
Santa Rosa, CA 95407

Dallas

KDGE-FM 102.1 "The Edge"
Phone: 214-866-8000
14001 N Dallas Pkwy, Ste 300
Dallas, TX 75240

KDMX-FM 102.9 "Mix 102.9"
Phone: 214-866-8000
14001 N Dallas Parkway, Ste 300
Dallas, TX 75240

KKDA-FM 104.5 "K104"
Phone: 214-583-1430
1230 River Bend, Ste 150
Dallas, TX 75247

Houston

KHMX-FM 96.5 "Mix 96.5"
Phone: 713-212-8000
2000 West Loop South, Ste 300
Houston, TX 77027

KKHH-FM 95.7
Phone: 713-881-5957
24 Greenway Plaza, Ste. 1900
Houston, TX 77046-2419
KMJQ-FM 102.1 "Majic 102"
Phone: 713-623-2108
24 Greenway Plaza, Ste. 1508
Houston, TX  77046-2467

KODA-FM 99.1 "Sunny 99.1"
Phone: 713-212-8000
2000 West Loop South, Suite 300
Houston, TX  77027

KRBE-FM 104.1
Phone: 713-266-1000
9801 Westheimer Ste 700
Houston, TX  77042

KTBZ-FM 94.5 "The Buzz"
Phone: 713-212-8000
2000 West Loop South, Ste. 300
Houston, TX  77027

Philadelphia
WBEN-FM 95.7 "Ben-FM"
Phone: 610-667-8500
1 Bala Plaza, Ste 424
Bala Cynwyd, PA  19004

WDAS-FM 105.3
Phone: 610-784-3333
111 Presidential Blvd, Suite 100
Bala Cynwyd, PA  19004

WIOQ-FM 102.1 "Q102"
Phone: 610-784-3333
111 Presidential Blvd, Ste 100
Bala Cynwyd, PA  19004
WJJZ-FM 97.5
Phone: 610-771-9750
One Bala Plaza
Bala Cynwyd, PA 19004

WRFF-FM 104.5
Phone: 610-784-3333
111 Presidential Blvd. Ste 100
Bala Cynwyd, PA 19004

WUSL-FM 98.9 "Power 99FM"
Phone: 610-784-3333
111 Presidential Blvd. Suite 100
Bala Cynwyd, PA 19004

Washington, D.C.
WASH-FM 97.1
Phone: 301-984-9710
1801 Rockville Pike, 6th Flr
Rockville, MD 20852

WIHT-FM 99.5 "Hot 99.5"
Phone: 301-468-9429
1801 Rockville Pike, 6th
Rockville, MD 20852

WRQX-FM 107.3 "Mix 107.3"
Phone: 202-686-3100
4400 Jenifer St.
Washington, DC 20015

Atlanta
WALR-FM 104.1 "Kiss 104.1"
Phone: 404-897-7500
1601 W Peachtree Street
Atlanta, GA 30309
WKLS-FM 96.1 "Project 9-6-1"
Phone: 404-875-8080
1819 Peachtree Road, Ste 700
Atlanta, GA 30309-1849

WSTR-FM 94.1 "Star 94"
Phone: 404-261-2970
3350 Peachtree Rd NE, Suite 1800
Atlanta, GA 30326

WWWQ-FM 99.7
Phone: 404-497-4700
780 Johnson Ferry Road, 5th Floor
Atlanta, GA 30342

WZGC-FM 92.9 "Z93"
Phone: 404-898-8900
1201 Peachtree Street NE, Ste 800
Atlanta, GA 30361

Detroit
CIDR-FM 93.9 "The River"
Phone: 313-961-9811
30100 Telegraph Road, Ste. 460
Bingham Farms, MI 48025

CIMX-FM 88.7 "89X"
Phone: 313-961-9811
30100 Telegraph Road, Ste. 460
Bingham Farms, MI 48025

WCRZ-FM 107.9 "Cars 108"
Phone: 810-743-1080
3338 East Bristol Road
Burton, MI 48529

WDRQ-FM 93.1 "93.1 Doug FM"
Phone: 313-871-9300
3011 W. Grand Blvd.; Ste 800
Detroit, MI  48202-9816
WGRT-FM 102.3
Phone: 810-987-3200
624 Grand River
Port Huron, MI  48060

WJLB-FM 97.9
Phone: 313-965-2000
645 Griswold, Ste. 633
Detroit, MI  48226

WKQI-FM 95.5 "Channel 955"
Phone: 248-324-5800
27675 Halsted Rd.
Farmington Hills, MI  48331

WNIC-FM 100.3
Phone: 248-324-5800
27675 Halsted Rd
Farmington Hills, MI  48331

WTWR-FM 98.3 "Tower 98"
Phone: 734-242-6600
14930 La Plainsance Rd, Ste 113
Monroe, MI  48161

Boston
WBMX-FM 98.5 "Mix 98.5"
Phone: 617-779-2000
1200 Soldiers Field Rd
Boston, MA  02134

WBCN-FM 104.1
Phone: 617-746-1400
83 Leo M. Birmingham Parkway
Boston, MA  02135
WBOS-FM 92.9  
Phone: 617-822-9600  
55 Morrissey Blvd.  
Boston, MA 02125  

WFEX-FM 92.1  
Phone: 603-882-9210  
32 Technology Way, Ste 2W8  
Nashua, NH 03060  

WGIR-FM 101.1 "Rock 101"  
Phone: 603-625-6915  
195 McGregor St, Ste 810  
Manchester, NH 03102  

WKAF-FM 97.7 "Hot 97.7"  
Phone: 603-625-6465  
500 Victory Rd Ste 18  
Quincy, MA 02171338  

WMJX-FM 106.7 "Magic 106.7"  
Phone: 617-822-9600  
55 Morrissey Blvd  
Boston, MA 02125  

WXKS-FM 107.9 "Kiss 108"  
Phone: 781-396-1430  
10 Cabot Rd, Ste 302  
Medford, MA 02155  

WXRV-FM 92.5 "The River"  
Phone: 978-374-4733  
30 How Street  
Haverhill, MA 01830
<table>
<thead>
<tr>
<th>Fort Lauderdale-Miami</th>
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<tbody>
<tr>
<td>WHQT-FM 105.1 &quot;Hot 105&quot;</td>
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<tr>
<td>Phone: 305-444-4404</td>
<td></td>
</tr>
<tr>
<td>2741 N. 29th Avenue</td>
<td></td>
</tr>
<tr>
<td>Hollywood, FL 33020</td>
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</tr>
<tr>
<td>WHYI-FM 100.7</td>
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<tr>
<td>Phone: 954-862-2000</td>
<td></td>
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<tr>
<td>7601 Riviera Blvd</td>
<td></td>
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<tr>
<td>Miramar, FL 33023</td>
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</tr>
<tr>
<td>WLYF-FM 101.5 &quot;101.5 Lite FM&quot;</td>
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</tr>
<tr>
<td>Phone: 305-521-5100</td>
<td></td>
</tr>
<tr>
<td>20450 NW 2nd Avenue</td>
<td></td>
</tr>
<tr>
<td>Miami, FL 33169</td>
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</tr>
<tr>
<td>WPOW-FM 96.5 &quot;Power 96&quot;</td>
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</tr>
<tr>
<td>Phone: 305-653-6796</td>
<td></td>
</tr>
<tr>
<td>20295 NW 2nd Avenue, 3rd Fl</td>
<td></td>
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<tr>
<td>Miami, FL 33169</td>
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<table>
<thead>
<tr>
<th>Seattle</th>
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<tbody>
<tr>
<td>KBKS-FM 106.1 &quot;Kiss 106.1&quot;</td>
<td></td>
</tr>
<tr>
<td>Phone: 206-805-1061</td>
<td></td>
</tr>
<tr>
<td>1000 Dexter Ave North, Ste 100</td>
<td></td>
</tr>
<tr>
<td>Seattle, WA 98109</td>
<td></td>
</tr>
<tr>
<td>KMTT-FM 103.7 &quot;The Mountain&quot;</td>
<td></td>
</tr>
<tr>
<td>Phone: 206-233-1037</td>
<td></td>
</tr>
<tr>
<td>1100 Olive Way, Ste 1650</td>
<td></td>
</tr>
<tr>
<td>Seattle, WA 98101</td>
<td></td>
</tr>
<tr>
<td>KNDD-FM 107.7 &quot;The End&quot;</td>
<td></td>
</tr>
<tr>
<td>Phone: 206-622-3251</td>
<td></td>
</tr>
<tr>
<td>1100 Olive Way, Ste 1650</td>
<td></td>
</tr>
<tr>
<td>Seattle, WA 98101</td>
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</table>
KPLZ-FM 101.5 "Star 101.5"
Phone: 206-404-4000
140 4th Ave North, Ste 340
Seattle, WA 98109

KRWM-FM 106.9 "Warm 106.9"
Phone: 425-373-5545
3650 131st Avenue S.E., Suite 550
Bellevue, WA 98006

KUBE-FM 93.3 "Cube 93"
Phone: 206-494-2000
351 Elliott Ave., West, Suite 300
Seattle, WA 98119

Phoenix
KEDJ-FM 103.9 "The Edge"
Phone: 480-423-9255
7434 E. Stetson, Ste. 265
Scottsdale, AZ 85251

KESZ-FM 99.9 "99.9 KEZ"
Phone: 602-374-6000
4686 East Van Buren Street, Ste 300
Phoenix, AZ 85008

KMXP-FM 96.9 "Mix 96.9"
Phone: 602-374-6000
4686 E. Van Buren St, Ste 300
Phoenix, AZ 85008

KZZP-FM 104.7 "KISS FM"
Phone: 602-374-6000
4686 East Van Buren Street, Ste 300
Minneapolis-St. Paul

KDWB-FM 101.3
Phone: 952-417-3000
1600 Utica Ave S, Ste 400
Minneapolis, MN 55416

KSTP-FM 94.5 "KS95"
Phone: 651-642-4141
3415 University Avenue
Minneapolis, MN 55414

KTCZ-FM 97.1 "Cities 97"
Phone: 952-417-3000
1600 Utica Ave S, Ste 400
Minneapolis, MN 55416

KXXR-FM 93.7 "93X"
Phone: 612-617-4000
2000 S.E. Elm Street
Minneapolis, MN 55414

WGVZ-FM 105.7 "Drive 105"
Phone: 612-617-4000
Appendix C

Retail Contact Information
Retail Contact Information

Best Buy
Best Buy Vendor Inquiries
7601 Penn Avenue South
Richfield, MN 55423
(888) 265-2024

Bed, Bath, & Beyond
650 Liberty Avenue
Union, New Jersey 07083
908-688-0888

Gap
Gap Media Relations
One Harrison Street
San Francisco, CA 94105
(800) 333-7899, ext. 75900, option 3

IKEA
Olof Palmestraat 1
Delft NL-2616 LN,
Netherlands
(313) 390-3476

JC Penny
6501 Legacy Dr.
Plano, TX 75024
(972) 431-1000

Kohls
N. 56 W. 17000 Ridgewood Drive
Menomonee Falls, WI 53051
(262) 703-7000

Macy’s Central
223 Perimeter Center Park
Atlanta, GA 30346
(770) 913-4000

Macy’s East
151 W. 34th Street
New York, NY 10001
(212) 695-4400
<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City, State, Zip</th>
<th>Phone</th>
</tr>
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<tbody>
<tr>
<td>Macy’s Florida</td>
<td>22 East Flagler Street</td>
<td>Miami, FL 33131</td>
<td>(305) 835-5151</td>
</tr>
<tr>
<td>Macy’s West</td>
<td>50 O’Farrell Street</td>
<td>San Francisco, CA 94102</td>
<td>(415) 397-3333</td>
</tr>
<tr>
<td>Old Navy</td>
<td>Old Navy Media Relations</td>
<td>San Francisco, CA 94105</td>
<td>(800) 333-7899, ext. 75900, option 5</td>
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<tr>
<td>Victoria’s Secret</td>
<td>North American Office</td>
<td>Columbus, OH 43216</td>
<td></td>
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<tr>
<td>Wal-Mart</td>
<td>Wal-Mart Stores Inc.</td>
<td>Bentonville, AR 72716</td>
<td>(479) 272-4000</td>
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</tbody>
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References


Snider, Mike (2007, November 18) Nintendo wii, ‘guitar hero 3’ rock October sales

Snider, Mike (2008, February 15) Aerosmith plugs into ‘guitar’ hero popularity