

APPENDIX V : FACTS AND FIGURES

MAJOR DISTRIBUTION IN THE US

Distribution is at the center of the music sales and marketing process between record labels and retailers, whether online, “brick-and-click,” (physical and online presence) or “brick-and-mortar” (physical-only) Distribution is also responsible for fulfillment of both physical and digital products, as well as for credit and collection of the money owed to record companies by stores.

The key cities in these networks are: New York, Los Angeles, Chicago, San Francisco, Atlanta, Dallas, Boston, and Washington, D.C. Most distributors have branches in these markets. With cost cutting at the majors, some smaller branches are being closed and functions combined. Universal recently closed its Chicago branch.

The following is a list of distributors and the most significant record companies they handle.

Record Company	Based in	US Market Share 02/02/04- 02/29/04	Sales Revenues Worldwide	Mother Company	Example of Labels
Warner Music	USA	15.1%	\$4.2 billion in 2002	AOL Time Warner (Media and publishing)	Atlantic, Elektra, Rhino , Warner Bros., WEA Latin, Word
Sony Music	Japan	14%	\$5.3 billion in 2003	Sony (entertainment electronics)	Aware, Columbia, Columbia Nashville, Epic and Epic Nashville, Hidden Beach, Independiente, Legacy, Sony Classical, Sony Nashville, Sony Discos
EMI	UK	12.1%	\$3.4 billion in 2003	Thorn (electronics, armament industry)	Angel, Blue Note, BMG Latin, Capitol, Capitol Records Nashville, EMI Classics, Higher Octave, Nettwerk, Priority, Sparrow Label Group, Virgin
Bertelsmann Music Group / BGM	Germany	17.2%	\$2.7 billion in 2002	Bertelsmann AG (Media and publishing)	ATO, Arista, Arista Nashville, BMG Latin, Buddha, J Records, Jive, Kinetic, Logic, Private Music, Razor & Tie, RCA, RCA Nashville, RCA Victor, Rounder, Sanctuary, Silvertone, Time Bomb, Verity, V2, Windham Hill, Wind-Up
Universal (Vivendi)	France	25,9%	\$6.2 billion in 2002	Vivendi SA (water, electricity)	A&M, ABKCO, American Recordings, Ark 21, Curb, Dreamworks, Hollywood, Interscope/Geffen/A&M,Island/Def Jam, Lost Highway, MCA, MCA Nashville, Mercury Nashville, Motown, Roadrunner, Universal Classics, Universal South, Univision Music Group, UTV, Varese Sarabande, Verve Music Group, Walt Disney
Indies (see next page)		15.9%			

Independent Distributors

ADA (owned by WEA)

Beggars Banquet, Jetset, Matador, Minty Fresh, Om, Palm, Select, SpinArt, Sub Pop, Thirsty Ear, Touch & Go, Ubiquity

Caroline (Owned by EMI)

Astralwerks, Drag City, 18th Street Lounge, Earache, Emperor Norton, Mute, Ninja Tune, Nitro, Sympathy for the Record Industry, Teenbeat, Thrill Jockey, Wall of Sound, Warp

RED (Owned by Sony),

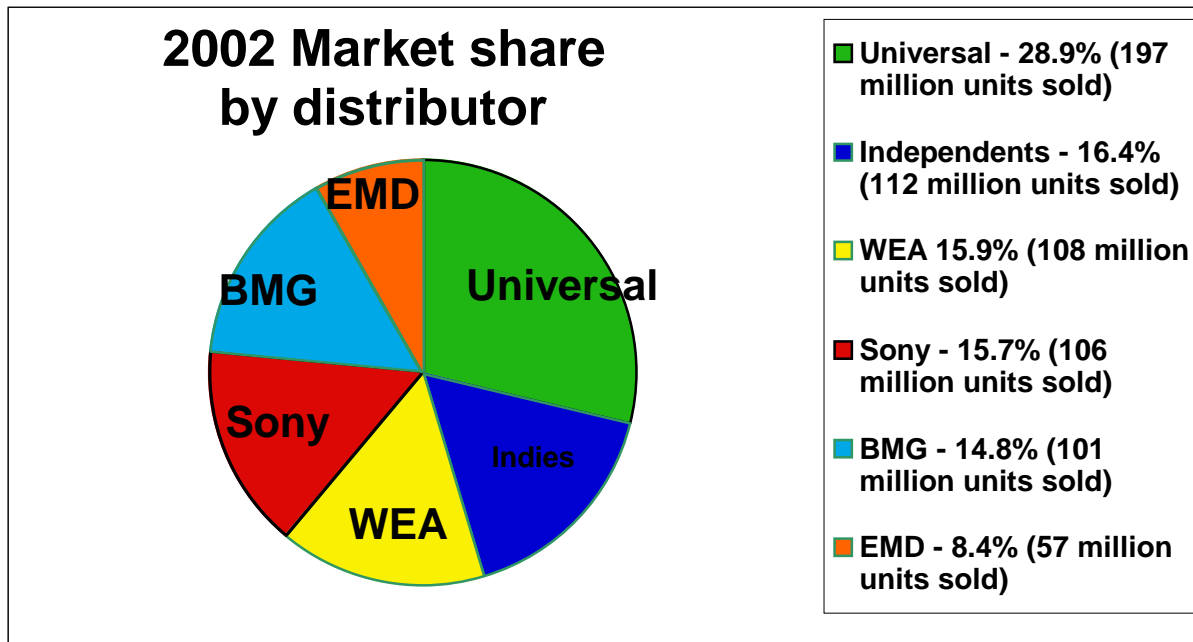
Artemis, Eagle, Loud, Metal Blade, Savoy Jazz, Victory, Warlock

Koch Distribution

Arhoolie, Bar/None, Epitaph, Moonshine, Putumayo, Righteous Babe, SST, Sundazed, Shanachie

Navarre

Ace , Artisan, Bear Family, Castle, Cleopatra, G-Stone, Grand Central, Jazzanova, VP, K7, TVT, Overcore, TVT Records, Vagrant, , Ryko Music, Restless, Rykodisc, Six Degrees



(Source: Billboard Magazine 18 January 2003)

Top 10 Record Labels by market share for 2002

1	Interscope/Geffen/A&M	9.7
2	Columbia	8.2
3	Island/Def Jam	8.2
4	Warner Brothers	6.2
5	Epic	6.0
6	Universal	4.8
7	Arista	4.5
8	Atlantic	3.4
9	RCA Nashville	2.5
10	MCA	2.4

(Source: Hits Magazine, 13 December 2002)

Independent Record labels :

New companies are stepping into the gap, signing mid-level acts with sales potentials in the 25,000-250,000-unit range. Because of their lower overhead costs, these companies hope to make a profit where the big five cannot. These labels also offer an excellent new avenue for artists from European Union member countries to access the American market.

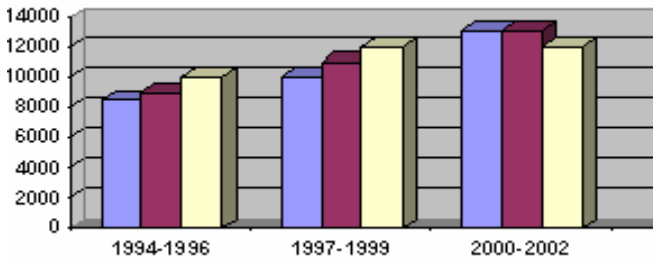
Some of the best known of these companies are:

- **iMusic/ArtistDirect** (The Cure, MC Lyte, Blues Traveler)
- **SpinART** (Frank Black of the Pixies, Echo & the Bunnymen)
- **Koch** (Ringo Starr, Public Enemy, Electronic, Carole King)
- **Artemis** (Boston, Steve Earle, The Pretenders, Warren Zevon)
- **Sanctuary** (Ministry, Megadeth, Pet Shop Boys, Brian Wilson)
- **TVT** (XTC, Naughty By Nature, Speech from Arrested Development)
- **Epitaph** (Joe Strummer of the Clash, Nick Cave, Tom Waits)

Organizational Structure of a Record Company

MANAGEMENT					
Production	Sales & Logistics	Marketing & Promotion	Business Affairs	A & R	Finance
					Controlling
Production	Sales Promotion	International	Licensing	Label Management	Accounting
Warehousing	Regional	Special Marketing	Copyright Acquisition	Repertoire Management	
Raw Material	Over Regional	Domestic	Exploitation	Studio/Production	
Procurement	Special Sales Force		Contract Management	Artist Contracts	
	Telephone Sales				
	Internet Sales				
	Distribution				

US Compact Disc Sales In Millions 1993 – 2002



Year To Date Sales Comparisons In US, April 03 2004 ¹

Overall Unit Sales

	2003	2004	Change
Albums	133.233.000	145.248.000	9,0%
Store Singles	1.909.000	1.903.000	-0,3%
Digital Tracks	N/A	22.882.000	N/A
Total	135.142.000	170.033.000	25,8%

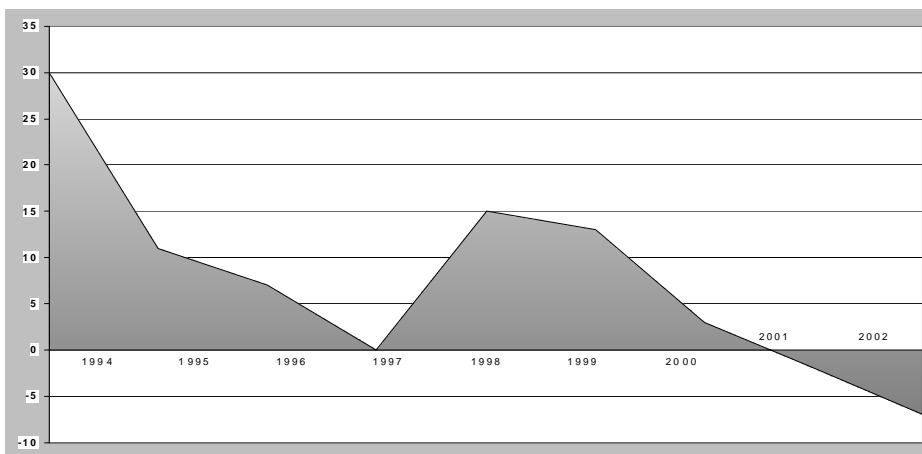
Sales By Album Format

	2003	2004	Change
CD	128.210.000	141.640.000	10,5%
Cassette	4.600.000	3.148.000	-31,6%
Other	423.000	460.000	8,7%

Sales By Album Category

	2003	2004	Change
Current	83.069.000	91.249.000	9,8%
Catalog	50.164.000	54.000.000	7,6%
Deep Catalog	35.529.000	37.798.000	6,4%

US Compact Disc Sales, Percentage Change 1994-2002



¹ Billboard Magazine, April 03 2004

THE GROWING IMPACT OF DVD ON THE MUSIC BUSINESS

Digital Video Discs are the fastest growing new format in the history of the entertainment business. Two new formats are battling to bring the music into the DVD era. DVD-Audio Discs (DVD-As), developed by Toshiba and Panasonic, offer lush multi-channel sound and can be played in most DVD players. Super Audio Compact Discs (SACDs), from by Sony and Philips, are hybrids that deliver CD quality sound on CD players and multi-channel sound on SACD ready music or DVD players. The battle for which format will lead the multi-channel music revolution is shaping up to be as brutal as the VHS vs. Betamax war in the early '80s.

According to DVD-Audio (DVD-A) expert/advocate Mark Waldrep, owner of AIX Media Group, the multi-channel format "will reach critical mass this Christmas [2003], with the cost of hardware and variety software available at such levels that Americans will embrace it."

- In 2002, American consumers spent **\$8.7 billion** on DVD sales (a **61%** increase over 2001)
- **56.5 million** DVD players have been sold thus far in the U.S.
- **More than half** of all home in America will have a DVD player by the end of 2003
- According to an Ernst & Young report, **260 million** commercial DVDs were shipped to retail in the final three months of 2002, a **90%** increase over the same period in 2001
- **10 million** "Home-Theater-in-a-Box" systems (5.1 surround-sound multi-speaker set-ups) will have been sold in the U.S. by the end of 2003. These systems are ideal for taking advantage of the superior sound of DVD-As and/or SACDs

(Sources: DVD Entertainment Group year-end report January 2003, CES forecast report January 2003)

Given the excitement about this format and its applicability to music, the multi-channel formats offer one of the best hopes for the music business to return to profitability AND fight piracy. Increased profits could be generated by another wave of replacement buying from American consumers seeking to upgrade to the better sound and extra content offered on these high resolution discs. Piracy and P2P file sharing is more difficult because there is better copy protection on DVD-As and larger file sizes involved. On the horizon though, lurks DVD players/burners. Forecasts call for roughly 1.5 million DVD burners to be sold in 2003, versus more than 20 million CD burners, with costs coming down to those of CD burners with a few years (Wired Magazine February 2003).

So far, the market for DVD-As and SACDs is tiny. According to the RIAA 2002 Year End Statistics Report, U.S. record companies shipped roughly 400,000 DVD-As in 2002. Even so, this number represents a 64% increase of 2001, making it the most vibrant format of music in the U.S. last year. DVD music video also had a strong year with 10.7 million units shipped, up 35% compared to 2001. Sales of SACDs are estimated to be over one million units to date driven in part by the reissue of 22 Rolling Stones albums through ABKCO/Universal. 2003 will see the introduction of a further refinement in the format called DVD+. These discs will have DVD content on one side and CD red book audio on the other side.

A sampling of top selling DVD-As

(Source: SoundScan December 2002)

Fleetwood Mac – <u>Rumors</u>	14,649
The Doors – <u>L.A. Woman</u>	8,062
Emerson, Lake & Palmer – <u>Brain Salad Surgery</u>	7,254
Buena Vista Social Club – <u>Self-titled</u>	6,173
Stone Temple Pilot – <u>Core</u>	5,925

[Editor's Note: With just one glance, these sales can be correlated to a later section entitled "Renewed focus on older music buyers by the music industry"]

RADIO :

According to MediaBase, which along with Broadcast Data Systems (BDS), tracks the airplay of the most important radio stations across the country, there are **882 stations** that generate the vast majority of momentum among English language record buying consumers.

These stations are divided into formats based on the kind of music they play. What follows is a list of the formats, the number of station in those formats, and a few representative acts found on those formats:

Adult Contemporary (Celine Dion, Phil Collins, Kelly Clarkson)	119
Hot Adult Contemporary (Sheryl Crow, John Mayer, Matchbox 20)	90
Contemporary Hits Radio / Pop (Avril Lavigne, Christina Aguilera, t.A.T.u.)	130
Contemporary Hits Radio / Rhythmic (50 Cent, Tyrese, Jennifer Lopez)	82
Rock (Creed, Audio Slave, Rolling Stones, Queens of the Stone Age)	37
Active Rock (Korn, Godsmack, Mudvayne)	58
Alternative Rock (Foo Fighters, Red Hot Chili Peppers, Jimmy Eat World)	78
Adult Alternative (Tori Amos, Counting Crows, Paul Simon, Bruce Springsteen)	26
Country (Dixie Chicks, Shania Twain, Alan Jackson)	149
Urban (Eminem, 50 Cent, Pink, Missy Elliott, Ashanti)	69
Urban Adult Contemporary (Erykah Badu, Gerald Lavert)	44

Percentage of listeners by format (Summer 2002)

(Source: ratings collected by Arbitron for all listeners over 12 years old)

Adult Contemporary	9.7
Hot Adult Contemporary	4.7
Contemporary Hit Radio	7.1
Contemporary Hit Radio / Rhythmic	5.4
Rock	2.6
Alternative	4.3
Adult Alternative	0.9
Country	7.9
Urban	5.6
Urban Adult Contemporary	3.1

RADIO OWNERSHIP

The forces of growing domination by large corporations, technological change, and a stagnant economy have also affected radio in America. The Telecom Act of 1996 eliminated the restrictions against ownership of multiple stations in a market. The result has been a massive consolidation of radio station ownership into the hands of a few major corporations.

The biggest of these ownership groups, Clear Channel Communications, has grown from 40 stations nationwide in 1995 to more than 1,200 stations today. It owns stations in almost every one of the top 250 markets in the country and controls large portions of the stations that make up the Rock and CHR formats. Other major ownership groups include: Citadel Communications (199 stations), Infinity Broadcasting (180 stations), Cox Radio Inc. (79 stations), and Regent Communications Inc. (73 stations).

Here is a look at the New York City (America's largest radio market) landscape of stations:

<i>Station</i>	<i>Format</i>	<i>Ownership group</i>
WABC-AM	News/Talk	ABC Radio
WADO-AM	Spanish News-Talk	Hispanic Broadcasting Corp.
WAXQ-FM	Classic Rock	Clear Channel Communications
WBBR-AM	Business News	Bloomberg Communications, Inc.
WBLS-FM	Mainstream Urban	Inner City Broadcasting Corp.
WCAA-FM	Spanish CHR	Hispanic Broadcasting Corp.
WCBS-AM	All News	Infinity Broadcasting Corp.
WCBS-FM	Oldies	Infinity Broadcasting Corp.
WEVD-AM	Sports/Talk	The Forward Association
WFAN-AM	Sports/Talk	Infinity Broadcasting Corp.
WHTZ-FM	Top 40	Clear Channel Communications
WINS-AM	All News	Infinity Broadcasting Corp.
WJDM-AM	Spanish News-Talk	Radio Unica
WKTU-FM	Dance CHR	Clear Channel Communications
WLIB-AM	Ethnic/Talk	Inner City Broadcasting Corp.
WLTW-FM	Soft AC	Clear Channel Communications
WLXE-AM	Regional Mexican	Mega Communications
WMCA-AM	Religious	Salem Communications Corp.
WNEW-FM	Variety/Other	Infinity Broadcasting Corp.
WNSW-AM	Ethnic	Multicultural Radio Broadcasting
WOR-AM	News/Talk/Info	Buckley Broadcasting
WPAT-AM	Ethnic	Multicultural Radio Broadcasting
WPAT-FM	Spanish AC	Spanish Broadcasting System
WPLJ-FM	Hot AC	ABC Radio
WQCD-FM	Jazz	Emmis Communications Corp.
WQEW-AM	Kids	The New York Times Co.
WQHT-FM	CHR/Rhythmic	Emmis Communications Corp.
WQXR-FM	Classical	The New York Times Co.
WRKS-FM	Adult Urban Contemp	Emmis Communications Corp.
WSKQ-FM	Tropical	Spanish Broadcasting System
WSNR-AM	All Sports	Rose City Radio Corp.
WWDJ-AM	Contemp Christian	Salem Communications Corp.
WWPR-FM	Urban Contemp/R&B	Clear Channel Communications
WWRL-AM	NewsTalk	Access.1 Communications Corp.
WWRU-AM	Spanish News-Talk	Radio Unica
WXRK-FM	Alternative	Infinity Broadcasting Corp.
WZRC-AM	Ethnic Multicultural	Radio Broadcasting

RADIO PROGRAMMING, CONSULTING, AND RESEARCH :

Increased concentration of ownership and corporate ownership in radio has created a trend towards centralized control of the music programming and increased reliance upon research for decisions on what music to play and how long to play it. A further layer of control is exercised by programming consultants hired from outside the station/market to advise programming departments. The biggest radio consulting company in America is Jacobs Media.

There is long running debate within the music business between those who argue that these changes decrease diversity in programming and others who say these changes are simply the result of the audiences getting what they want.

COLLEGE & NON-COMMERCIAL RADIO:

An alternative to corporate radio are the non-commercial, public, and college radio stations that also play music for a significant portion of their programming day. These stations provide a vital avenue for non-mainstream music to be heard. The College Music Journal (CMJ) tabulates music airplay on more than 900 college and non-commercial stations. A core group of 225 stations have demonstrated the ability to impact local music sales to some degree. Prime examples include:

WFUV – New York
KCRW – Los Angeles
WXPN – Philadelphia
WRAS – Atlanta
KUSF – San Francisco
WDET – Detroit
KCMU – Seattle

The majority of music heard on these 225 college and non-commercial stations can best be described as independent rock.

Radio Formats Listened to by Age

Format	12-17	18-24	24-35	35-44	45-54	55-64	65+
Contemporary Hits Radio (CHR)	42.5	26.8	15.2	8.3	4.2	2.1	1.0
Urban	17.3	13.6	10.4	9.0	7.4	5.5	2.9
Alternative	9.9	9.7	7.9	4.8	2.6	0.8	0.3
Adult Contemporary (AC)	7.0	11.2	16.0	17.7	17.4	15.7	10.1
Hispanic	5.6	11.4	11.5	8.9	5.9	5.9	4.9
Country	4.7	6.5	6.9	8.6	10.4	11.6	9.4
Oldies	2.8	4.3	4.8	7.8	13.4	12.9	5.2
Rock (AOR, Classic Rock)	5.8	10.2	11.5	13.3	9.2	2.7	0.7
News/Talk/Information	1.7	3.7	9.6	14.2	18.2	27.1	40.6

Renewed focus on older music buyers by the music industry :

In the midst of the current economic slowdown and continued P2P file sharing phenomenon, American record companies are focusing renewed attention on older music buyers, especially the 25-54 age demographic. This strategy is based on a number of factors.

Older consumers...

- Have more disposable income for entertainment purchases than the 12-24 demographic that currently dominates new record buying
- Are more loyal to full album CD purchasing

- Are less interested in P2P file sharing & CD burning
- More loyalty to superstar artists with long careers and deep catalogues of material that have already recouped and are substantially more profitable
- Likely to lead the way in the conversion from CD to DVD-A and SACD.

(Source: Edison Media Research's National Record Buyer Survey II, 10 June 2002, New York Times)

The success of new, greatest hits and one-of-a-kind phenomenon recordings by 40+ artists in 2002 includes:

<u>Oh Brother, Where Art Thou?</u>	2.7 million
Elvis Presley - <u>Elvis 30 #1 Hits</u>	2.4 million
Bruce Springsteen - <u>The Rising</u>	1.7 million
The Rolling Stones - <u>Forty Licks</u>	1.5 million
Barry Manilow - <u>Ultimate Manilow</u>	1.1 million
Rod Stewart - <u>It Had To Be You...</u>	1.0 million
James Taylor - <u>October Road</u>	858,000
Paul McCartney - <u>Back in the U.S. Live</u>	717,000
Aerosmith - <u>Oh Yeah Ultimate... Hits</u>	716,000

(Source: Billboard Magazine 18 January 03)

One way to gauge the relative success of "foreign" or imported music in the United States is to consider charting acts in America. This is an informal survey of non-American acts on the Billboard charts on an average week's record sales - results are indicated with chart placements, country of origin and record company. Broken down into percentages, 17/200 or 8.5% of the charting acts are non-American, 10/200 or 5% are British, 1/200 or .5% is Australian, 1/200 or .5% is Canadian, 3/200 or 1.5% are Mexican and 1 or .5% is French. Artists of non-US origin fare better on the Heatseekers chart, the Internet albums chart, and the Independent Labels chart

THE BILLBOARD 200

36	The Darkness (UK)/Atlantic
40	Dido (UK) Atlantic
55	Coldplay (UK) Capitol
71	Joss Stone (UK) S-curve
83	Kylie Minogue (Australia) Capitol
86	Sean Paul (Jamaica) VP/Atlantic
102	Sting (UK) A&M
121	Seal (UK) Warner Bros
135	Paulina Rubio (Mexico) Universal Latino
148	Air (France) Source/Astralwerks
156	Thalia (Mexico) EMI Special Markets
163	Bronco/Los Bukis (Mexico) Fonovisa
172	The Beatles (UK) Capitol
181	Coldplay (UK) Capitol
185	The Crystal Method (UK) V2
187	Simply Red (UK) Red Ink
199	April Lavigne (Canada) Arista

INTERNET ALBUM SALES CHART successes include

Sarah McLachlan (Canada)
 Dido (UK)
 Coldplay (UK)
 Sting (UK)

TOP HEATSEEKERS CHART successes include

Juanes (Colombia) distributed in US by Surco
 Grupo Mojado (Mexico) distributed in US by Universal Latino
 Stereolab (UK) distributed in US by Elektra
 Laz Oreja de Van Gogh (Spain) distributed in US by Sony Discos
 Sin Bandera (Mexico/Argentina) distributed in US by Sony Discos

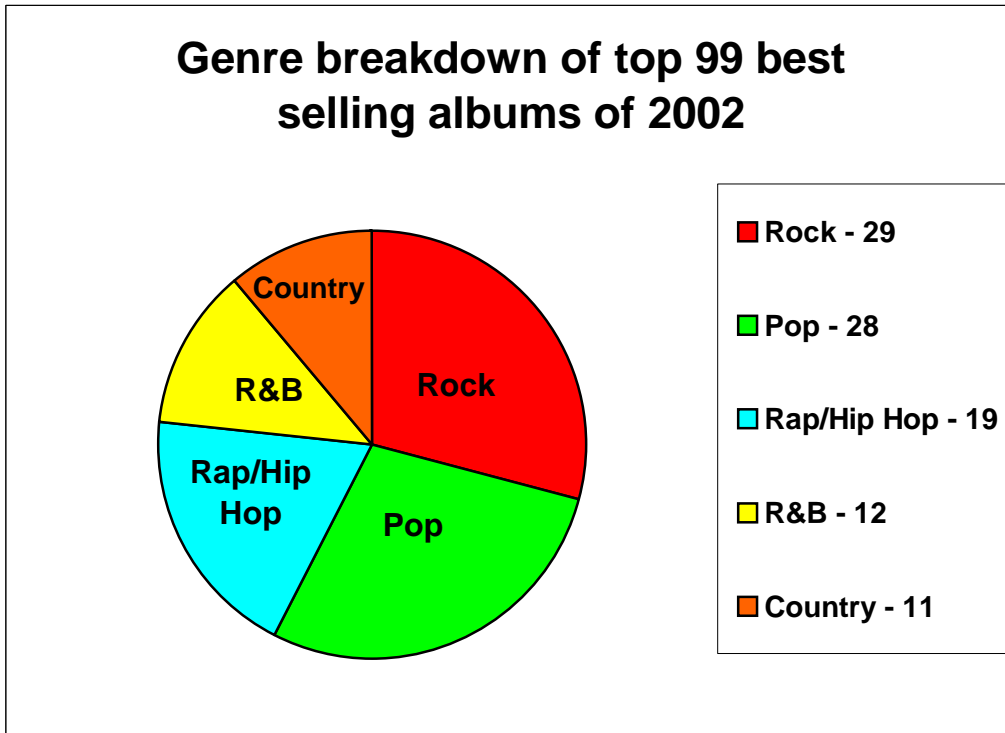
Vicente Y Alejandro Fernandez (Mexico) distributed in US by Sony Discos
 Joan Sebastian (Mexico) distributed in US by Musart
 Ravin Buddha Bar VI (France) distributed in US by George V
 Elbow (UK) distributed in US by V2
 Starsailor (UK) distributed in US by Capitol
 El Coyote Y Su Banda Tierra Santa (Mexico) distributed in US by EMI Latin

TOP INDEPENDENT ALBUMS

Air (France) distributed in US by Source/Astralwerks
 Simply Red (UK) distributed in US by Red Ink
 Joan Sebastian (Mexico) distributed in US by Musart
 Ravin - Buddha Bar VI (France) distributed in US by George V
 The Wiggles (Australia)

Certain radio formats exist in the United States where European music is programmed with higher frequency than most: you may hear about NPR (national public radio) or Triple-A, an eclectic format that blends rock, folk, blues, world music and other genres.

The music genres



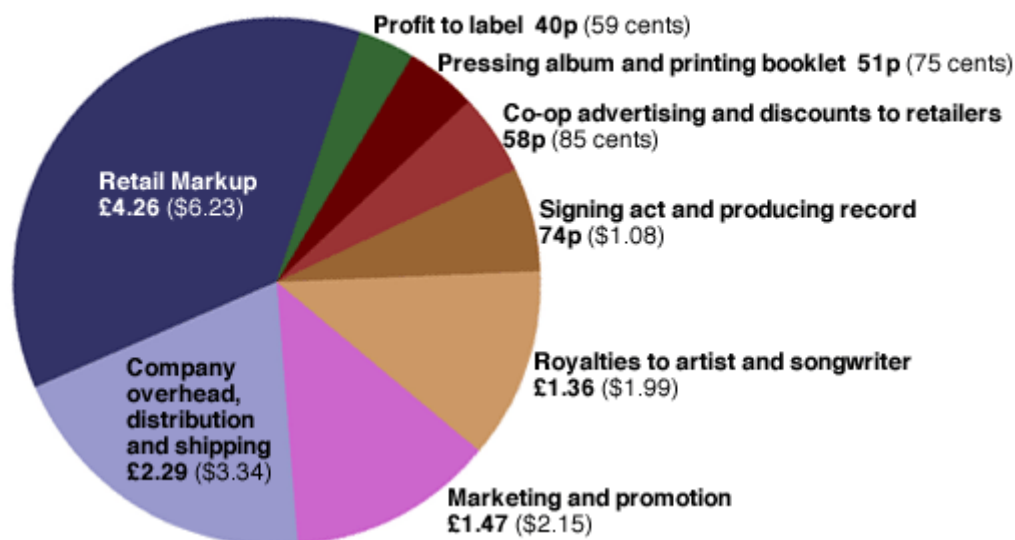
(Source: Billboard Magazine 18 January 2003)

Segmentation by genre is a broad concept because there may be up to 40 sub-genres within a particular music segment; for example dance music has 30 to 40 sub genres, each with its own media, culture and channels. Rock, Pop, Heavy Metal, Country, R&B and Soul, Rap and Hip Hop, Alternative, TOP 40, Adult Contemporary, Classical, Jazz, Disco, Blues, 80's style, 60's style, 40's style, and 50's style are the most popular musical styles in US.

According to Media Info Center – www.mediainfocenter.org, market shares of different musical styles in the US for the year 2002 were estimated to be as follows:

STYLE	MARKET SHARE	REMARKS
Rock	24.7%	Falling since 1994 even with the increase of 0.3% from 2001 to 2002
Rap/Hip Hop	13.8%	Cyclical, 13.8% is its biggest market share for 10 years
Pop	11.2%	11.2% is its biggest market share since 1994
Country	10.7%	Typical for US, falling since 1993, with an increase of 0.2% from 2001 to 2002
R&B/Urban	9.0%	Cyclical, no regular trend
Religious	6.7%	Includes most "Christian" music, has been rising since 1999
Jazz	3.2%	Higher than in most European countries and rising
Classical	3.1%	Staying between 2.7% and 3.7%
Soundtracks	1.1%	Low and always staying between 0.7% and 1.7%
Oldies	0.9%	Though this format has a big share for radio, nostalgia does not many sell cds
New Age	0.5%	Falling from 1 % in 2001
Children's	0.4%	Staying between 0.4% and 0.9%
Other	8.1%	

The following is a breakdown of the different costs that go to make up the price of a £11.61 (\$16.98) CD, according to Billboard Magazine:



UNITED STATES 1997 ECONOMIC CENSUS - ARTS, ENTERTAINMENT, AND RECREATION (SECTOR 71)

PURPOSE

To provide periodic and comprehensive statistics about arts, entertainment, and recreation establishments and their activities. The United States Code, Title 13, requires this census and provides for mandatory responses.

<http://www.census.gov/svsd/www/97arts.html>

Statistics:

<http://www.census.gov/svsd/www/economic.html#Arts>

SOURCES:

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