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AN ANALYSIS OF RADIO PLAYLISTS IN A POST-FCC CONSENT DECREE WORLD

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Future of Music Coalition

Education, Research and Advocacy for Musicians

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Introduction

In April 2007, the Federal Communications Commission issued consent decrees against the nation's four largest radio station group owners – Clear Channel, CBS Radio, Citadel and Entercom – as a response to collected evidence and widespread allegations about payola influencing what gets played on the radio. In addition to paying fines totaling \$12.5 million, the station group owners also worked with the American Association of Independent Music (A2IM) to draft eight “Rules of Engagement” and an “indie set-aside” in which these four group owners voluntarily agreed to collectively air 4,200 hours of local, regional and unsigned artists, and artists affiliated with independent labels.¹

It has been two years since the FCC, radio station group owners and independent labels met around the table. The immediate questions for the music and policymaking community are: Did these agreements serve their purpose? Have payola-like practices been curtailed? Did the agreements have any effect on what gets played on the radio?

As we detail in this report, the playlist data that we studied indicate almost no measurable change in station playlist composition over the past four years. Does this mean that payola is alive and well, that the Spitzer and FCC agreements were ineffective? Or does the lack of change in programming behavior suggest other, more systemic, factors?

This report seeks to place the impact of the recent payola-driven investigations inside a broader framework about the state of radio thirteen years after the passage of the 1996 Telecommunications Act. This playlist data analysis underscores how radio's long-standing relationships with major labels, its status quo programming practices and the permissive regulatory structure all work together to create an environment in which songs from major label artists continue to dominate. The major labels' built-in advantage, in large part the cumulative benefit of years payola-tainted engagement with commercial radio, combined with radio's risk-averse programming practices, means there are very few spaces left on any playlist for new entrants. Independent labels, which comprise

¹ The FCC's Radio Rules of Engagement are reprinted in Appendix A.

some 30 percent of the domestic music market, are left to vie for mere slivers of airtime, despite negotiated attempts to address this programming imbalance.

This report also confronts a practical challenge in measuring the effectiveness of the policies negotiated by the FCC, broadcasters and the independent music community in 2007. The ambiguous language of the Rules of Engagement and the voluntary agreements make it difficult to set specific policy goals and effectively measure outcomes. In this report's conclusion, we articulate why we think radio is worth fighting for, and propose practical solutions to assist both broadcasters and FCC policymakers in ensuring a bright future for local radio and for the music community.

Programming and Access, Post-Telecom Act

Radio, in the words of media scholar Robert McChesney, is “the quintessential people’s medium.”² A public asset that has been managed on citizens’ behalf by the Federal Communications Commission since 1934, radio is fundamentally inexpensive to produce and receive, allows for “real-time” communication in a regional area without regard to economic or literacy constraints and can offer a wide range of news, entertainment, and discussion to a broad swath of the American public. Even faced with competition from television, the internet and print media, radio reaches 90 percent of American adults every week.³

While the FCC made minor adjustments to radio station ownership limits in the 1980s, the critical event that changed the landscape was the passage of the Telecommunications Act of 1996. Broadcasters successfully lobbied Congress to both eliminate national ownership caps and increase the number of stations one company could own in a specific market. An unprecedented land grab followed. Of the approximately 11,000 stations in

² Robert McChesney, “Forward: Radio and the Responsibility of Radio Scholars.” *Journal of Radio Studies*, Vol. 8, No. 2, 2001.

³ Arbitron, “2008 Radio Today: How America Listens to Radio,” 3.
<http://www.arbitron.com/downloads/radiotoday08.pdf>

the country, over 2,100 stations changed hands in 1996 alone.⁴ There was a 33 percent decrease in the number of station owners.⁵ In short, deregulation brought sweeping change to the radio industry.

In 2002 and 2006, FMC conducted extensive research on the effects of the Telecommunications Act on radio and, in particular, how these regulatory changes impacted the music community.⁶ Using data from BIA Financial Networks, we analyzed changes in the radio industry's structure from 1996 to 2002 and found that deregulation had allowed a few large radio companies to swallow many of the small ones. By 2002, just ten parent companies dominated not only the number of stations owned, but also controlled two-thirds of both listeners and revenue nationwide.⁷

We also found that oligopolies controlled almost every market. By 2002, virtually every *geographic market* was dominated by four firms controlling 70 percent of market share or greater. In addition, nearly every *music format* was controlled by an oligopoly. In 28 of the 30 major music formats nationwide, four companies or fewer controlled more than 50 percent of listeners. As a result, an increasingly small number of companies determined what music was played on specific formats. In addition, radio station group owners introduced cost-cutting measures that reduced local staff and centralized programming decisions at the regional, or cluster, level. With individual station autonomy drastically limited and a broad trend toward shorter playlists, musicians had far fewer opportunities to receive airplay.⁸

⁴ Mark Fratrick, "Radio Transactions 2001: Where Did All The Deals Go?" BIA Financial Networks, 2002, 8.

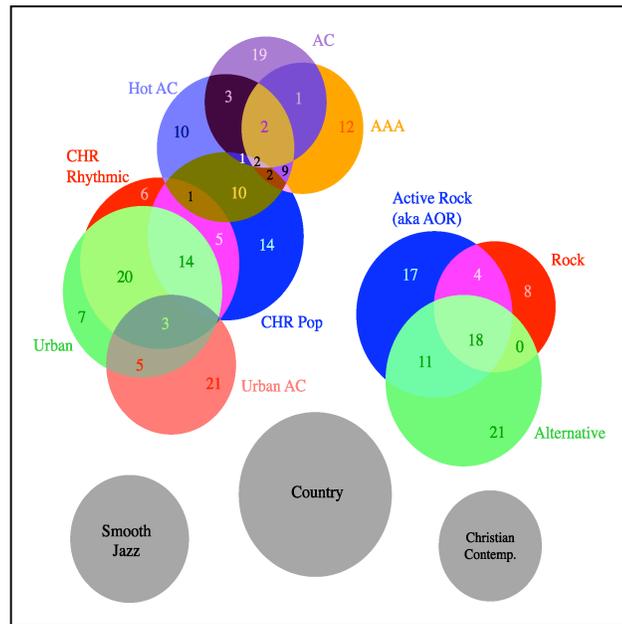
⁵ Peter DiCola and Kristin Thomson, "Radio Deregulation: Has It Served Citizens and Musicians?" Future of Music Coalition, November 2002, 21. <http://www.futureofmusic.org/research/radiostudy.cfm>

⁶ DiCola and Thomson, "Radio Deregulation" and Peter DiCola, "False Premises, False Promises: A Quantitative History of Ownership Consolidation in the Radio Industry." Future of Music Coalition, December 2006. <http://www.futureofmusic.org/research/radiostudy06.cfm>

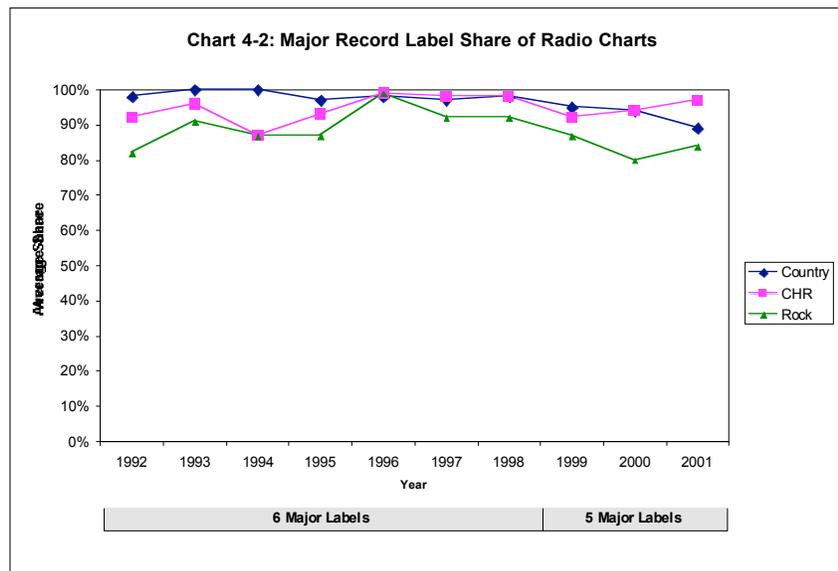
⁷ DiCola and Thomson, "Radio Deregulation." 2002, 24-25.

⁸ DiCola and Thomson, "Radio Deregulation." 2002, 26-29.

The 2002 report also looked at playlist data and found that, from 1996 to 2000, format *variety* – the average number of radio station formats available in each geographic market – increased in both large and small markets. This was the measure that the NAB was using to claim that there had been an increase in radio’s “diversity” following the Telecom Act.⁹ However, FMC’s analysis of the charts in *Radio and Records* and *Billboard Airplay Monitor* revealed considerable format homogeneity – playlist overlap between supposedly distinct formats: as much as 76 percent in some cases. In other words, and displayed vividly on the Venn diagram above, formats with different names often had similar playlists, thus diminishing any real “diversity” among formats.¹⁰



The 2002 report also examined label airplay share and found that, in 2002, 80 to 100 percent of radio charts were dominated by songs released by the five major label conglomerates (See Chart 4-2). Radio’s



⁹ In June 2002, National Association of Broadcasters (NAB) CEO Edward Fritts stated in a [release](#) that "The 1996 Telecommunications Act has strengthened the ability of radio to better serve listeners, and we strongly dispute claims that radio has grown more homogenous in recent years. Separate studies show that radio format diversity is far greater now than six years ago, and Spanish stations in the U.S. now number more than 600, up from fewer than 400 in 1996."

¹⁰ DiCola and Thomson, "Radio Deregulation." 2002, 53-59.

newly minted ownership oligopolies interacted with a five-company recording industry oligopoly, and this “twin bottleneck” made access to the airwaves even more difficult for independent musicians.¹¹

FMC’s 2006 report *False Premises, False Promises* delved even further into analyzing the effects of the Telecom Act ten years after its passage. We found that 10 radio station group owners continued to dominate radio station ownership, listenership, and revenue. We also found that just fifteen formats made up 76 percent of commercial programming, and that radio station group owners who exceeded or exactly met the local ownership cap tended to program heavily in just eight formats. We also discovered that format overlap – the Venn diagram above – remained extensive, with radio formats with different names sometimes overlapping up to 80 percent in terms of the songs played on them.

FMC’s prior research on radio deregulation shapes how we examine the effects of policy interventions designed to combat payola. The unprecedented change from a diverse ownership model – where no one company owned more than four stations in a market and no more than 40 nationwide – into one where ownership, listenership and revenue were highly concentrated, altered the dynamic of radio and limited access to the airwaves for all but a few participants. Clearly, the “twin bottlenecks” scenario represented by the tight connections between the radio and music industries has existed for decades, but the 1996 Telecommunications Act exacerbated the problem by simultaneously reducing the number of station owners and increasing homogeneity in programming. Many observers believe these conditions also allowed the “indie promoter” system, which served as a conduit for enticements between the labels and the stations in exchange for access to airplay, to strengthen.¹² But as the indie promoter system matured, it began to attract media scrutiny, complaints from artists and, eventually, formal investigations into payola practices.

¹¹ DiCola and Thomson, “Radio Deregulation.” 2002, 63-67.

¹² Eric Boehlert, “Pay for Play.” *Salon*, March 14, 2001.

<http://archive.salon.com/ent/feature/2001/03/14/payola/index.html>

Eric Boehlert, “Payola is Dead! Now What Will We Listen To?” *Salon*, January 5, 2005.

<http://archive.salon.com/news/feature/2005/01/05/payola/index.html>

Why Payola?¹³

Legally speaking, “payola is the practice of making *undisclosed* payments or other inducements to radio (or television) broadcast personnel in consideration for the inclusion of material in radio (or television) programming.”¹⁴ It is perfectly legal for a record label to pay a station to play a song as long as the station’s general manager is aware of the payment and an “appropriate announcement” is made on-air. It becomes illegal when the inducements – whether money, drugs, prostitutes or anything of value – are given to the DJ, Program Director (PD), Music Director (MD), or the station itself, but are not disclosed to the public. Payola is punishable by up to \$10,000 in fines and a year in prison.¹⁵

Why would record labels and radio stations engage in payola? As Jacob Slichter, drummer for the rock band Semisonic, wrote in 2004, the underlying reason is that, “There is no better guarantor of a band’s success than a hit single on the radio luring listeners into record stores to buy the album.”¹⁶ In other words, commercial radio airplay is a crucial component of the major label promotion and sales strategy. To ensure their songs get played, record labels employ tactics – legal and otherwise – to encourage radio stations to favor their artists.¹⁷ Despite an increasingly crowded media environment and the growing influence of online music services, commercial radio airplay continues to exert considerable influence over consumer music purchasing habits.¹⁸

¹³ For a more complete analysis of payola and the recent NY Attorney General’s office and FCC investigations, see Adam Marcus, *Change That Tune: how the payola settlements will affect airplay for independent artists*. Future of Music Coalition, June 2008. <http://www.futureofmusic.org/research/payolaeducationguide.cfm>

¹⁴ Gregory Sidak and David E. Kronemyer, “The ‘New Payola’ and the American Record Industry: Transaction Costs and Precautionary Ignorance in Contracts for Illicit Services.” *Harvard Journal of Law and Public Policy*, Vol. 10, No. 3, 1981, 521-572 <http://ssrn.com/abstract=310606> or DOI: 10.2139/ssrn.310606

¹⁵ 47 USC 508

¹⁶ Jacob Slichter, *So You Wanna Be a Rock & Roll Star*. New York: Broadway Books, 2004, 76.

¹⁷ R. H. Coase, “Payola in Radio and Television Broadcasting.” *Journal of Law and Economics* 22, 1979, 269-328; Fredric Dannen, *Hit Men: Power Brokers and Fast Money Inside the Music Business*, First Vintage Books Ed., 1991, 162; Richard E. Caves, *Creative Industries; Contracts between Art and Commerce*. Cambridge, MA: Harvard University Press, 2000; Slichter 2004.

¹⁸ Jayne Charneski, “R&R National Record Buyer’s Survey.” Edison Media Research, 2001. A 2001 survey found that “55% of respondents said hearing a song on the radio was the *most* influential factor in purchasing music”; Bridge Ratings Study in 2005 and 2006 found that “Radio airplay - especially of new music - directly and positively affects consumers interest in listening to and subsequently buying new music.”

However, payola distorts what gets played on the radio. Instead of songs being chosen for airplay based on the merits of the performance and recording, various forms of paid consideration and business relationships determine what music gets broadcast, and how frequently. Payola serves as a barrier to access to the public airwaves; the only musicians that benefit from radio airplay are those that can afford to participate in this label/indie promoter/radio station relationship. And it's not just about how radio airplay drives sales; airplay is a major factor in establishing an artist's legitimacy and "street value." Payola affects what gets published in radio playlist charts in *Billboard* and *Radio and Records*, which in turn leads to market distortion in everything from record sales to the fees that an artist can command for live appearances. It also misleads the public.

Payola as a Policy Problem

Although versions of payola can be traced back to the days of "song plugging" on Tin Pan Alley in the early 20th century, payola began to attract attention of the public and policymakers in the late 1950s and 1960s when rock and roll disc jockeys became powerful kingmakers who determined what music the public heard. Starting in the 1960s, federal laws were passed forbidding the direct payment or compensation of DJs or other radio staff in exchange for the playing of certain records, unless such payments were announced over the air.

The prominence of payola was temporarily held in check as a result of these laws and hearings. Eventually, however, payola-like practices did resurface, albeit in a more indirect way.¹⁹ Standardized business practices employed by many broadcasters and independent radio promoters in the 1980s and 1990s resulted in a *de facto* form of payola.

Consolidation in radio station ownership following the 1996 Telecommunications Act allowed an "independent promoter" system – in which cash and goods were exchanged through a paid middleman – to strengthen. That is, until 2003, when first Senator

¹⁹ UCLA sociologist Gabriel Rossman has done extensive research on the cyclical nature of payola scandals, which we reference later in this report.

Feingold and then-New York Attorney General Eliot Spitzer began following up on rumors that payola was alive and well in the music and radio industries. Using the subpoena power of the New York Attorney General's office, investigators collected thousands of pages of evidence from radio promoters, program directors and label executives, which implicated the four major labels and the four biggest radio station owners in a pay-for-play system.

In 2005, after exacting over \$35 million in fines from the record labels and two station groups, the Attorney General sent documents to the Federal Communications Commission for additional investigation into the radio station group owners that had been implicated in the AG's findings. In July 2005 – on the day Spitzer announced the settlement with Sony BMG – FCC Commissioner Jonathan Adelstein called for an FCC investigation into payola.²⁰ Despite Adelstein's strong interest in completing the investigation, there was very little action at the agency at the time. Spitzer expressed frustration about the lack of progress at the FCC, claiming in the press that the agency was "undercutting" his investigation by negotiating with radio companies at the center of the probe.²¹ On August 8, 2005, FCC Chairman Kevin J. Martin announced that he had directed the Enforcement Bureau to review the settlement agreement reached by Sony BMG and Spitzer to examine any incidents in which the agreement disclosed evidence of payola rule violations. Ultimately, however, the FCC chose to settle with broadcasters instead of continuing the investigation.²² The FCC finally announced a settlement in April 2007 with the four biggest radio owners – Clear Channel, Entercom, Citadel and CBS – that included \$12.5 million in fines and a consent decree outlining the "Rules of Engagement" for the radio industry.²³

²⁰ Federal Communications Commission, "Commissioner Adelstein Calls For FCC Investigation Based On Spitzer Payola Settlement." July 25, 2005 http://hraunfoss.fcc.gov/edocs_public/attachmatch/DOC-260158A1.pdf

²¹ Charles Duhigg, "Spitzer Criticizes Talks Between FCC, Stations." *Los Angeles Times*, April 4, 2006 <http://articles.latimes.com/2006/apr/04/business/fi-spitzer4>

²² Neda Ulaby, "Rumored FCC Payola Settlement Angers Critics." NPR, January 22, 2007 <http://www.npr.org/templates/story/story.php?storyId=6944954>

²³ See Rules of Engagement in Appendix A.

Policy Decisions Lead to Research Questions

FMC designed this research as a practical test of the effect of two policy changes – the New York State Attorney General’s investigations of allegations of payola on the record label side in 2004 and 2005, and the consent decrees and the Rules of Engagement that the FCC, the independent labels and the four largest radio station group owners agreed to in April 2007.

This report, released two years after the signing of the FCC’s consent decrees, summarizes playlist data from four years of airplay – 2005-2008 – from national playlists, and from seven specific music formats: AC, Urban AC, Active Rock, Country, CHR Pop, Triple A Commercial and Triple A Noncommercial.

Using playlist data licensed from Mediaguide, FMC asked the following questions:

- **National Airplay Share:** Of all the songs noted by Mediaguide as receiving airplay in a given year, what percentages of these songs were released by major labels versus independent labels?
- **Format-Based Airplay Share:** Are there any differences in labels’ airplay share among different radio station formats?
- **How much independent content are radio station groups playing, and has it changed over the past four years?**

One would assume that such pronounced attention on payola and programming practices would lead to measurable changes in airplay share over the past four years, even if just for a short time around key dates in the payola investigation timeline. However, as we detail in the remainder of this report, the playlist data indicate almost no measurable change in station playlist composition over the past four years.

Research Results

The lack of a measurable change in behavior on radio playlists might lead one to believe that payola is alive and well, even in the face of such regulatory scrutiny. Without hard evidence or public accusations, we cannot come to this single conclusion. Instead, the results tell us a lot about commercial radio's formulaic programming methods, and expose the conditions under which payola has been a successful strategy for labels wanting airplay.

Our results show that:

- 1. Playlist composition has remained remarkably consistent over the past four years, despite policy interventions.** Neither the national airplay nor the majority of format-specific playlists show much measurable change in the share of airplay for major label versus non major label songs over the past four years, despite specific policy interventions in 2007 that were designed to increase access and airplay share for independent artists.
- 2. Radio relies on the hits.** When looking at airplay share by release date, in almost every format measured, more than 50 percent of the spins on the playlist were of songs more than five years old. This demonstrates that radio tends to play it safe; it sandwiches new material in between recognizable hits from the past to keep its core audience from changing the dial when content becomes too unfamiliar. But this strategy also points to the problems of the forced scarcity that commercial radio represents. Because there are so few slots available for new material on any given playlist, these slots become highly coveted and valuable. This is the environment where payola becomes attractive, as moneyed interests try to buy their way onto the air. While our research doesn't point directly to the prevalence of payola, examining this ratio of new releases to recognizable hits in a post-consent-decree environment means that the business climate that makes payola so enticing has not changed.

3. Indie labels do garner a small percentage of airplay, but even this is largely attributed to a handful of labels. FMC’s 2002 study found that major labels enjoyed an 87 –100 percent share on Country and CHR stations. Their share of the Rock charts varied more widely, ranging anywhere from 80 – 99 percent. In all three formats, major labels predominated.²⁴

Today’s report shows that major labels have consistently accounted for 75 – 85 percent of airplay over the past few years. This slightly lower overall percentage for major labels from the 2002 calculation could be attributed to differences in playlist data sources, but it could also mean that indie labels (and Disney-owned labels) have made some small gains in attaining airplay share. Looking closely at the playlists, we find that gains are largely attributed to songs released by a relative handful of established indies such as Curb, Big Machine, Roadrunner and Wind-Up. While it’s important not to diminish their success in attaining airplay, we must be careful not to jump to the conclusion that all the independent labels have shared these small increases in airplay equally.

Data Attribution

The playlist data used to create this report were provided by Mediaguide. Founded in 2002, Mediaguide owns and operates one of the world's largest radio airplay monitoring networks, monitoring music and advertising on over 2,700 U.S. radio stations in 150 broadcast markets, covering both commercial and non-commercial stations, and tracking and analyzing 48 core music formats.²⁵

²⁴ DiCola and Thomson, “Radio Deregulation.” 2002, 64-65.

²⁵ Arbitron has designated 302 media markets in the United States. For a list of media markets see http://www.arbitron.com/radio_stations/mm001050.asp. For a list of the markets that Mediaguide monitors, see <http://www.mediaguide.com/stationsmonitored/markets.php>.

Mediaguide uses a proprietary, patent-pending “audio fingerprinting” technology to identify and catalog songs that are played on US radio stations. Music submitted to Mediaguide is encoded into its monitoring system to create a unique audio fingerprint for each song. Songs are identified by comparing the live broadcasts from the Mediaguide-monitored radio stations to Mediaguide's database of audio fingerprints. When a matching fingerprint is found, the system notes the time and date that a song was broadcast, as well as the station that aired it.

Mediaguide’s data is used to generate weekly airplay charts published in the trade publications *A&R Worldwide*, *CMJ* and *JazzWeek*, as well as consumer publications *Decibel Magazine*, *Filter Magazine*, *Paste* and *Performing Songwriter*.

Data Request

For this report, FMC requested four different data sets from Mediaguide.

1. “Big Picture” snapshots

Top 50,000 songs, all formats, for all monitored music stations, for years 2005, 2006, 2007, 2008. Each query included artist/song title/label/release date/total spins per month.

2. Format-specific snapshots

Top 10,000 songs played on monitored music stations per format in monthly totals for the years 2005, 2006, 2007, 2008 for: AC, Urban AC, Active Rock, Country, CHR/Pop, AAA Commercial, AAA Noncommercial. Each query included artist/song title/label/ release date/total spins per month.

3. “Big Picture” snapshot of stations licensed in NY State

Top 50,000 songs, all formats, for all monitored music stations in NY State for years 2005, 2006, 2007, 2008. Each query included artist/song title/label/release date/total

spins per month but isolated for stations licensed in NY State.

4. Station-specific snapshots from NY State

Cumulative playlist data for 52 stations in NY State for the years 2005, 2006, 2007, 2008. Each query included artist/song title/label/release date/total spins per month.

Label Coding Process

An essential component of this research has been properly coding over 6,600 record labels that appear on Mediaguide's charts as releasing songs that received any airplay between 2005 and 2008. We have five codes:

Major label. EMI, Sony, Universal or Warner Bros. or one of their many owned subsidiary labels and imprints.

Indie label. A label that is independently owned and seems to be responsible for its own radio promotion. Examples: Merge, Matador, Concord.

Disney-owned labels, including its imprints Lyric Street, Fearless and Hollywood Records. After completing some early data analysis we discovered it was important to give Disney its own code since, in some formats, this one label or its subsidiaries was garnering 2-3% of total airplay. In essence, Disney has the strength of a major label, but was not part of the payola proceedings and thus needs its own category to isolate its level of influence.

Mixed/Legacy. A small set of labels or well-known artists for which their relationships to the major labels has either changed over time, or for which a major label association with radio is likely, but cannot be confirmed. Example: recent releases by The Eagles, Jimmy Buffett, Cheap Trick or Motley Crue: artists who are now putting out their own music, but who have a well-documented history of

significant radio airplay while on a major label in the past. There are also some current labels in this pool, such as Tooth and Nail, that started as an indie in the 1990s but has allegedly created a number of upstreaming deals with major labels. This is also where we put companies like Mountain Dew's Green Label Sound, which has been releasing singles to promote the soft drink. Clearly this is a company with a significant promotional budget, but it's not a major label. Without additional information it was difficult to categorize them as an indie or a major.

No label/TBD. We also note when there is no label information provided on the Mediaguide chart, or where the label had so few cumulative spins that we did not code it.

Label coding was conducted by FMC Education Director Kristin Thomson and FMC consultant Courtney Bennett, with frequent consultation with and verification by the A2IM leadership. Thomson and Bennett carried out extensive label-by-label research by accessing information published on label or artist websites, Wikipedia, and A2IM membership lists. The complete label coding is attached as Appendix F.

Data Limitations

FMC acknowledges two important limitations with this research.

1. **Subjectivity in label coding.** FMC made a very determined and sincere effort to apply the correct label codes to the 6,600 labels that received airplay. In some cases, the label's category was very clear and simple. But in other cases, it was not. Some independent labels have distribution deals with major-owned companies like ADA. Since these deals are largely about getting records into stores and not onto radio, any indies that had a distribution deal were still classified as indies. There were also cases where a label's relationship to various major labels had changed over the years. For example, Roadrunner started as an

independent but as of January 2007 is now 74 percent owned by Warner Brothers. There are other labels that have a documented upstreaming deal with the majors – such as Fall Out Boy’s label Decaydance, which has a relationship with Island – where the independent label finds a band, puts out their first record and then the major label partner can come in and sign them to a bigger deal. On the charts, if the song had a listing Decaydance, we’d code it as an indie. If it said Decaydance/Island, we classified it as a major. In cases where we could not determine with certainty, we erred on the side of independence. Therefore, if anything, we provide an underestimate of major-label dominance over airplay.

2. **Access to data.** FMC worked with Mediaguide to develop a list of data needs that matched our budget. Based on available funds, we were able to purchase a significant amount of data, with 10,000 songs on each format list, and 50,000 songs on each national playlist, capturing airplay down to songs that were getting fewer than 10 spins a year. Future work of this kind would benefit from extended data collection times, as well as custom queries by station group owner. This would allow us to more fully test policy outcomes by examining if or how stations owned and programmed by Clear Channel, Citadel, Entercom and Cumulus changed their programming in the wake of the FCC consent decrees.

The Big Picture: label airplay share across all formats

Let’s start by looking at the national airplay charts, which compiles airplay for all of the music formats monitored by Mediaguide. Mediaguide’s annual charts listed the top 50,000 songs, which generated over 176 million spins.²⁶

The goal of this analysis is to understand how much airplay share each of our five label categories has each year, and whether this ratio has changed over the past four years. This will give us a sense of whether or how much radio has reacted to the policy interventions in 2005 and 2007.

²⁶ See a sample Mediaguide playlist report in Appendix D.

First, let's examine the frequency of airplay for the top 50,000 songs. Clearly not every song gets the same amount of airplay, so how top-heavy is this list? Looking at the national data for 2005-2008 on Table 1, we see that 10,000 songs consistently soak up more than 85 percent of the measured airplay.

**Table 1: Song Concentration: National Charts
2005-2008**

| Format: National | 2005 | | 2006 | | 2007 | | 2008 | |
|-------------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| | # spins | % spins |
| All 50,000 songs | 176,291,194 | 100.0% | 182,925,352 | 100.0% | 194,165,358 | 100.0% | 192,734,903 | 100.0% |
| Top 10,000 songs | 157,744,244 | 89.5% | 159,110,197 | 87.0% | 168,023,732 | 86.5% | 167,231,601 | 86.8% |
| Top 5000 songs | 136,089,135 | 77.2% | 135,683,286 | 74.2% | 143,420,600 | 73.9% | 143,566,105 | 74.5% |
| Top 1000 songs | 71,047,506 | 40.3% | 69,729,027 | 38.1% | 73,780,378 | 38.0% | 73,708,350 | 38.2% |
| Top 100 songs | 20,874,600 | 11.8% | 20,293,140 | 11.1% | 20,842,709 | 10.7% | 20,967,533 | 10.9% |

This is important to establish for two reasons. First, want to understand how many songs make up the bulk of the airplay. Second, and more practically, working with such large data sets was difficult given our computational resources. In order to strike a balance between robust data and computer power, we settled on looking at the top 10,000 songs on the national playlists, and the top 5,000 songs on the format playlists.

After establishing that 85 percent of measured playlist activity can be attributed to the top 10,000 songs, at least on the national charts, we then inserted a new column next to the LABEL column that held a VLOOKUP formula, thus uniting our label coding with the labels on each playlist. You can see a sample of this Excel worksheet below, or a more detailed sample in Appendix C.

Sample Playlist: National Charts

| A | B | C | D | E | F | G | H | I | J | K |
|----------------|-------------------------------|--|-------------------------|---|--------------|------------|--------|-------|-------|-------|
| NATIONAL TITLE | RELEASE | ARTIST | LABEL | CODE | RELEASE DATE | NATIONAL | JAN | SPINS | FEB | SPINS |
| 1 | Bleeding Love | Spirit | Leona Lewis | Syco/J | 1 | 11/09/2007 | 455456 | 291 | 5012 | |
| 2 | Love Song | Little Voice | Sara Bareilles | Epic | 1 | 07/03/2007 | 423682 | 23810 | 41710 | |
| 3 | Apologize | Timbaland Presents Shock | OneRepublic & Timbaland | Mosley/Blackground/Interscope | 1 | 04/03/2007 | 383977 | 76819 | 59648 | |
| 4 | Low (w/ T-Pain) | Mail On Sunday | Flo-Rida | Poe Boy/Atlantic | 1 | 03/18/2008 | 372698 | 73073 | 71375 | |
| 5 | No One | As I Am | Alicia Keys | J | 1 | 11/13/2007 | 360895 | 86433 | 61710 | |
| 6 | No Air (w/ Chris Brown) | Jordin Sparks | Jordin Sparks | Jive | 1 | 11/20/2007 | 351313 | 4760 | 15716 | |
| 7 | With You | Exclusive | Chris Brown | Jive | 1 | 11/06/2007 | 343675 | 40660 | 68295 | |
| 8 | Love In This Club (w/ T-Pain) | Here I Stand | Usher | LaFace/Zomba | 1 | 05/27/2008 | 331693 | | 12730 | |
| 9 | All Summer Long | Rock N Roll Jesus | Kid Rock | Atlantic | 1 | 10/09/2007 | 330965 | 324 | 461 | |
| 10 | Sexy Can I (w/ Yung Joc) | All I Feel | Ray J | Knockout/Koch | 0 | 04/08/2008 | 309941 | 3998 | 16856 | |
| 11 | Lollipop (w/ Static Major) | Tha Carter III | Lil Wayne | Young Money/Cash Money/Universal Republic | 1 | 06/10/2008 | 306337 | | | |
| 12 | It's Not My Time | 3 Doors Down | 3 Doors Down | Universal Republic | 1 | 07/15/2008 | 294450 | | 2577 | |
| 13 | Paralyzer | Them Vs. You Vs. Me | Finger Eleven | Wind-Up | 0 | 03/06/2007 | 291901 | 48609 | 40341 | |
| 14 | Take A Bow | Good Girl Gone Bad: Reloaded | Rihanna | SRP/Def Jam | 1 | 06/10/2008 | 290054 | | | |
| 15 | Bubbly | Coco | Colbie Caillat | Universal Republic | 1 | 07/17/2007 | 286949 | 54073 | 40338 | |
| 16 | Whatever You Like | Paper Trail | T.I. | Grand Hustle/Atlantic | 1 | 09/30/2008 | 273416 | | | |
| 17 | Pocketful Of Sunshine | Pocket Full Of Sunshine | Natasha Bedingfield | Epic | 1 | 01/15/2008 | 270661 | 46 | 2245 | |
| 18 | Forever | Exclusive: The Forever Edition | Chris Brown | CBE/Jive | 1 | 06/03/2008 | 269721 | | | |
| 19 | Sorry | | Buckcherry | Eleven Seven | 0 | 04/11/2006 | 261741 | 26713 | 34830 | |
| 20 | Feels Like Tonight | Daughtry | Daughtry | 19/RCA | 1 | 11/21/2006 | 261306 | 8013 | 20229 | |
| 21 | Viva La Vida | Viva La Vida Or Death And Good Times | Coldplay | Capitol | 1 | 06/17/2008 | 254341 | | | |
| 22 | Just Got Started Lovin' | Sunset Man | James Otto | Warner Bros. Nashville | 1 | 07/15/2007 | 251943 | 7788 | 15141 | |
| 23 | Stop And Stare | Dreaming Out Loud | OneRepublic | Interscope | 1 | 11/20/2007 | 250652 | 14203 | 19387 | |
| 24 | Closer | Year Of The Gentleman | Ne-Yo | Compound/Def Jam | 1 | 09/16/2008 | 249465 | | | |
| 25 | Teardrops On My Guitar | Taylor Swift | Taylor Swift | Big Machine | 0 | 10/24/2006 | 247473 | 43135 | 43859 | |
| 26 | Leavin' | Departure | Jesse McCartney | Hollywood | 3 | 05/20/2008 | 241818 | | 35 | |
| 27 | You're Gonna Miss This | Greatest Hits Volume II: An American Music Tribute To The Songs Of The Beatles | Trace Adkins | Capitol Nashville | 1 | 12/04/2007 | 239606 | 7611 | 20543 | |

We then used Excel formulas to calculate the number of songs, the number of spins, and the percentage of spins for each of our label categories – Major, Indie, Disney, Mixed/Legacy and No Label/TBD – for each year. Tables 2 and 3 below show airplay share for each label category from 2005-2008.

**Table 2: Label Airplay Share: National Charts
2005-2008**

| Format: National | 2005 | | | 2006 | | |
|------------------|---------|-------------|---------|---------|-------------|---------|
| Top 10,000 songs | # songs | # spins | % spins | # songs | # spins | % spins |
| Major | 7,664 | 130,714,145 | 82.9% | 7,588 | 130,041,715 | 77.8% |
| Indie | 1,706 | 19,432,533 | 12.3% | 1,695 | 20,763,123 | 12.4% |
| Disney | 60 | 2,143,969 | 1.4% | 79 | 2,213,266 | 1.3% |
| Mixed Legacy | 88 | 1,140,617 | 0.7% | 111 | 1,316,209 | 0.8% |
| No Label/TBD | 482 | 4,312,980 | 2.7% | 527 | 12,897,288 | 7.7% |
| TOTAL | 10,000 | 157,744,244 | 100.0% | 10,000 | 167,231,601 | 100.0% |

| Format: National | 2007 | | | 2008 | | |
|------------------|---------|-------------|---------|---------|-------------|---------|
| Top 10,000 songs | # songs | # spins | % spins | # songs | # spins | % spins |
| Major | 7,471 | 134,241,099 | 79.9% | 7,340 | 132,598,312 | 79.3% |
| Indie | 1,753 | 23,949,031 | 14.3% | 1,731 | 22,738,468 | 13.6% |
| Disney | 89 | 2,645,785 | 1.6% | 85 | 2,828,038 | 1.7% |
| Mixed Legacy | 110 | 1,538,698 | 0.9% | 122 | 1,623,500 | 1.0% |
| No Label/TBD | 577 | 5,649,119 | 3.4% | 722 | 7,443,283 | 4.5% |
| TOTAL | 10,000 | 168,023,732 | 100.0% | 10,000 | 167,231,601 | 100.0% |

Or, to summarize the spins from Table 2:

**Table 3: Summary of Airplay Share by Spins: National Charts
2005-2008**

| Format: National | 2005 | 2006 | 2007 | 2008 |
|-------------------------|---------------|---------------|---------------|---------------|
| Top 10,000 songs | | | | |
| Major | 82.9% | 77.8% | 79.9% | 79.3% |
| Indie | 12.3% | 12.4% | 14.3% | 13.6% |
| Disney | 1.4% | 1.3% | 1.6% | 1.7% |
| Mixed Legacy | 0.7% | 0.8% | 0.9% | 1.0% |
| No Label/TBD | 2.7% | 7.7% | 3.4% | 4.5% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% |

The National data in Table 3 indicate very little measurable change in airplay share from 2005-2008, with major label songs consistently securing 78 to 82 percent of airplay. However, the 1.9 percent jump in indie airplay share in 2007 – which equaled 3 million additional spins – looks promising. Looking at the 2007 charts themselves, the indie airplay is largely attributable to a handful of albums released by large independent labels: Nickelback’s smash album *All the Right Reasons* (Roadrunner), Finger Eleven’s *Them Vs. You Vs. Me* (Wind-Up), American Idol finalist Elliott Yamin’s self-titled debut on Hickory Records, and releases by country musicians Rodney Atkins (Curb), Taylor Swift (Big Machine).

Since annual data cannot adequately capture any brief or month-to-month changes in airplay share as a reaction to specific policy decisions, let’s look at the same data broken down by month.

Chart 1: Airplay Share by Spins: National Charts
2005-2008

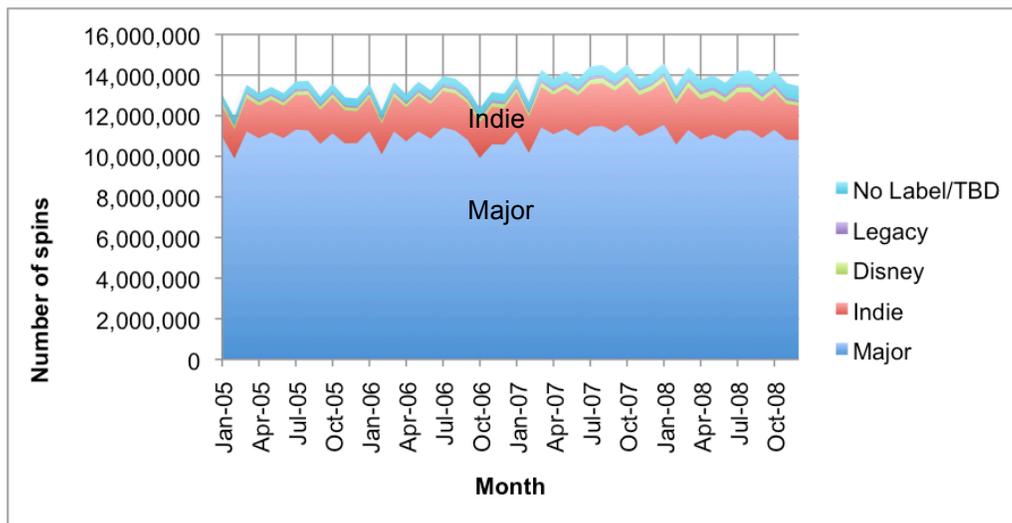
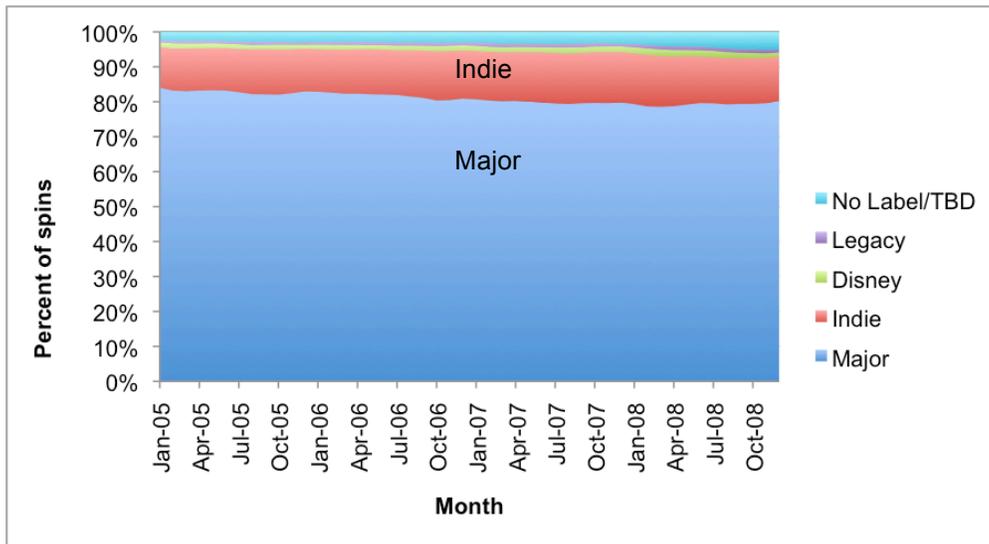


Chart 1 does show activity, but the month-to-month changes tend to affect *all* label codes simultaneously. Any monthly drops in airplay likely indicate a shorter month (therefore less data in the playlists), or a change in the number of stations monitored, than a substantive change in programming behavior.

Chart 2 below shows the same data as Chart 1, but uses *percentage* of spins. This gets rid of the month-to-month changes seen in the total number of spins above and calculates each label type's airplay share based on the total amount of available airplay.

**Chart 2: Airplay Share by Percentage of Spins: National Charts
2005-2008**



Looking at the data for the top 10,000 songs on the national charts across the months, either by number of spins (Chart 1) or percentage of spins (Chart 2), there is no clear indication that the radio stations monitored by Mediaguide changed their programming behavior following either the Spitzer investigations of 2005, or the FCC consent decrees in April 2007.

Airplay share by format

We started by looking at the national charts, both annual from 2005-2008, and month-to-month 2005-2008, with no visible change. The next question is, would we see changes in label airplay share in specific formats?

Mediaguide tracks 55 formats:

- | | | |
|-----------------|-------------------|----------------------|
| 80s | College Americana | Smooth Jazz |
| AC | College Metal | Soft AC |
| AC Misc | College Variety | Spanish Adult Hits |
| Active Rock | Country | Spanish CHR/Rhythmic |
| Adult Hits | Country Oldies | Spanish News/Talk |
| Adult Standards | Dance | Spanish Oldies |

| | | |
|------------------------|----------------------|----------------|
| Alternative | Ethnic | Spanish Pop |
| Americana | Gospel | Spanish Sports |
| Business News | Hot AC | Sports |
| CHR/Pop | Jazz | Tejano |
| CHR/Rhythmic | Latin Misc | Triple A (C) |
| Children's | Mainstream Rock | Triple A (NC) |
| Christian AC | Music Television | Tropical |
| Christian Contemporary | News/Talk | Urban AC |
| Christian Misc | Non-Music Television | Urban Oldies |
| Christian Talk | Oldies | |
| Classic Alternative | Pop (NC) | |
| Classic Hits | R&B/Hip-Hop | |
| Classic Rock | Regional Mexican | |
| Classical | Rhythmic Oldies | |

In order to capture an accurate picture of label airplay share at the format level without getting too granular, FMC requested data from seven well-known and relatively distinct programming formats – AC, Urban AC, Active Rock, CHR/Pop, Country, AAA Commercial and AAA Noncommercial – for the years 2005, 2006, 2007, 2008.²⁷

Each annual format playlist included the top 10,000 songs played in that format for all monitored stations. As with the National data, we first calculated song concentration and found that the top 5,000 songs consistently account for 95 percent or more of the measured airplay, in all but one format (AAA Noncommercial).

Table 4: Song Concentration by Format
2005-2008

| All formats | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Top 5000 songs | # spins | % spins |
| AC | 4,213,693 | 96.2% | 3,255,319 | 96.8% | 3,513,908 | 96.7% | 3,488,358 | 97.9% |
| Urban AC | 5,563,426 | 97.2% | 5,537,772 | 96.8% | 5,574,347 | 97.9% | 5,364,953 | 97.8% |
| Country | 24,394,909 | 98.5% | 24,162,560 | 99.0% | 24,637,343 | 99.6% | 23,424,356 | 99.6% |
| CHR/Pop | 12,209,111 | 99.5% | 11,889,504 | 99.7% | 11,356,159 | 99.8% | 11,052,170 | 99.8% |
| Active Rock | 4,928,265 | 99.1% | 4,954,784 | 99.3% | 4,835,923 | 99.5% | 4,826,197 | 99.5% |
| AAA Commercial | 2,301,784 | 95.5% | 2,314,905 | 94.5% | 2,308,071 | 97.2% | 2,333,960 | 96.9% |
| AAA Non Commercial | 779,431 | 69.2% | 771,497 | 78.2% | 887,750 | 78.9% | 851,991 | 78.5% |

²⁷ Lists of the stations that Mediaguide monitors in each format, including call letters, owner and market, is attached as Appendix D.

After designating the top 5,000 as our measured universe, we followed the same procedures as with the National playlists: we inserted a new column in each format playlist to hold label code, and then could calculate airplay share by label using simple Excel formulas.

The detailed outputs for each format are included in the Appendix E. But taking a look at the data from a summary level in Tables 5 and 6 below, we can see that major label songs are consistently dominant in most formats, though Disney and independent labels have been gaining airplay share in single digit percentage points over the past few years.

Table 5: Major Label Airplay Share by Format
2005-2008

| Major label airplay share | 2005 | | | 2006 | | |
|----------------------------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Top 5,000 songs | # songs | # spins | % spins | # songs | # spins | % spins |
| AC | 4,105 | 3,700,912 | 87.8% | 4,097 | 2,894,624 | 88.9% |
| Urban AC | 3,907 | 4,638,970 | 83.4% | 3,677 | 4,587,894 | 82.8% |
| Country | 4,044 | 19,634,903 | 80.5% | 4,097 | 18,680,539 | 77.3% |
| CHR/Pop | 4,267 | 11,262,779 | 92.2% | 4,141 | 10,844,034 | 91.2% |
| Active Rock | 4,070 | 4,156,013 | 84.3% | 3,758 | 4,151,157 | 83.8% |
| AAA Commercial | 4,086 | 1,946,960 | 84.6% | 4,026 | 1,995,962 | 86.2% |
| AAA Non Commercial | 3,080 | 486,998 | 62.5% | 3,042 | 489,379 | 63.4% |

| Major label airplay share | 2007 | | | 2008 | | |
|----------------------------------|----------------|----------------|----------------|----------------|----------------|----------------|
| Top 5,000 songs | # songs | # spins | % spins | # songs | # spins | % spins |
| AC | 4,178 | 3,146,380 | 89.5% | 4,258 | 3,129,180 | 89.7% |
| Urban AC | 3,563 | 4,574,438 | 82.1% | 3,648 | 4,413,861 | 82.3% |
| Country | 3,799 | 18,018,243 | 73.1% | 3,760 | 17,265,614 | 73.7% |
| CHR/Pop | 4,098 | 10,182,086 | 89.7% | 4,028 | 9,612,600 | 87.0% |
| Active Rock | 3,560 | 4,022,478 | 83.2% | 3,540 | 3,904,957 | 80.9% |
| AAA Commercial | 3,927 | 1,973,633 | 85.5% | 3,859 | 1,954,630 | 83.7% |
| AAA Non Commercial | 2,982 | 534,038 | 60.2% | 2,890 | 470,904 | 55.3% |

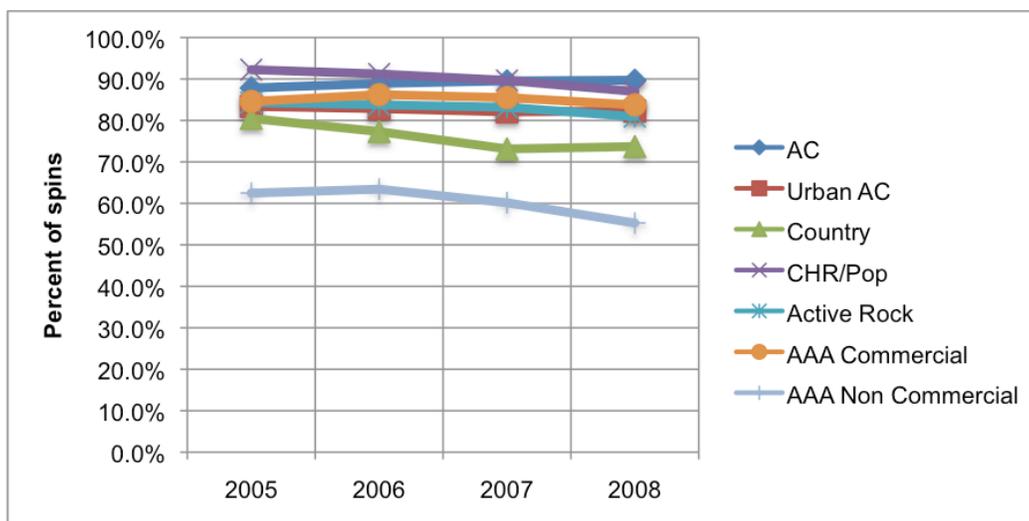
In summary form:

Table 6: Summary of Major Label Airplay Share by Format
2005-2008

| Major label airplay share | 2005 | 2006 | 2007 | 2008 |
|---------------------------|---------|---------|---------|---------|
| Top 5,000 songs | % spins | % spins | % spins | % spins |
| AC | 87.8% | 88.9% | 89.5% | 89.7% |
| Urban AC | 83.4% | 82.8% | 82.1% | 82.3% |
| Country | 80.5% | 77.3% | 73.1% | 73.7% |
| CHR/Pop | 92.2% | 91.2% | 89.7% | 87.0% |
| Active Rock | 84.3% | 83.8% | 83.2% | 80.9% |
| AAA Commercial | 84.6% | 86.2% | 85.5% | 83.7% |
| AAA Non Commercial | 62.5% | 63.4% | 60.2% | 55.3% |

In a time-series chart:

Chart 3: Summary of Major Label Airplay Share by Format
2005-2008



With most of these formats, major label songs account for 85 to 90 percent of airplay. However, we see some greater airplay share for non-major label artists in the Country and AAA Noncommercial formats. Country radio is a format in which some of the genre’s large and well-resourced independent label artists and Disney-signed artists have had some success attaining commercial airplay. AAA Noncommercial remains a format that caters to the independent music community.

While we will examine some of the unique findings at the format level in the next section, looking at the format data from the summary perspective shows that major labels maintain a steady presence on almost all fronts.

Airplay Share by Release Date

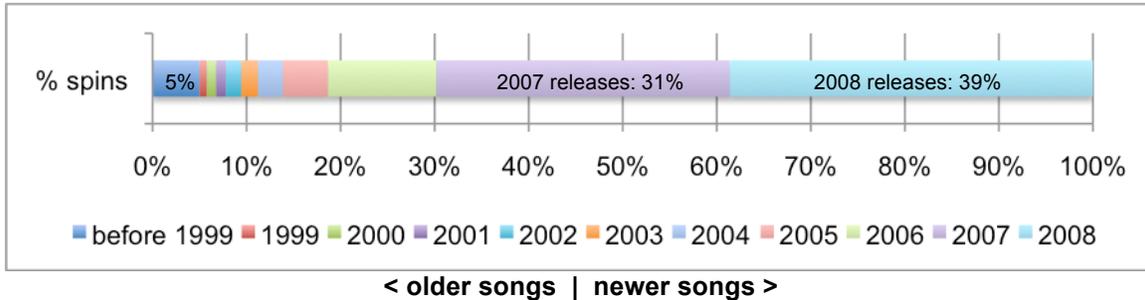
One of the primary programming goals of most commercial radio stations is to aggregate the largest number of listeners, and to keep them listening for as long as possible. Radio station programmers and music directors know that most audiences can only tolerate so much “newness” before they flip the channel, so it’s understandable that playlists would show a mix of new songs, recurrences and classic hits.

One of the most interesting findings of this research was examining the ratio between new songs and recognizable radio hits. Mediaguide’s playlists had a release date for each song, so it was relatively easy to analyze the playlist data by this metric.

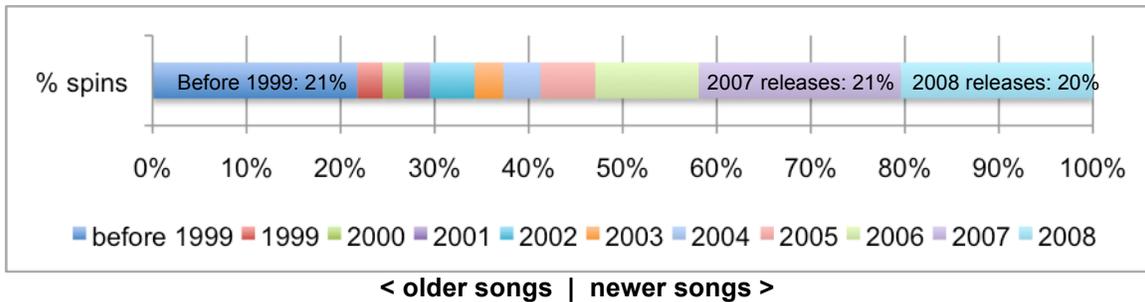
What was surprising to us was just how much of the annual airplay at the format level was dedicated to songs that were more than five years old. In some cases, it was 50 percent. Here are the aggregate ratios of older material to new songs for five of the seven formats in 2008. The total number of songs on the 2008 chart with each release year – before 1999, 1999, 2000, 2001 and so on – make up each colored chunk. The percent of airplay for the oldest songs is on the left, while the newest songs are on the right.²⁸

²⁸ Airplay share by release date for all formats is available in the Appendix E.

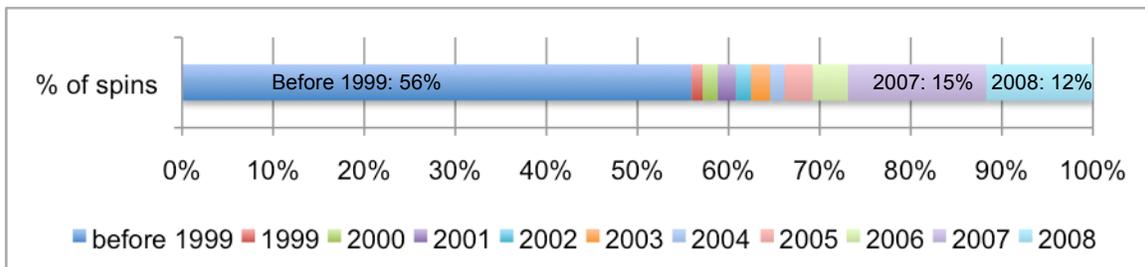
CHR/Pop 2008: True to its name, new releases accounted for 39 percent of airplay, while only 5 percent of the songs were released before 1999. CHR Pop was a format that consistently focused on new material.



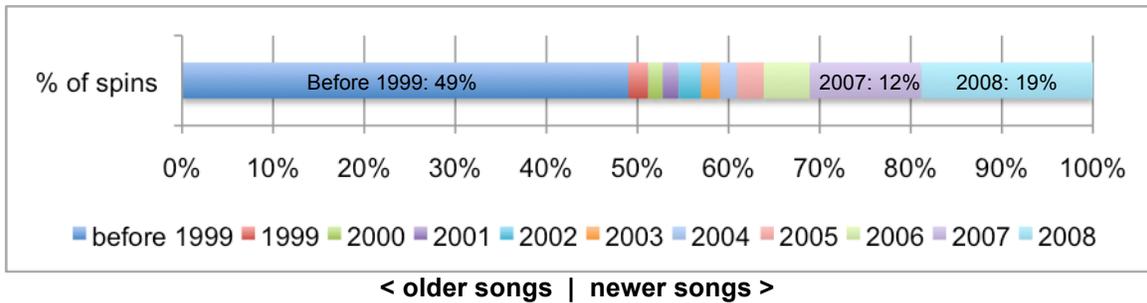
Country 2008: Country was the format that showed the most balance between new releases and older material. In 2008, 20 percent of the airplay was dedicated to new releases, 21 percent to 2007 releases, 38 percent to releases from 2000 – 2006, and 21 percent for pre-1999 songs.



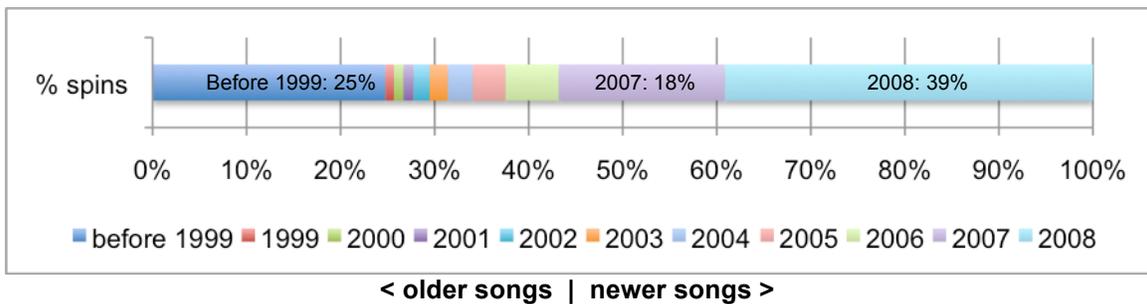
Urban AC 2008: Of the formats measured, Urban AC played the largest amount of older material, with over 56 percent of its airplay going to material released before 1999. About 12 percent of airplay was dedicated to 2008's releases.



Triple A Commercial: Nearly 50 percent of this format’s 2008 playlist was dedicated to songs released prior to 1999. New releases accounted for 19 percent.



Triple A Noncommercial: Interestingly, AAA noncommercial – a format that includes no commercial radio station group owners – shows as strong an interest in new releases as CHR Pop, with nearly 40 percent of airplay dedicated to 2008 songs, and 18 percent going to songs released in 2007. 25 percent of the playlist is taken up by songs released before 1999.



Each radio format has its own specific programming goals. New material plays a prominent role on some – CHR Pop, Country and AAA Noncommercial – and less of a role on others. But, across the board, it’s clear that just a portion of most formats’ annual broadcast time is dedicated to new releases. These data underscore how few spaces there are for new songs on the airwaves.

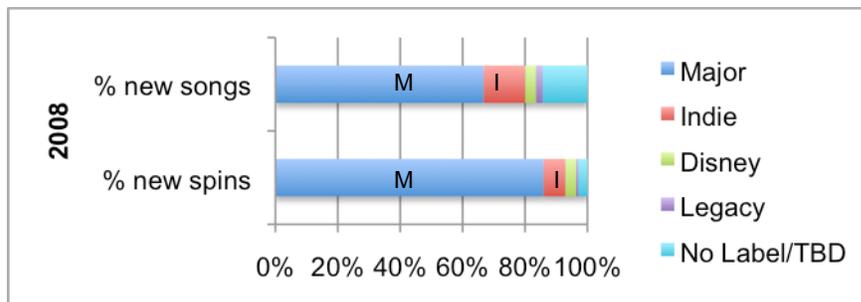
Indie Label Airplay Share of New Releases

To review, we've seen airplay share at the format level, where songs released by indie labels garner at little as 6 percent of airplay share (CHR Pop) and as much as 40 percent (AAA Noncommercial). We've also seen that formats – with the exception of CHR Pop and AAA Noncommercial – have very little room on their playlists for new releases.

Now let's look at how many of these limited, coveted slots are actually given to songs released by indie labels. In addition, let's see whether indie label songs get the same proportion of spins as major label songs. Since each format has a distinct pattern, we are including the charts from all seven formats for the year 2008. Additional bar charts for the years 2005-2007 for each format are available in Appendix E.

AC 2008: Of the 286 new songs (2008 release date) added to the AC charts in 2008, 191 of them – or 67 percent – were released by major labels. However, these 191 major label songs garnered 86 percent of the spins for the new releases. Contrast this with indie label songs, which amounted to 38 new releases – or 13 percent of the new songs on the chart – but only 7 percent of the spins for new releases. The bar graphs below show the difference in label airplay share for new releases. Major labels add more songs to AC, and the songs that are added get a higher number of spins than songs from indie and other labels.

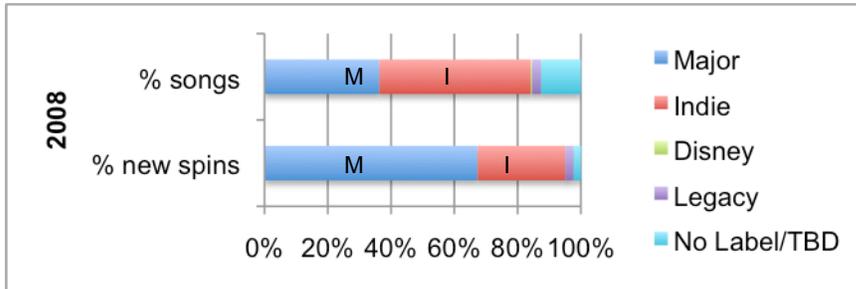
AC 2008



Active Rock 2008: In 2008, Active Rock stations monitored by Mediaguide added a total of 812 new songs. 295 songs – or 36 percent of adds – were from major labels. 388

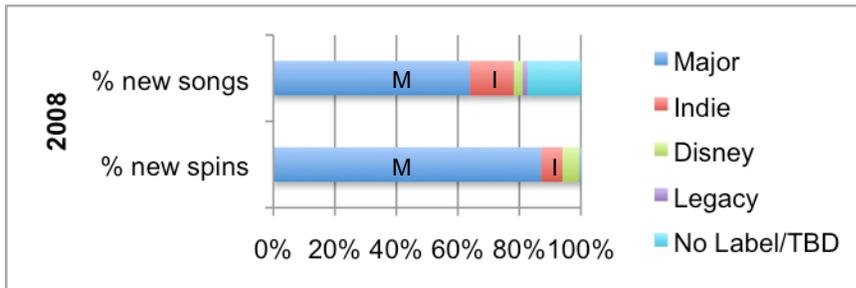
songs – or 48 percent of adds – were from indie labels. While the indies had more adds, the majors racked up more spins, with over 67 percent of new release spins attributed to major label songs, and 28 percent to indie label songs. The differential between the songs added and the percent of spins is clear on the bar graph below.

Active Rock 2008



CHR Pop: In 2008, CHR pop stations monitored by Mediaguide added 624 new songs: 399 from major labels, 89 from indies and 18 from Disney-affiliated labels. While the major labels tend to account for 64 – 74 percent of new releases in this format across the years, major label songs consistently garner more than 87 percent of new release spins. It’s worth noting Disney’s success rate in some formats; its 18 new releases on the CHR Pop format were only 3 percent of the songs added, yet accounted for over 5 percent of the spins.

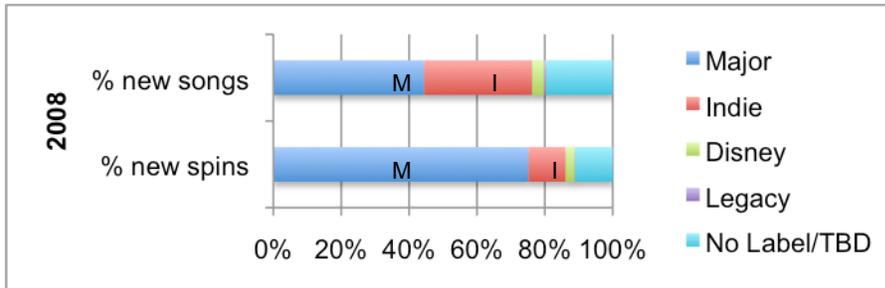
CHR Pop 2008



Country 2008: Despite the success that indie labels and Disney have had in getting airplay on country stations, major label songs still dominate the spins on new releases. The bar chart below shows airplay share for 2008, when Country stations monitored by Mediaguide added 342 songs: 152 from majors, 109 from indies and 12 from Disney.

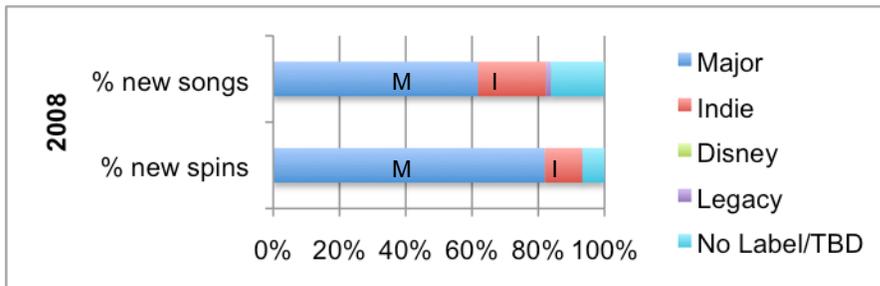
Even though the major songs only accounted for 44 percent of the new songs, they soaked up 75 percent of the new spins.

Country 2008



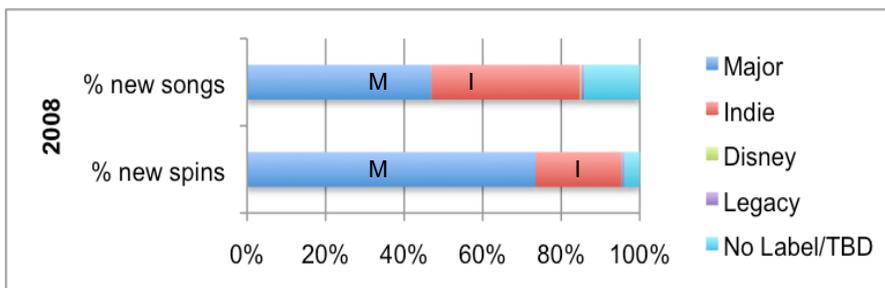
Urban AC: Here's another format where major label songs get proportionately more songs added, and more spins per song than indies.

Urban AC 2008

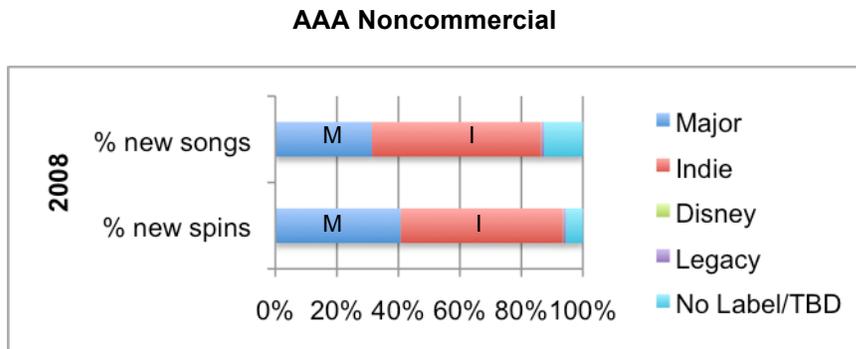


AAA Commercial: Indie labels have fared better getting their new songs added on AAA commercial stations, but major labels still get a higher proportion of the spins.

AAA Commercial



AAA Noncommercial: This is the format where major and indie access on new songs – and on spins of those new songs – is almost equal. Indie labels accounted for 55 percent of new adds, and 52 percent of new spins.



What these bar graphs show us is that major labels are modestly more successful at getting new songs added to the charts, but are vastly more successful at garnering more spins on new releases in almost all formats. While these data cannot prove that radio stations and major labels are engaging in payola, they do reinforce the notion made earlier that major labels’ longstanding relationships with radio, and their tacit promise to devote additional resources to a release (tour support, retail placement, ads, sponsorships) incentivizes radio to play their songs more frequently than those of indie labels.

Measuring Indie Labels’ Access

Our final point of analysis focuses on the indie labels themselves. It is encouraging to see some small gains in airplay share across the four years, but it’s also important to examine the airplay charts themselves to see how widely this success is shared among indie labels.

To do this, we will now filter the playlist data to isolate the indies whose songs ended up in the top 5,000 of each format. Are hundreds of indie labels successful at getting airplay, or just a handful? Is each label getting the same number of spins, or are some more successful than others? This will give us another glimpse at how much access indie labels have now, and whether it has changed over the past four years.

For this test, we have focused on airplay for new releases only. In other words, when we look at the indies getting airplay on the 2008 Active Rock chart, we'll be measuring how many are successful getting airplay for *new* songs. This makes the most logical sense given both the wording and the timing of the FCC's 2007 consent decrees and the separately negotiated indie set-aside. We display four different formats below, but additional data for each format, and for each year, is available in Appendix E.

CHR Pop: Indie labels collectively had 74 *new* songs appear in the top 5,000 of the CHR Pop rotation in 2008. There was a nice dispersion in this format, with one label having 5 different songs on the chart, but no particular label dominance when it comes to adds. Looking at spins, those 89 new songs were spun 293,330 times, but not equally. Some songs were spun many more times than others. In fact, of the 74 indie labels that got songs added to the CHR Pop rotation in 2008, ten of them accounted for 286,040 – or 98 percent – of the spins of these new songs.

| Format: CHR Pop | 2008 | |
|--|---------|---------|
| New songs in top 5,000 | # songs | # spins |
| Total # unique indie labels with new releases in top 5,000 | 74 | |
| Total # new indie label songs in top 5,000 | 89 | 293,330 |
| # new indie songs attributed to 10 indie labels | 30 | 286,040 |
| 10 indie labels represent % of songs, % of spins | 34% | 98% |

Country: Indie labels collectively had 109 *new* songs appear in the top 5,000 of the Country rotation in 2008. But 61 of them – or 56 percent – came from just ten indie labels. Looking at spins, those 109 new songs were spun 518,117 times. But 96 percent of those new spins can be attributed to just ten indie labels.

| Format: Country | 2008 | |
|--|---------|---------|
| New songs in top 5,000 | # songs | # spins |
| Total # unique indie labels with new releases in top 5,000 | 39 | |
| Total # new indie label songs in top 5,000 | 109 | 518,117 |
| # new indie songs attributed to 10 indie labels | 61 | 494,895 |
| 10 indie labels represent % of songs, % of spins | 56% | 96% |

Active Rock: Indie labels collectively had 388 *new* songs appear in the top 5,000 of the Active Rock rotation in 2008. But 227 of them – or 59 percent – came from just ten indie labels. Looking at spins, those 388 songs were spun 207,518 times. But 74 percent of those new spins can be attributed to just ten indie labels.

| Format: Active Rock | 2008 | |
|--|---------|---------|
| New songs in top 5,000 | # songs | # spins |
| Total # unique indie labels with new releases in top 5,000 | 85 | |
| Total # new indie label songs in top 5,000 | 388 | 207,518 |
| # new indie songs attributed to 10 indie labels | 227 | 154,544 |
| 10 indie labels represent % of songs, % of spins | 59% | 74% |

AAA Noncommercial: Indie labels collectively had 826 *new* songs appear in the top 5,000 of the AAA noncommercial rotation in 2008. The label distribution is much wider here than in other formats. There were 310 labels that were successful in having one or more songs added to the charts. The most successful had 34 songs added, but over 60 labels had more than five songs added. There’s a nice distribution among spins as well. Those 826 new songs were spun 194,867 times, but it took 20 labels’ songs to equal 50 percent of the spins on the AAA Noncommercial chart. This means there were fewer standout hits, and more plays for a wider range of songs.

| Format: AAA-NC | 2008 | |
|--|---------|---------|
| New songs in top 5,000 | # songs | # spins |
| Total # unique indie labels with new releases in top 5,000 | 310 | |
| Total # new indie label songs in top 5,000 | 826 | 194,876 |
| # new indie songs attributed to 10 indie labels | 249 | 63,883 |
| 10 indie labels represent % of songs, % of spins | 30% | 33% |

What these data suggest is that, in some formats (AAA Noncommercial being an exception), indie labels have a presence, but the vast majority of the spins tend to be attributed to a small group of labels. We assume these are labels that have dedicated resources to radio promotion, and have won over the trust of radio station programmers,

and we want to recognize their success. But on the flip side, it tells us is that access to radio for other indie labels remains very limited. With major labels dominating the vast majority of airplay, indie labels are left with slivers of opportunities, and even these are difficult to attain in an environment where up to 50 percent of a format can be consumed by older material, and the competition for new adds leaves indies competing against each other for attention.

Related Research

FMC's work on playlist analysis provides a compelling complement to highly statistical work done by independent researcher Gabriel Rossman, and a member survey recently conducted by the American Association of Independent Music.

Rossman's Payola Analysis

UCLA sociologist and researcher Gabriel Rossman has been examining the dynamic between radio stations and the recorded music industry for a number of years.²⁹

In a recent unpublished article, Rossman detailed the history of payola and its tendency to appear as a policy problem every 15 years. To estimate the sensitivity of payola to Spitzer's investigations and the subsequent FCC actions, Rossman collected a sample of 1,137 songs released between 2002 and 2007. In each year, he randomly sampled 100 songs with fewer than 5,000 total spins on the radio and 100 songs with more than 5,000 total spins. For each of these songs he identified how many stations began playing the song per week. He then analyzed the data to create a time-series chart that showed the pattern of how quickly the songs were added to radio station playlists.

²⁹ Gabriel Rossman, "Buying Your Way Onto the Chart." Unpublished, 2009. *See also* Gabriel Rossman, Ming Ming Chui and Joeri Mol, "Modeling Diffusion of Multiple Innovations Via Multilevel Diffusion Curves: Payola in Pop Music Radio." *Sociological Methodology*, 2008. http://www.ccpr.ucla.edu/ccprwpseries/ccpr_051_06.pdf

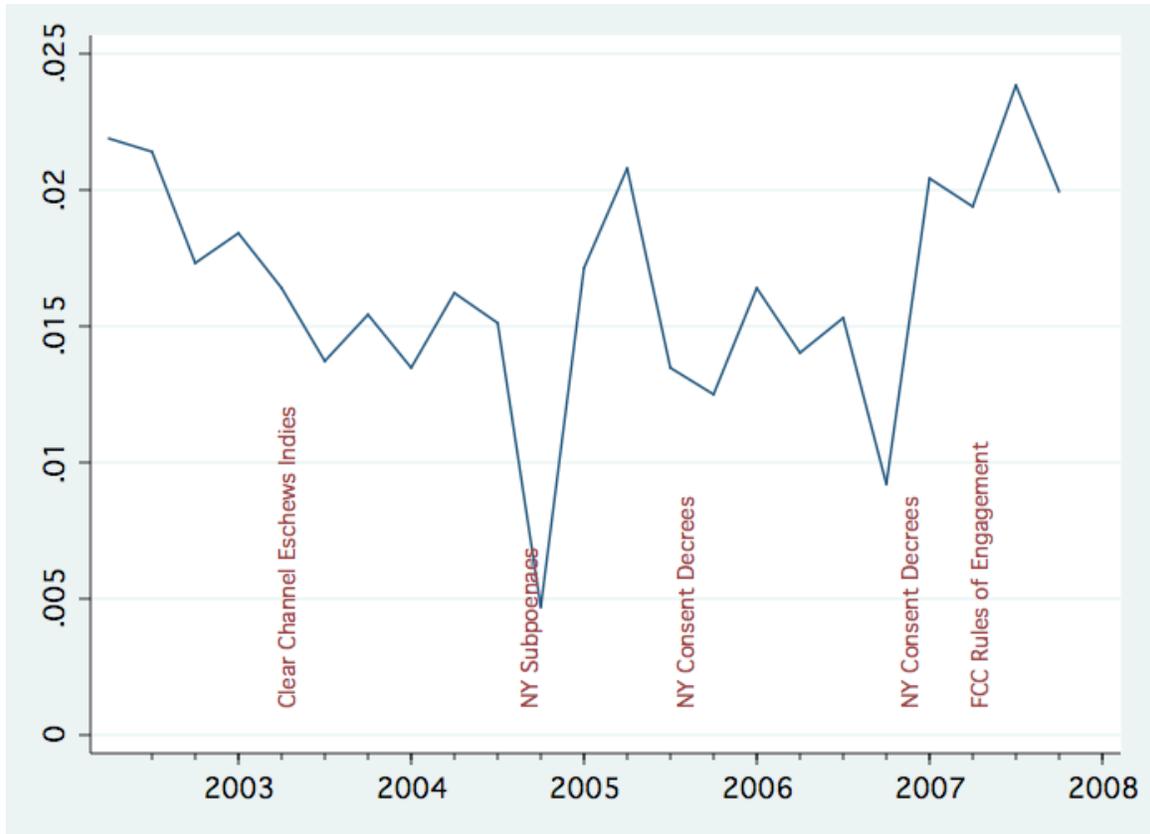


Figure 2: Exogenous Diffusion Coefficient by Quarter

The figure above shows how exogenous – or subject to external influence – the song diffusion curves were throughout this period of investigation. When the points on the line are high, it indicates that stations tended to adopt songs in a wave, just after the initial release. When the points on the line are low, song adoption tends to be less coupled to the release date. This pattern of an immediate batch of adoptions up-front suggests that radio stations are reacting to some sort of external influence – something that’s affecting all the radio stations in the same way. Since the record industry is the most plausible source of external influence on the song choices of radio, the metric can be interpreted as the degree to which the record industry has influence over radio.

Rossmann’s time-series analysis shows that diffusion patterns were generally similar from 2002 – 2008, with a few exceptions. Most notably, there was a sharp (and brief) dip in the exogeneity coefficient when the New York Attorney General subpoenaed documents, and

a smaller dip several months before the FCC reached its consent decrees with the four largest radio chains.

Rossman suggests that both the Spitzer and FCC investigations disrupted the normal trading patterns between the recording and broadcasting industries, and during these two periods record labels were unwilling or unable to exert substantial pressure on the radio industry. However, the business models quickly reverted to something close to the status quo. Rossman's data indicates that, shortly after both the Spitzer subpoenas and the beginning of FCC interest in the scandal, the record industry reassumed its usual influence over radio. In the case of the FCC inquiry, it quickly became apparent to informed observers that the FCC did not plan a harsh response to the payola issue, in part because Chairman Martin was extremely focused on the issue of cable television rates and did not want to be distracted for the remainder of his term by making payola a high priority. Therefore, well before the FCC actually issued its consent decrees, it became clear to the music industry that the FCC intended to reach a negotiated light solution rather than an imposed harsh one. Likewise, Spitzer was known for inquiries that were severe but not sustained and thus after the subpoenas it was likely that he would not further scrutinize the industry.

Why would the record and radio industries fall back into this pattern so quickly?³⁰ Rossman reminds us of two things. First, radio airplay has long been a key factor in motivating the purchase of recorded music and, as such, record labels go to great lengths to ensure airplay for their music.³¹ Second, there is a forced scarcity of airplay. Radio stations can only broadcast so many songs in a given week, and no station wants to flood their playlist with too much unfamiliar material and run the risk of losing listeners. The record labels' desire for airplay, combined with the relatively few spots available for airplay, makes each playlist slot very valuable.

³⁰ R.H. Coase, "Payola in Radio and Television Broadcasting." *Journal of Law and Economics* 22, 1979, 269-328.

³¹ Slichter, 76, and Paul M. Hirsch, "Processing Fads and Fashions: An Organization-Set Analysis of Cultural Industry Systems." *American Journal of Sociology* 77, 1972, 639—659.

Rossmann asks us to imagine a pristine moment when there was no external influence on a radio station programmer. The programmer would simply pick songs that he/she thinks would be appealing to both the station's listeners and advertisers. In some cases the programmer might consider a song, and reject it. This is frustrating for the person promoting the song, and it may occur to her/him to sweeten the deal by exerting some influence on the programmer, whether it be gifts, or cash or something else of value. Thus begins a cycle of one-upsmanship. If one label is successful at exerting influence over what gets picked for airplay, then others tend to as well. Remember, airplay is important, but also scarce, thus it becomes incredibly competitive. As labels continue to "sweeten the deals" on songs, the practice of payola becomes less of a leveraged solution for any one label, and more of a requirement of doing business with the radio stations.

Rossmann's theory about the cyclical entrenchment of payola is borne out in history, not only with the 15-year wave of payola scandals, but all the way back to the days of Tin Pan Alley when song publishers would bribe stage performers to favor particular songs. Even though publishers were working in a different field – namely, encouraging the live performances of their work – the conditions were remarkably similar to the broadcast medium; performances led to sheet music sales, and in order to leverage performances, the publishers wanted to influence the stage performers who were choosing songs. In an attempt to collectively stamp out "song plugging," the publishers formed the Music Publishers Protection Association in 1917. While the explicit goal of the trade association was to get its members to eschew bribing stage performers, the publishers almost immediately reneged on their promises to one another, and the cycle of song plugging started all over again.

Rossmann concludes that, while it is too early to say conclusively whether payola will survive the aftermath of the 2005 scandal, historical precedent and basic logic suggest that it is a permanent feature of the music industry. FMC's analysis of playlist data during roughly the same time period as Rossmann's work indicates that there has been very little change in the programming behaviors of radio stations.

A2IM's Label Survey

FMC's work also resonates with the findings of a fall 2008 member survey conducted by the American Association of Independent Music (A2IM), a trade group that counts over 200 independent record labels as members. Access to commercial radio and the negative effects of payola have been core issues for A2IM since its founding in 2005, and it was the primary organization that negotiated the indie set-aside with the four major radio station groups in April 2007.

A2IM's September 2008 member survey revealed that radio play remains unchanged for independent labels and artists.³² Many independent labels said they had hopes the FCC's consent decrees and the Rules of Engagement would improve the climate for independent labels seeking airplay on commercial stations. However, there was near unanimous sentiment that little has changed over the last year and a half. A2IM's survey of independent labels found the following:

Q: How has your relationship with commercial radio changed since the FCC settlement in March 2007?

| | |
|-------------|-------|
| Much Better | 0.0% |
| Better | 5.8% |
| Same | 92.3% |
| Worse | 1.9% |
| Much Worse | 0.0% |

Q: Do you think commercial radio's willingness to play independent label content has changed since the FCC settlement in March 2007?

| | |
|--|-------|
| Yes, they are playing more independent label music | 7.8% |
| They are playing the same amount of independent label music | 78.4% |
| No, they are playing less independent label music | 13.7% |

³² Justin Jouvenal, "More Static: Independent Labels and Commercial Airplay 18 Months After the FCC Consent Decree and the Rules of Engagement." American Association of Independent Music, October 2008. <http://www.futureofmusic.org/research/a2imradiosurveyreport.cfm>

For many independent labels, the status quo means modest commercial airplay – if any at all – often during specialty shows. Based on these responses, it seems that commercial radio has largely not begun to feature “the recordings of local, regional and unsigned artists and artists affiliated with independent labels,” as was outlined in the voluntary indie set-aside negotiated by A2IM.

The indie label representatives surveyed also commented about shrinking playlists. This could be related to a number of factors: more conservative programming choices, fewer music-formatted stations, or even more time allotted for commercials as radio stations try to generate more income in a quickly sinking economy.

Many label representatives felt radio has become more conservative in recent years. Some said radio has been spooked by Spitzer’s crackdown on payola, while others cited radio’s shrinking play lists and declining audience. With fewer listeners, they said, programmers are less willing to take risks to break new or unproven acts for fear that even more of their audience will tune out.

“It’s as hard as ever. Radio stations have tightened up,” the promotions director for a large rock/alternative label noted. “In the grand scheme, less music is being played. If you look at charts right now, you’ll find the same artists as 1999 – Metallica, the Foo Fighters and so on.”

FMC’s playlist tracking report aligns with both Rossman’s rigorous statistical work on payola, and the opinions of independent label owners collected by A2IM. Radio stations and labels are the primary participants in a high-stakes corporate culture where money, leverage and access are part of the game. And because almost all radio formats that we measured rely so heavily on the hits, this environment of forced scarcity – there’s only so many slots for new material wedged between the hits that everyone knows – will continue to engender this culture where airplay is heavily controlled by established interests.

Conclusion

This report was designed to look at radio station playlists from 2005-2008 to determine if the payola-related investigations, and the subsequent policy interventions, had any effect on the programming behavior of radio stations. The National data indicated very little measurable change in airplay share from 2005-2008, with major label songs consistently securing 78 to 82 percent of airplay. The format data showed some modest increases in airplay for indies on some formats (Country and AAA Noncommercial, in particular) but otherwise the data from year to year changed very little. Then we looked at airplay by release date and discovered that many formats leave only small portions of their playlist for new material, choosing to sprinkle in new songs with well-worn hits. While this is clearly a programming choice that might make sense for a given station's target audience, the outcome is that there are very few spaces left on most airplay charts for new releases. We looked at the airplay pattern for new releases and found that new major label songs typically get more spins than new indie label songs. Finally, we looked at the indie labels themselves, and found that only a handful of indies have enough resources and clout to garner airplay consistently. For the remainder of indies, airplay is infrequent and modest, if it happens at all.

Does this mean that payola is influencing what gets played on radio, even after the Spitzer and FCC investigations? As Gabriel Rossman suggests, payola is somewhat of a predictable outcome given the circumstances of forced scarcity and the high value placed on airplay. But as we have stated, it's difficult – in fact, counterproductive—for us to claim this without any conclusive evidence. Instead, the picture that emerges from these data is one of status quo: radio that is simultaneously risk-averse and controlling of its greatest asset – access to the airwaves – a circumstance that is greatly compounded by the consolidating effect of the 1996 Telecommunications Act. The major labels continue to have the most success in getting access, in large part because of the cumulative effect of mutually beneficial relationships and incentives paid over the years, as well as the “twin bottlenecks” that the oligopolistic radio and music industries represent.

Were the Rules of Engagement Successful?

The Rules of Engagement, negotiated by A2IM and the four largest station groups in April 2007 had a specific goal of ensuring access and transparency with radio and the independent music community. With all this data, we should be able to determine whether the policy has been a success or failure.

Unfortunately, the language in these voluntary agreements makes it difficult to measure compliance. In the “indie set-aside”, CBS, Citadel, Clear Channel and Entercom agreed, on a purely voluntary basis, to collectively air 4,200 hours of programming between 6 AM and midnight, which will feature “the recordings of local, regional and unsigned artists affiliated with independent labels.” While the intentions behind the indie set-aside are clear – to encourage radio station group owners to play more independent content – the vague language in the agreement makes it very easy for radio stations to claim that their current programming methods are in compliance.

In addition to lacking definitions for such terms as “local” artists, the indie set-aside has no timeline associated with the airing of 4,200 hours of programming. Is that 4,200 hours a week? A year? Even if each station plays just one song by an unsigned artist each week, can they claim they’re successful because they’re making steady progress towards the goal of 4,200 hours, a goal they have an infinite amount of time to reach? While this clause was meant to respect individual marketplace conditions and allow a reasonable rotation scheme that reflected a station’s position in its community, the radio stations could, either intentionally or not, misconstrue it. This lack of clarity makes measurement of outcomes difficult.

Even if the station groups comply with the agreement, the actual number of hours in the indie set-aside is actually quite low. As of April 2009, Clear Channel owned 900 radio stations. If it applies the indie set-aside to all of those stations, each station would have to play just over an hour and a half of music by independent artists to comply with its 1,600-hour share of the set-aside. If it applies the set-aside to only the 275 Clear Channel

stations in the top fifty markets, each would have to play less than six hours of music by independent artists to meet its share. Spread out across a year (as an example), six hours works out to just two songs per week. The other station groups would have to play even less to fulfill their share of the set-aside. Any of these figures is in contrast to the actual market share of independent music which, according to A2IM, accounts for 80 percent of all releases worldwide and represents 30 percent of all music sold.

The FCC Consent Decrees and the corresponding voluntary agreements recognized that access to commercial radio is a problem. Yet due to the vagueness of the agreement language, it is difficult to measure the effectiveness of these policies in improving indie label access. We also recognize that no one agreement could completely mitigate such systemic barriers to access. The fact that radio stations, labels and the FCC acknowledged the problem and engaged in this conversation is something of an achievement in itself, yet more can – and should – be done. The following are recommendations that we believe could further efforts to ensure that radio lives up to its promise as a powerful yet accessible public resource.

Policy Recommendations

The results of this work can help us to articulate a brief set of policy recommendations that we think will enhance the Federal Communications Commission’s oversight of this public resource and improve the radio landscape for both listeners and the music industry.

Improve Data Collection

The radio and music industries participate in and employ some of the most robust and timely data monitoring systems available. There are private companies that measure audiences, that keep track of radio ownership transactions, market share and revenues, that track retail sales and box office grosses, and at least three services that monitor what is being played on commercial and noncommercial radio. Many radio stations, music

labels and advertisers subscribe to these services so they can get up-to-the-minute information about their own activities, and those of their competitors.

In other words, radio stations are already very data rich. What's now required is the political will and organizational capacity at the FCC to determine what questions need to be asked, how frequently, and of whom, and then to seek out or collect the information it needs to be an effective regulator. Nonprofit organizations have been conducting much of this oversight work on behalf of the public interest, but clearly the FCC needs to play a greater role. The FCC could acquire data from commercial sources, or it could request data from stations as part of their responsibilities as broadcast licensees, or some of both. Regardless of the method, the FCC needs to clarify its oversight role, then rigorously and consistently monitor what's happening in radio in order to craft more effective policies and enhance accountability.

Refocus on Localism

Both anecdotal and empirical evidence indicate that commercial radio has become a risk-averse media that employs cookie-cutter formats across many radio properties. In recent months, commercial radio has also been the source of layoffs and downsizing as it struggles with both reduced ad revenue and huge debt loads racked up during the station buying spree following the passage of the 1996 Telecommunications Act.

The radio industry is clearly in crisis. Stations have lost touch with their local markets, but unfortunately, the industry seems to have responded by pushing for greater consolidation and syndication.³³ We believe this is the wrong way forward, as radio's chief advantage in the modern media landscape is "live and local."

³³ NAB Issues Statement on Media Ownership http://www.nab.org/AM/Template.cfm?Section=Issue_Papers1&CONTENTID=7889&TEMPLATE=/CM/ContentDisplay.cfm; "Clear Channel Radio Launches Plan to Improve Program Quality for All Day Parts," a Clear Channel press release that describes a new initiative to offer its local program directors more syndicated content, April 15, 2009. <http://www.clearchannel.com/Radio/PressRelease.aspx?PressReleaseID=2394>

We join others in the media reform movement – and many in the radio industry itself – in calling for commercial radio to regain its local foothold and build programming in which serving its local community is its primary goal. We simultaneously call on the FCC to revisit the localism proceeding and design clear guidelines about how to measure whether its licensees are honoring their obligations to the communities in which they operate.

We know that locally oriented programming isn't as cost-effective as running a station using pre-programmed playlists and automated DJs, but it is radio's strongest asset in an increasingly saturated media environment. FMC and its partners have engaged in pilot projects with small commercial operators to determine best practices for engagement between programmers and the independent sector to set goals and identify mutually beneficial marketplace solutions, and we hope that these project help us to convey information that other stations can use in the future.

Expand the number of voices

This report also shows us that major swaths of the music economy aren't currently represented on commercial radio. We talk about the many structural barriers to airplay for all types of labels, but for independent musicians in particular. Using other metrics to measure the profile of some indie artists, including retail and digital sales, TV appearances, large live shows, and licensing deals that place their songs in movies, video games and in ads, the lack of airplay on commercial radio for the same artists seems counterintuitive. Independent music belongs on commercial radio and is just as vital as the music currently receiving heavy airplay. Changing the prevailing culture at commercial radio will take a concentrated effort with all parties working in good faith basis; identifying structural barriers to airplay in this report represents part of this ongoing effort.

Finally, this also moment in time when the government can make a conscious effort to expand the number of broadcasters in this country. The passage of legislation to allow

Low Power FM in more American towns and cities would provide local groups and organizations with an opportunity to serve their communities.

* * *

Radio is a vital public resource with universal penetration, low-cost access, and a rich history of cultural impact. Regulators should strive for clear and transparent rules, so goals and policy initiatives can be measured and parties held accountable. Commercial radio has seen its market influence wane in recent years, but by asking the right questions, expanding community radio and enforcing the law, we can hopefully assist the industry in regaining its historic role and relevance to culture and community.

About the Report's Primary Author

Kristin Thomson is a community organizer, social policy researcher, entrepreneur and musician. After graduating with a BA in Sociology from Colorado College in 1989, Kristin moved to Washington, DC where she worked for two years as a national action organizer for the National Organization for Women, then co-ran Simple Machines, an independent record label, which released over seventy records and CDs in eight years. She also played guitar in the band Tsunami, which released four albums from 1991-1997 and toured extensively. In 2001, Kristin graduated with a Masters in Urban Affairs and Public Policy from the University of Delaware. During her graduate program she was a recipient of the Urban Affairs Association Award that recognized her thesis, *The Internet as an Agent of Change*, as a valuable contribution to the body of usable social knowledge. Kristin has been with Future of Music Coalition since 2001, and was co-author of FMC's 2002 study *Radio Deregulation: Has It Served Citizens and Musicians?*, the organizer of FMC's 2003 Analysis of Public Comments filed in the Broadcast Ownership Proceeding (which found 96.8 percent of comments filed at FCC opposed to further media deregulation), a contributor to FMC's 2006 study *False Premises, False Promises: A Quantitative History of Ownership Consolidation in the Radio Industry*, and a reader/editor of a book on the sample license clearance process titled *Creative License*, to be published by Duke University Press in 2010. She lives in Philadelphia with her husband Bryan Dilworth, a concert promoter, and their son, where she also plays guitar in the lady-powered band, Ken.

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B. FCC press release announcing consent decree orders

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AC

Active Rock

CHR Pop

Country

Urban AC

Triple A Commercial

Triple A Noncommercial

E. Detailed Playlist Analysis Data, by Format

AC

Active Rock

CHR Pop

Country

Urban AC

Triple A Commercial

Triple A Noncommercial

F. Label coding

Appendix A: Radio Rules of Engagement

By agreement between the Federal Communications Commission and four broadcast groups: Clear Channel, Entercom, CBS Radio and Citadel Broadcasting, March 6, 2007.¹

1. Radio [stations] should establish, and appropriately publicize, clear and non-discriminatory procedures for music submissions and access to radio station music programmers (to the extent any such access is provided).
2. Radio [stations] should not be allowed to sell or barter access to its music programmers.
3. Radio [stations] should not form relationships with any music companies, independent promotion companies, or other parties which provide for exclusive access to radio station music programmers, nor should Radio [stations] restrict access to its music programmers to those who contribute promotional consideration.
4. Radio [stations] should not exclude independent promotion companies, as a class, from gaining access to music programmers except for independent promotion companies which are compensated based upon playlist additions or increased spins.
5. Radio [stations] shall not ask for or expect, either directly or indirectly, any quid pro quo to play music, including but not limited to: (a) Any promotional considerations including cash and prizes (b) Local concert appearances (c) Exclusive relationships with recording artists.
6. Radio (individual stations or their parent companies) shall not act in a coercive manner, make or imply threats to withhold or reduce airplay or make or imply promises to commence or increase airplay, in connection with the solicitation of any promotional consideration, or any promotional consideration promised or given to competitor stations, including concert appearances and artist “exclusives.”
7. Disclosure: All cash and non-cash consideration (above a reasonable threshold) made by labels, artists, or their agents shall be confirmed in writing and shall be subject to internal tracking controls, with the information gathered as a result of these controls available to the FCC upon its request.
8. Contest prize recipients to the extent permitted by applicable law must be identified publicly, and confirmed as not employees of the radio station or members of their immediate families or households.

¹ Source: A2IM Announces Historic Agreement with Commercial Radio to Institute “Rules of Engagement” and an “Indie Music Content Commitment” March 7, 2007
http://www.a2im.org/UploadedFiles/Rules_of_Engagement_Press_Release%5B1%5D.pdf

Appendix B: FCC Press Release on Rules of Engagement



NEWS

FOR IMMEDIATE RELEASE

April 13, 2007

BROADCASTERS PAY \$12.5 MILLION TO RESOLVE POSSIBLE "PAYOLA" VIOLATIONS

Washington, D.C. - The Federal Communications Commission (FCC) today released Orders adopting Consent Decrees with CBS Radio, Citadel Broadcasting Corporation, Clear Channel Communications, Inc. and Entercom Communications Corp. (collectively, "the broadcasters"). Under the Consent Decrees, the broadcasters agree to pay a combined \$12.5 million to close investigations into each broadcaster's possible violations of the Commission's sponsorship identification rules for the practice commonly referred to as "payola." Specifically, the Consent Decrees resolve allegations that the broadcasters may have accepted cash or other valuable consideration from record labels in exchange for airplay of artists from those labels, without disclosing those arrangements.

In addition to the \$12.5 million in voluntary contributions, the broadcasters agree to implement certain business reforms and compliance measures. Key provisions of the Consent Decrees include:

- Prohibition on company stations and employees exchanging airplay for cash or other items of value except under specified conditions
- Limits on gifts, concert tickets, and other valuable items from record labels to company stations or employees
- Appointment of Compliance Officers and market-level Compliance Contacts responsible for monitoring and reporting company performance under the Consent Decrees
- Regular training of programming personnel on payola restrictions

These and other measures by the broadcasters should ensure their future compliance with the sponsorship identification rules.

Action by the Commission on March 21, 2007, by Order ([FCC 07-29](#)), Order ([FCC 07-28](#)), Order ([FCC 07-27](#)), and on March 23, 2007, by Order ([FCC 07-42](#)). Chairman Martin and Commissioners Copps, Adelstein, Tate, and McDowell, with Chairman Martin, Commissioners Copps, Adelstein, Tate, and McDowell issuing separate statements.

Appendix C: Mediaguide Sample Screen



LOGS & PLAYLISTS

MOVERS & DROPS

MUSIC METRICS

CHARTS

ARTIST REPORTS

E-ALERTS

STATION INFO

SUMMARY REPORTS

HOME CONTACT US SUBMIT CONTENT MY ACCOUNT HELP LOGOUT

Charts > CMJ College Charts > Report for Release > CMJ Independent-Only Radio Select > For Week Beginning 01/28/2008 > **5 Run Report**

CMJ Independent-Only Radio Select ?

Save Report: SAVE

Output Options: Adobe® PDF PRINT

Top 50 Albums

For Week Beginning 01/28/2008
This Period (TP) = Week of 01/28/08
Last Period (LP) = Week of 01/21/08

| TW | LW | 2W | Peak | Wks | Artist | Title | Label | TP | LP | +/- |
|----|----|-----|------|-----|------------------------------|--------------------------|--------------------|-----|-----|-----|
| 1 | 2 | 0 | 1 | 2 | Cat Power | Jukebox | Matador | 283 | 214 | 69 |
| 2 | 1 | 1 | 1 | 15 | Band Of Horses | Cease To Begin | Sub Pop | 257 | 263 | -6 |
| 3 | 42 | 178 | 3 | 2 | Vampire Weekend | Vampire Weekend | XL / Beggars Group | 246 | 76 | 170 |
| 4 | 5 | 5 | 1 | 34 | Spoon | Ga Ga Ga Ga Ga | Merge | 220 | 197 | 23 |
| 5 | 6 | 6 | 5 | 5 | Yeasayer | All Hour Cymbals | We Are Free | 212 | 189 | 23 |
| 6 | 4 | 3 | 3 | 19 | Robert Plant & Alison Krauss | Raising Sand | Rounder | 205 | 204 | 1 |
| 7 | 3 | 2 | 1 | 21 | Iron And Wine | The Shepherd's Dog | Sub Pop | 196 | 210 | -14 |
| 8 | 16 | 31 | 8 | 4 | Dengue Fever | Venus On Earth | M80 | 182 | 105 | 77 |
| 9 | 7 | 4 | 4 | 19 | Sharon Jones & The Dap-Kings | 100 Days 100 Nights | Daptone | 169 | 167 | 2 |
| 10 | 9 | 0 | 9 | 2 | Black Mountain | In The Future | Jagjaguwar | 164 | 123 | 41 |
| 11 | 38 | 0 | 11 | 2 | British Sea Power | Do You Like Rock Music? | Rough Trade | 156 | 81 | 75 |
| 12 | 8 | 15 | 8 | 7 | Jack Johnson | Sleep Through The Static | Brushfire | 156 | 130 | 26 |
| 13 | 97 | 0 | 13 | 2 | The Helio Sequence | Keep Your Eyes Ahead | Sub Pop | 142 | 48 | 94 |
| 14 | 25 | 39 | 14 | 4 | Liam Finn | I'll Be Lightning | Yep Roc | 142 | 91 | 51 |
| 15 | 12 | 13 | 7 | 11 | Sigur Ros | Hvarf/Heim | XL | 140 | 119 | 21 |
| 16 | 15 | 14 | 14 | 4 | Nada Surf | Lucky | Barsuk | 136 | 109 | 27 |

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Mediaguide Monitored AC Stations

As of April 2009

| Station | City | ST | Owner |
|---------------|------------------|----|--|
| KXXO 96.1 FM | Olympia | WA | 3 Cities |
| WMEZ 94.1 FM | Pace | FL | 6 Johnson Road Licenses, Inc. |
| KGFM 101.5 FM | Bakersfield | CA | Agm California |
| KBOX 104.1 FM | Santa Maria | CA | Agm-Santa Maria LP |
| WYJB 95.5 FM | Latham | NY | Albany Broadcasting Company |
| KRNO 106.9 FM | Reno | NV | Americom Broadcasting |
| KZTQ 97.3 FM | Reno | NV | Americom Broadcasting |
| WQAR 101.3 FM | Malta | NY | Anastos Media Group |
| WDEF 92.3 FM | Chattanooga | TN | Bahakel Communications |
| WAHR 99.1 FM | Huntsville | AL | Bca Radio, LLC |
| WMGV 103.3 FM | New Bern | NC | Beasley Broadcast Group, Inc. |
| WYOR 94.1 FM | Greenwood | SC | Big Fish Broadcasting |
| WQLT 107.3 FM | Florence | AL | Big River Broadcasting Corp |
| WTMX 101.9 FM | Chicago | IL | Bonneville International Corporation |
| KSFI 100.3 FM | Salt Lake City | UT | Bonneville International Corporation |
| WZSN 103.5 FM | Greenwood | SC | Broomfield Broadcasting, Inc. |
| KWAV 96.9 FM | Monterey | CA | Buckley Broadcasting Corporation of Monterey |
| KBZN 97.9 FM | Salt Lake City | UT | Capitol Broadcasting Company |
| KEZK 102.5 FM | Saint Louis | MO | CBS Radio |
| KSCF 103.7 FM | San Diego | CA | CBS Radio |
| KVIL 103.7 FM | Dallas | TX | CBS Radio |
| KYMX 96.1 FM | Sacramento | CA | CBS Radio |
| KYXY 96.5 FM | San Diego | CA | CBS Radio |
| WDOK 102.1 FM | Cleveland | OH | CBS Radio |
| WEAT 104.3 FM | West Palm Beach | FL | CBS Radio |
| WKQC 104.7 FM | Charlotte | NC | CBS Radio |
| WLIF 101.9 FM | Baltimore | MD | CBS Radio |
| WLTE 102.9 FM | Minneapolis | MN | CBS Radio |
| WRCH 100.5 FM | Farmington | CT | CBS Radio |
| WTGB 94.7 FM | Lanham | MD | CBS Radio |
| KONA 105.3 FM | Kennewick | WA | Ccr-Tri Cities Iv, LLC |
| WBGQ 100.7 FM | Morristown | TN | Cherokee Broadcasting |
| WLEV 100.7 FM | Lehigh Valley | PA | Citadel Broadcasting |
| KURB 98.5 FM | Little Rock | AR | Citadel Broadcasting |
| KKPK 92.9 FM | Colorado Springs | CO | Citadel Broadcasting |
| WMAS 94.7 FM | Springfield | MA | Citadel Broadcasting |
| WHTS 105.3 FM | Muskegon | MI | Citadel Broadcasting |
| KYIS 98.9 FM | Oklahoma City | OK | Citadel Broadcasting |
| WMGS 92.9 FM | Wilkes Barre | PA | Citadel Broadcasting |
| WWLI 105.1 FM | East Providence | RI | Citadel Broadcasting |
| WTCB 106.7 FM | Cayce | SC | Citadel Broadcasting |
| WKOS 104.9 FM | Gray | TN | Citadel Broadcasting |
| KBEE 98.7 FM | Salt Lake City | UT | Citadel Broadcasting |
| KZSQ 92.7 FM | Sonora | CA | Clarke Broadcasting Corporation |
| WMXC 99.9 FM | Mobile | AL | Clear Channel Communications |
| KOST 103.5 FM | Burbank | CA | Clear Channel Communications |
| KALZ 96.7 FM | Fresno | CA | Clear Channel Communications |
| KSOF 98.9 FM | Fresno | CA | Clear Channel Communications |
| KJSN 102.3 FM | Modesto | CA | Clear Channel Communications |
| KKLI 106.3 FM | Colorado Springs | CO | Clear Channel Communications |
| WGMF 107.7 FM | Maitland | FL | Clear Channel Communications |
| WMTX 100.7 FM | Tampa | FL | Clear Channel Communications |
| WBBQ 104.3 FM | Augusta | GA | Clear Channel Communications |
| WLIT 93.9 FM | Chicago | IL | Clear Channel Communications |
| KRBB 97.9 FM | Wichita | KS | Clear Channel Communications |
| KRVE 96.1 FM | Denham Springs | LA | Clear Channel Communications |
| WSRS 96.1 FM | Paxton | MA | Clear Channel Communications |
| WASH 97.1 FM | Rockville | MD | Clear Channel Communications |

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|--|------------|
| Total number of AC Stations | 169 |
| CBS Radio | 12 |
| Citadel Broadcasting | 11 |
| Clear Channel Communications | 34 |
| Entercom Communications | 10 |
| Total 4 Consent Decree station groups | 67 |
| Percent of AC Stations | 40% |

| | | | |
|---------------|------------------|----|--|
| WNIC 100.3 FM | Farmington Hills | MI | Clear Channel Communications |
| WOOD 105.7 FM | Grand Rapids | MI | Clear Channel Communications |
| KGBX 105.9 FM | Springfield | MO | Clear Channel Communications |
| WLYT 102.9 FM | Charlotte | NC | Clear Channel Communications |
| WMAG 99.5 FM | Greensboro | NC | Clear Channel Communications |
| KSNE 106.5 FM | Las Vegas | NV | Clear Channel Communications |
| WLTW 106.7 FM | New York | NY | Clear Channel Communications |
| WMXY 98.9 FM | Boardman | OH | Clear Channel Communications |
| WLZT 93.3 FM | Columbus | OH | Clear Channel Communications |
| WDFM 98.1 FM | Defiance | OH | Clear Channel Communications |
| WRVF 101.5 FM | Toledo | OH | Clear Channel Communications |
| KKCW 103.3 FM | Portland | OR | Clear Channel Communications |
| KTSM 99.9 FM | El Paso | TX | Clear Channel Communications |
| KODA 99.1 FM | Houston | TX | Clear Channel Communications |
| KQXT 101.9 FM | San Antonio | TX | Clear Channel Communications |
| KOSY 106.5 FM | Salt Lake City | UT | Clear Channel Communications |
| KJMY 99.5 FM | West Valley | UT | Clear Channel Communications |
| WTVR 98.1 FM | Richmond | VA | Clear Channel Communications |
| WSNZ 101.7 FM | Roanoke | VA | Clear Channel Communications |
| KISC 98.1 FM | Spokane | WA | Clear Channel Communications |
| WFLO 95.7 FM | Farmville | VA | Colonial Broadcasting Company |
| WMXQ 102.9 FM | Jacksonville | FL | Cox Radio, Inc. |
| WWRM 94.9 FM | Saint Petersburg | FL | Cox Radio, Inc. |
| WSB 98.5 FM | Atlanta | GA | Cox Radio, Inc. |
| WVEZ 106.9 FM | Louisville | KY | Cox Radio, Inc. |
| KRUZ 97.5 FM | Santa Barbara | CA | Cumulus Media Partners LLC |
| WGNJ 102.7 FM | Fayetteville | NC | Cumulus Media Partners LLC |
| WNNF 94.1 FM | Cincinnati | OH | Cumulus Media Partners LLC |
| WRRM 98.5 FM | Cincinnati | OH | Cumulus Media Partners LLC |
| WARM 103.3 FM | York | PA | Cumulus Media Partners LLC |
| KKJO 105.5 FM | Saint Joseph | MO | Eagle Broadcasting |
| WYXB 105.7 FM | Indianapolis | IN | Emmis Radio License, LLC |
| KKMJ 95.5 FM | Austin | TX | Entercom Communications |
| KOIT 96.5 FM | San Francisco | CA | Entercom Communications |
| KOSI 101.1 FM | Denver | CO | Entercom Communications |
| KUDL 98.1 FM | Mission | KS | Entercom Communications |
| WKTK 98.5 FM | Gainesville | FL | Entercom Communications |
| WLMG 101.9 FM | New Orleans | LA | Entercom Communications |
| WRVR 104.5 FM | Memphis | TN | Entercom Communications |
| WSPA 98.9 FM | Greenville | SC | Entercom Communications |
| WTSS 102.5 FM | Buffalo | NY | Entercom Communications |
| WWDE 101.3 FM | Virginia Beach | VA | Entercom Communications |
| KVLY 107.9 FM | McAllen | TX | Entravision Holdings, LLC |
| WFGA 106.7 FM | Hicksville | OH | Fallen Timbers Communications, LLC |
| KWBF 101.1 FM | Little Rock | AR | Flinn Broadcasting Corporation |
| KOOI 106.5 FM | Jacksonville | TX | Fox News Radio |
| KVKI 96.5 FM | Shreveport | LA | Gap Broadcasting Shreveport License, LLC |
| KEYW 98.3 FM | Pasco | WA | GAPWEST Broadcasting |
| WMJX 106.7 FM | Boston | MA | GREATER BOSTON RADIO, INC. |
| WMGC 105.1 FM | Ferndale | MI | Greater Media |
| WNUW 97.5 FM | Bala Cynwyd | PA | Greater Media |
| WCSN 105.7 FM | Chicago | IL | Gulf Coast Broadcasting Company, Inc |
| WQIC 100.1 FM | Lebanon | PA | Hall Communications, Inc. |
| WROZ 101.3 FM | Manheim | PA | Hall Communications, Inc. |
| WTFM 98.5 FM | Kingsport | TN | Holston Family Broadcasting |
| WHLG 101.3 FM | Stuart | FL | Horton Broadcasting Company, Inc. |
| WCEI 96.7 FM | Easton | MD | Jones Radio Network |
| KMXZ 94.9 FM | Tucson | AZ | Journal Broadcast Corporation |
| KMAJ 107.7 FM | Topeka | KS | Kansas City Trust, LLC, Trustee |
| KYFM 100.1 FM | Bartlesville | OK | KCD Enterprises, Inc. |
| WYDE 101.1 FM | Birmingham | AL | Kimtron |
| KSYV 96.7 FM | Solvang | CA | Knight Broadcasting, Inc. |

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|---------------|----------------|----|--|
| KOGM 107.1 FM | Opelousas | LA | Kslo Broadcasting Co., Inc. |
| WGKS 96.9 FM | Lexington | KY | L.M. Communications, Inc. |
| WLYF 101.5 FM | Miami | FL | Lincoln Financial Media Company of Florida |
| KRLS 92.1 FM | Pella | IA | M and H Broadcasting, Inc. |
| KKBA 92.7 FM | Corpus Christi | TX | Malkan Broadcast Association |
| KCDU 101.7 FM | Monterey | CA | Mapleton License of Monterey, LLC |
| KMHX 104.9 FM | Rohnert Park | CA | Maverick Media of Santa Rosa Licensee, LLC |
| WVBW 92.9 FM | Virginia Beach | VA | Max Media |
| KMGE 94.5 FM | Eugene | OR | McKenzie River Broadcasting Inc. |
| KGBY 92.5 FM | Sacramento | CA | mfm Radio Licenses, I.I.C. |
| WMGN 98.1 FM | Madison | WI | Mid-West Family Broadcast Group |
| WROE 94.3 FM | Green Bay | WI | Midwest Communications |
| WLDB 93.3 FM | Milwaukee | WI | Milwaukee Radio Alliance LLC |
| WSWT 106.9 FM | Peoria | IL | Monterey Licenses, LLC |
| WOVM 91.1 FM | Appleton | WI | Music That Matters, Inc. |
| WJKK 98.7 FM | Ridgeland | MS | New South Radio, Inc. |
| WGER 106.3 FM | Saginaw | MI | NextMedia Group |
| WHBC 94.1 FM | Canton | OH | NextMedia Group |
| KBAY 94.5 FM | San Jose | CA | Nm Licensing LLC |
| WYYU 104.5 FM | Dalton | GA | North Georgia Radio Group, I.P. |
| WSJY 107.3 FM | Janesville | WI | Nrg License Sub, LLC |
| KKQK 98.5 FM | Omaha | NE | NRG Media (Waitt Omaha, LLC) |
| KXLT 107.9 FM | Boise | ID | Peak Broadcasting of Boise Licenses, LLC |
| WEZY 92.1 FM | Lakeland | FL | Racine Broadcasting, I.I.C. |
| WFDL 97.7 FM | Fond du Lac | WI | Radio Plus of Fond du Lac, Inc. |
| KZST 100.1 FM | Santa Rosa | CA | Redwood Empire Stereocasters |
| KTDY 99.9 FM | Lafayette | LA | Regent Communications |
| WLHT 95.7 FM | Grand Rapids | MI | Regent Communications |
| WTRV 100.5 FM | Grand Rapids | MI | Regent Communications |
| WJYE 96.1 FM | Buffalo | NY | Regent Communications |
| KMGL 104.1 FM | Oklahoma City | OK | Renda Broadcasting Corporation |
| KBEZ 92.9 FM | Tulsa | OK | Renda Broadcasting Corporation |
| WSHH 99.7 FM | Pittsburgh | PA | Renda Broadcasting Corporation |
| WEJZ 96.1 FM | Jacksonville | FL | Renda Broadcasting Corporation |
| WEKZ 93.7 FM | Monroe | WI | Ronald M.Spielman & Scott |
| KLTI 104.1 FM | Des Moines | IA | Saga Communications |
| WCRZ 107.9 FM | Burton | MI | Saga Communications |
| WZID 95.7 FM | Manchester | NH | Saga Communications |
| WSNY 94.7 FM | Columbus | OH | Saga Communications |
| KAFE 104.3 FM | Bellingham | WA | Saga Communications |
| WAJI 95.1 FM | Fort Wayne | IN | Sarkes Tarzian, Inc. |
| WJXB 97.5 FM | Knoxville | TN | South Central Communications Corporation |
| WJXA 92.9 FM | Nashville | TN | South Central Communications Corporation |
| WLTJ 92.9 FM | Pittsburgh | PA | Steel City Media |
| WRMM 101.3 FM | Rochester | NY | Stephens Media Group |
| WJBR 99.5 FM | Wilmington | DE | Waec License Limited Partnership |
| WBEB 101.1 FM | Bala Cynwyd | PA | WEAZ-FM Radio Incorporated |
| WECB 104.3 FM | Appleton | WI | Woodward Communications |
| WLNP 94.3 FM | Nanticoke | PA | WS Media |

Mediaguide Monitored Active Rock Stations

As of April 2009

| Station | City | ST | Owner |
|---------------|------------------|----|--|
| KILO 94.3 FM | Colorado Springs | CO | Bahakel Communications |
| KFLY 101.5 FM | Eugene | OR | Bicoastal Media |
| KXTE 107.5 FM | Las Vegas | NV | CBS Radio |
| KUFO 101.1 FM | Portland | OR | CBS Radio |
| WKQZ 93.3 FM | Saginaw | MI | Citadel Communications Corp. |
| KXXR 93.7 FM | Minneapolis | MN | Citadel Communications Corp. |
| KATT 100.5 FM | Oklahoma City | OK | Citadel Communications Corp. |
| WQXA 105.7 FM | Elizabethtown | PA | Citadel Communications Corp. |
| WBSX 97.9 FM | Wilkes Barre | PA | Citadel Communications Corp. |
| KDJE 100.3 FM | Little Rock | AR | Clear Channel Communications |
| KMRQ 96.7 FM | Modesto | CA | Clear Channel Communications |
| KIOZ 105.3 FM | San Diego | CA | Clear Channel Communications |
| KBPI 106.7 FM | Denver | CO | Clear Channel Communications |
| WPLA 107.3 FM | Jacksonville | FL | Clear Channel Communications |
| WTKX 101.5 FM | Pensacola | FL | Clear Channel Communications |
| WXTB 97.9 FM | Tampa | FL | Clear Channel Communications |
| WKLS 96.1 FM | Atlanta | GA | Clear Channel Communications |
| WTFX 93.1 FM | Louisville | KY | Clear Channel Communications |
| WWDC 101.1 FM | Rockville | MD | Clear Channel Communications |
| KTEG 104.1 FM | Albuquerque | NM | Clear Channel Communications |
| WMMS 100.7 FM | Independence | OH | Clear Channel Communications |
| WRXR 105.5 FM | Chattanooga | TN | Clear Channel Communications |
| KFNK 104.9 FM | Seattle | WA | Clear Channel Communications |
| WJJO 94.1 FM | Madison | WI | Clear Channel Communications |
| KISS 99.5 FM | San Antonio | TX | Cox Radio Inc |
| WBUZ 102.9 FM | Nashville | TN | Cromwell Group Inc, The |
| WXZZ 103.3 FM | Lexington | KY | Cumulus Broadcasting LLC |
| KNRQ 97.9 FM | Eugene | OR | Cumulus Broadcasting LLC |
| KRZR 103.7 FM | Fresno | CA | Entercom |
| KQRC 98.9 FM | Mission | KS | Entercom |
| WAAF 107.3 FM | Brighton | MA | Entercom |
| WTPT 93.3 FM | Greenville | SC | Entercom |
| KISW 99.9 FM | Seattle | WA | Entercom |
| KFRQ 94.5 FM | McAllen | TX | Entravision Communications Company LLC |
| WBYS 98.9 FM | Fort Wayne | IN | Federated Media |
| WZMR 104.9 FM | Latham | NY | Great Scott Broadcasting |
| WRIF 101.1 FM | Detroit | MI | Greater Media |
| WIXO 105.7 FM | Peoria | IL | Hearst-Argyle |
| WWCT 99.9 FM | Peoria | IL | Independence Media Holdings |
| KICT 95.1 FM | Wichita | KS | Journal Broadcast Group |
| KRXQ 98.5 FM | Sacramento | CA | Journal Broadcast Group Inc. |
| KZRQ 106.7 FM | Springfield | MO | Journal Broadcast Group Inc. |
| WYBB 98.1 FM | Charleston | SC | L. M. Communications |
| KOMP 92.3 FM | Las Vegas | NV | Lotus Communications Corporation |
| WCCC 106.9 FM | Hartford | CT | Marlin Broadcasting LLC |
| WIYY 97.9 FM | Baltimore | MD | Mid-West Family Broadcast Group |
| WZOR 94.7 FM | Appleton | WI | Pamal Broadcasting Ltd. |
| WHDR 93.1 FM | Hollywood | FL | Regent Communications, Inc. |
| WJRR 101.1 FM | Maitland | FL | Regent Communications, Inc. |
| WWBN 101.5 FM | Burton | MI | Regent Communications, Inc. |
| WRTT 95.1 FM | Huntsville | AL | Rocket City Broadcasting, LLC |
| WJXQ 106.1 FM | Holt | MI | Rubber City Radio Group, Inc. |
| KAZR 103.3 FM | Des Moines | IA | Saga Communications Inc. |
| KUPD 97.9 FM | Tempe | AZ | Sandusky Radio |
| KHTQ 94.5 FM | Coeur D Alene | ID | Spokane Television |
| WRUF 103.7 FM | Gainesville | FL | University of Florida |

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|--|------------|
| Total number of Active Rock Stations | 56 |
| CBS Radio | 2 |
| Citadel Communications Corp. | 5 |
| Clear Channel Communications | 15 |
| Entercom | 5 |
| Total 4 Consent Decree station groups | 27 |
| Percent of Active Rock Stations | 48% |

Mediaguide Monitored CHR Pop Stations

As of April 2009

| Station | City | ST | Owner |
|---------------|------------------|----|------------------------------|
| WFLY 92.3 FM | Latham | NY | Albany Broadcasting Company |
| WIHB 92.5 FM | Charleston | SC | Apex Broadcasting |
| WDOD 96.5 FM | Chattanooga | TN | Bahakel Communications |
| KFRH 102.7 FM | Las Vegas | NV | Beasley Broadcast Group |
| KDUK 104.7 FM | Eugene | OR | Bi-Coastal Media |
| WAEZ 94.9 FM | Bristol | VA | Bristol Broadcasting |
| KLSX 97.1 FM | Los Angeles | CA | CBS Radio |
| WNKS 95.1 FM | Charlotte | NC | CBS Radio |
| WPXY 97.9 FM | Rochester | NY | CBS Radio |
| WBZW 93.7 FM | Elizabethtown | PA | CBS Radio |
| KBKS 106.1 FM | Seattle | WA | CBS Radio |
| KLAL 107.7 FM | Little Rock | AR | Citadel Communications Corp. |
| KHOP 95.1 FM | Modesto | CA | Citadel Communications Corp. |
| KKMG 98.9 FM | Colorado Springs | CO | Citadel Communications Corp. |
| KZMG 93.1 FM | Boise | ID | Citadel Communications Corp. |
| KSMB 94.5 FM | Lafayette | LA | Citadel Communications Corp. |
| WJIM 97.5 FM | Lansing | MI | Citadel Communications Corp. |
| WIOG 102.5 FM | Saginaw | MI | Citadel Communications Corp. |
| WBHT 97.1 FM | Wilkes Barre | PA | Citadel Communications Corp. |
| WPRO 92.3 FM | East Providence | RI | Citadel Communications Corp. |
| WQEN 103.7 FM | Birmingham | AL | Clear Channel Communications |
| KZZP 104.7 FM | Phoenix | AZ | Clear Channel Communications |
| KRQQ 93.7 FM | Tucson | AZ | Clear Channel Communications |
| KIIS 102.7 FM | Burbank | CA | Clear Channel Communications |
| KHTS 93.3 FM | San Diego | CA | Clear Channel Communications |
| KSME 96.1 FM | Fort Collins | CO | Clear Channel Communications |
| WFKS 97.9 FM | Jacksonville | FL | Clear Channel Communications |
| WXXL 106.7 FM | Maitland | FL | Clear Channel Communications |
| WHYI 100.7 FM | Miramar | FL | Clear Channel Communications |
| WFLZ 93.3 FM | Tampa | FL | Clear Channel Communications |
| WLDI 95.5 FM | West Palm Beach | FL | Clear Channel Communications |
| KKDM 107.5 FM | Des Moines | IA | Clear Channel Communications |
| WKSC 103.5 FM | Chicago | IL | Clear Channel Communications |
| KZCH 96.3 FM | Wichita | KS | Clear Channel Communications |
| WLKT 104.5 FM | Lexington | KY | Clear Channel Communications |
| WZKF 98.9 FM | Louisville | KY | Clear Channel Communications |
| WFMF 102.5 FM | Baton Rouge | LA | Clear Channel Communications |
| WXKS 107.9 FM | Medford | MA | Clear Channel Communications |
| WIHT 99.5 FM | Rockville | MD | Clear Channel Communications |
| WSNX 104.5 FM | Grand Rapids | MI | Clear Channel Communications |
| KDWB 101.3 FM | Minneapolis | MN | Clear Channel Communications |
| KSLZ 107.7 FM | Saint Louis | MO | Clear Channel Communications |
| WDCG 105.1 FM | Raleigh | NC | Clear Channel Communications |
| WHTZ 100.3 FM | Jersey City | NJ | Clear Channel Communications |
| WKKF 102.3 FM | Albany | NY | Clear Channel Communications |
| WKGS 106.7 FM | Rochester | NY | Clear Channel Communications |
| WKFS 107.1 FM | Cincinnati | OH | Clear Channel Communications |
| WNCI 97.9 FM | Columbus | OH | Clear Channel Communications |
| WAKS 96.5 FM | Independence | OH | Clear Channel Communications |
| WVKS 92.5 FM | Toledo | OH | Clear Channel Communications |
| KJYO 102.7 FM | Oklahoma City | OK | Clear Channel Communications |
| KKRZ 100.3 FM | Portland | OR | Clear Channel Communications |
| WIOQ 102.1 FM | Bala Cynwyd | PA | Clear Channel Communications |
| WHKF 99.3 FM | Harrisburg | PA | Clear Channel Communications |
| WLAN 96.9 FM | Lancaster | PA | Clear Channel Communications |
| WSSX 95.1 FM | Charleston | SC | Clear Channel Communications |
| WNOK 104.7 FM | Columbia | SC | Clear Channel Communications |
| WRVW 107.5 FM | Nashville | TN | Clear Channel Communications |

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|--|------------|
| Total number of CHR Pop Stations | 118 |
| CBS Radio | 4 |
| Citadel | 9 |
| Clear Channel Communications | 44 |
| Entercom | 6 |
| Total 4 Consent Decree station groups | 63 |
| Percent of CHR Pop Stations | 53% |

| | | | |
|---------------|-------------------|----|--|
| KHFI 96.7 FM | Austin | TX | Clear Channel Communications |
| KHKS 106.1 FM | Dallas | TX | Clear Channel Communications |
| KXXM 96.1 FM | San Antonio | TX | Clear Channel Communications |
| KZHT 97.1 FM | Salt Lake City | UT | Clear Channel Communications |
| WRVQ 94.5 FM | Richmond | VA | Clear Channel Communications |
| WZEE 104.1 FM | Madison | WI | Clear Channel Communications |
| WAPE 95.1 FM | Jacksonville | FL | Cox Radio Inc |
| KPWT 106.7 FM | San Antonio | TX | Cox Radio Inc |
| WZYP 104.3 FM | Athens | AL | Cumulus Broadcasting LLC |
| WAOA 107.1 FM | Melbourne | FL | Cumulus Broadcasting LLC |
| KBEA 99.7 FM | Davenport | IA | Cumulus Broadcasting LLC |
| WWCK 105.5 FM | Flint | MI | Cumulus Broadcasting LLC |
| WTWR 98.3 FM | Monroe | MI | Cumulus Broadcasting LLC |
| WZNS 96.5 FM | Fort Walton Beach | FL | Cumulus Broadcasting LLC |
| WJLQ 100.7 FM | Pensacola | FL | Cumulus Broadcasting LLC |
| WWWQ 99.7 FM | Atlanta | GA | Cumulus Broadcasting LLC |
| KRBE 104.1 FM | Houston | TX | Cumulus Broadcasting LLC |
| WQLH 98.5 FM | Green Bay | WI | Cumulus Broadcasting LLC |
| WDJQ 92.5 FM | Alliance | OH | D A Peterson Inc |
| WSTW 93.7 FM | Wilmington | DE | Delmarva Broadcasting Company |
| KONN 107.1 FM | Greely | CO | Denver Radio Company |
| WKZL 107.5 FM | Greensboro | NC | Dick Broadcasting Company |
| WABB 97.5 FM | Mobile | AL | Dittman Group |
| KDND 107.9 FM | Sacramento | CA | Entercom |
| WEZB 97.1 FM | New Orleans | LA | Entercom |
| WKSE 98.5 FM | Buffalo | NY | Entercom |
| WKRZ 98.5 FM | Pittston | PA | Entercom |
| WFBC 93.7 FM | Greenville | SC | Entercom |
| WXSS 103.7 FM | Hales Corners | WI | Entercom |
| WHBQ 107.5 FM | Memphis | TN | Flinn Broadcasting Corporation |
| WJFX 107.9 FM | Fort Wayne | IN | Fort Wayne Radio Corporation |
| KRUF 94.5 FM | Shreveport | LA | GAP Broadcasting LLC |
| WPIA 98.5 FM | Peoria | IL | Independence Media |
| KSPW 96.5 FM | Springfield | MO | Journal Broadcast Group Inc. |
| KQCH 94.1 FM | Omaha | NE | Journal Broadcast Group Inc. |
| WWST 102.1 FM | Knoxville | TN | Journal Broadcast Group Inc. |
| WJSZ 92.5 FM | Owosso | MI | Krol Communications |
| WSTR 94.1 FM | Atlanta | GA | Lincoln Financial Media |
| WDJX 99.7 FM | Louisville | KY | MainLine Broadcasting |
| WIXX 101.1 FM | Green Bay | WI | Midwest Communications Incorporated |
| KZZU 92.9 FM | Spokane | WA | Morgan Murphy Media / Spokane Television Group |
| WPST 94.5 FM | Princeton | NJ | Nassau Broadcasting II, LLC |
| WXAJ 99.7 FM | Springfield | IL | Neuhoff Family Broadcasting |
| WYOY 101.7 FM | Ridgeland | MS | New South Radio, Inc. |
| KRTI 106.7 FM | Newton | IA | Newton License Co, LLC |
| WERO 93.3 FM | Washington | NC | NextMedia Group |
| KWYE 101.1 FM | Fresno | CA | Peak Broadcasting |
| KSAS 103.3 FM | Boise | ID | Peak Broadcasting |
| WHTG 106.3 FM | Neptune | NJ | Press Communications LLC |
| WNOU 100.9 FM | Indianapolis | IN | Radio One Incorporated |
| KQQB 104.5 FM | Oldtown | ID | Radio Station KMJY, LLC |
| WBNQ 101.5 FM | Bloomington | IL | Regent Broadcasting of Bloomington, Inc. |
| KHTT 106.9 FM | Tulsa | OK | Renda Broadcasting Corporation |
| WXXX 95.5 FM | Colchester | VT | Sison Broadcasting |
| KVFX 94.5 FM | Logan | UT | Sun Valley Radio |
| WQKX 94.1 FM | Selinsgrove | PA | Sunbury Broadcasting |
| WYKS 105.3 FM | Gainesville | FL | Triad Broadcasting Company |
| KLJT 102.3 FM | Jacksonville | TX | Waller Broadcasting, Inc. |
| KMXV 93.3 FM | Kansas City | MO | Wilks Broadcasting LLC |
| WKSZ 95.9 FM | Appleton | WI | Woodward Communications Incorporated |

Mediaguide Monitored Country Stations

As of April 2009

| Station | City | ST | Owner |
|---------------|------------------|----|--|
| KYKX 105.7 FM | Longview | TX | Access.1 Texas License Company LLC |
| KWLS 107.9 FM | Wichita | KS | AG Network Group |
| KKJG 98.1 FM | San Luis Obispo | CA | American General Media |
| WTRS 102.3 FM | Ocala | FL | Asterisk Communication |
| WKHX 101.5 FM | Atlanta | GA | Beasley Broadcast Group, Inc. |
| WKXC 99.5 FM | Augusta | GA | Beasley Broadcast Group, Inc. |
| WYNK 101.5 FM | Baton Rouge | LA | Beasley Broadcast Group, Inc. |
| WKML 95.7 FM | Fayetteville | NC | Beasley Broadcast Group, Inc. |
| KCYE 104.3 FM | Las Vegas | NV | Beasley Broadcast Group, Inc. |
| WXTU 92.5 FM | Bala Cynwyd | PA | Beasley Broadcast Group, Inc. |
| KRKT 99.9 FM | Albany | OR | Bicoastal Media |
| WXFL 96.1 FM | Florence | AL | Big River Broadcasting |
| WKRO 93.1 FM | Daytona Beach | FL | Black Crow Radio |
| WJVL 99.9 FM | Janesville | WI | Bliss Communications |
| WBWI 92.5 FM | West Bend | WI | Bliss Communications |
| KICR 102.3 FM | Sandpoint | ID | Blue Sky Broadcasting, Inc. |
| WYCT 98.7 FM | Pensacola | FL | Bonneville International Corporation |
| WUBE 105.1 FM | Cincinnati | OH | Bonneville International Corporation |
| WHOK 95.5 FM | Columbus | OH | Bonneville International Corporation |
| WQLK 96.1 FM | Richmond | IN | Brewer Broadcasting Corp. |
| WXBQ 96.9 FM | Bristol | VA | Bristol Broadcasting |
| KUZZ 107.9 FM | Bakersfield | CA | Buck Owens Production Company Incorporated |
| KMLE 107.9 FM | Phoenix | AZ | CBS Radio |
| KNCI 105.1 FM | Sacramento | CA | CBS Radio |
| WAAZ 104.7 FM | Crestview | FL | CBS Radio |
| WQYK 99.5 FM | St. Petersburg | FL | CBS Radio |
| WUSN 99.5 FM | Chicago | IL | CBS Radio |
| KRMD 101.1 FM | Shreveport | LA | CBS Radio |
| WYCD 99.5 FM | Southfield | MI | CBS Radio |
| KFKF 94.1 FM | Kansas City | MO | CBS Radio |
| WSOC 103.7 FM | Charlotte | NC | CBS Radio |
| KUJZ 95.3 FM | Eugene | OR | CBS Radio |
| KUPL 98.7 FM | Portland | OR | CBS Radio |
| WDSY 107.9 FM | Pittsburgh | PA | CBS Radio |
| KILT 100.3 FM | Houston | TX | CBS Radio |
| KMPS 94.1 FM | Seattle | WA | CBS Radio |
| KIIM 99.5 FM | Tucson | AZ | Citadel Communications Corp. |
| KHGE 102.7 FM | Fresno | CA | Citadel Communications Corp. |
| KATM 103.3 FM | Modesto | CA | Citadel Communications Corp. |
| KATC 95.1 FM | Colorado Springs | CO | Citadel Communications Corp. |
| KWOF 92.5 FM | Denver | CO | Citadel Communications Corp. |
| KJJY 92.5 FM | Urbandale | IA | Citadel Communications Corp. |
| KIZN 92.3 FM | Boise | ID | Citadel Communications Corp. |
| KQFC 97.9 FM | Boise | ID | Citadel Communications Corp. |
| WFBE 95.1 FM | Flint | MI | Citadel Communications Corp. |
| WTNR 94.5 FM | Grand Rapids | MI | Citadel Communications Corp. |
| WITL 100.7 FM | Lansing | MI | Citadel Communications Corp. |
| WIL 92.3 FM | Saint Louis | MO | Citadel Communications Corp. |
| KRST 92.3 FM | Albuquerque | NM | Citadel Communications Corp. |
| KBUL 98.1 FM | Reno | NV | Citadel Communications Corp. |
| KXXY 96.1 FM | Oklahoma City | OK | Citadel Communications Corp. |
| WCAT 102.3 FM | Elizabethtown | PA | Citadel Communications Corp. |
| WSJR 93.7 FM | Wilkes Barre | PA | Citadel Communications Corp. |
| WIWF 96.9 FM | North Charleston | SC | Citadel Communications Corp. |
| WOGT 107.9 FM | Chattanooga | TN | Citadel Communications Corp. |
| WIVK 107.7 FM | Knoxville | TN | Citadel Communications Corp. |
| WGKX 105.9 FM | Memphis | TN | Citadel Communications Corp. |
| WKDF 103.3 FM | Nashville | TN | Citadel Communications Corp. |

| | |
|--|------------|
| Total number of Country Stations | 249 |
| CBS Radio | 14 |
| Citadel | 25 |
| Clear Channel Communications | 62 |
| Entercom | 8 |
| Total 4 Consent Decree station groups | 109 |
| Percent of Country Stations | 44% |

| | | | |
|---------------|------------------|----|---------------------------------|
| KSCS 96.3 FM | Arlington | TX | Citadel Communications Corp. |
| KUBL 93.3 FM | Salt Lake City | UT | Citadel Communications Corp. |
| WKHK 95.3 FM | Richmond | VA | Citadel Communications Corp. |
| KKBN 93.5 FM | Sonora | CA | Clarke Broadcasting Corporation |
| KSWF 100.5 FM | Springfield | MO | Clear Channel Communications |
| WDXB 102.5 FM | Birmingham | AL | Clear Channel Communications |
| WDRM 102.1 FM | Madison | AL | Clear Channel Communications |
| WKSJ 94.9 FM | Mobile | AL | Clear Channel Communications |
| WTXT 98.1 FM | Tuscaloosa | AL | Clear Channel Communications |
| KSSN 95.7 FM | Little Rock | AR | Clear Channel Communications |
| KNIX 102.5 FM | Phoenix | AZ | Clear Channel Communications |
| KTOM 92.7 FM | Salinas | CA | Clear Channel Communications |
| KUSS 95.7 FM | San Diego | CA | Clear Channel Communications |
| KHAY 100.7 FM | Ventura | CA | Clear Channel Communications |
| KCCY 96.9 FM | Colorado Springs | CO | Clear Channel Communications |
| WQIK 99.1 FM | Jacksonville | FL | Clear Channel Communications |
| WAVW 92.7 FM | Port St. Lucie | FL | Clear Channel Communications |
| WUBL 94.9 FM | Atlanta | GA | Clear Channel Communications |
| WWLG 96.7 FM | Atlanta | GA | Clear Channel Communications |
| WEKL 105.7 FM | Augusta | GA | Clear Channel Communications |
| WLLR 103.7 FM | Davenport | IA | Clear Channel Communications |
| WFMS 95.5 FM | Indianapolis | IN | Clear Channel Communications |
| KZSN 102.1 FM | Wichita | KS | Clear Channel Communications |
| WBUL 98.1 FM | Lexington | KY | Clear Channel Communications |
| WAMZ 97.5 FM | Louisville | KY | Clear Channel Communications |
| KXKC 99.1 FM | New Iberia | LA | Clear Channel Communications |
| WNOE 101.1 FM | New Orleans | LA | Clear Channel Communications |
| WPKX 97.9 FM | Springfield | MA | Clear Channel Communications |
| WFRE 99.9 FM | Frederick | MD | Clear Channel Communications |
| WMZQ 98.7 FM | Rockville | MD | Clear Channel Communications |
| WPOC 93.1 FM | Towson | MD | Clear Channel Communications |
| WDTW 106.7 FM | Farmington Hills | MI | Clear Channel Communications |
| WBCT 93.7 FM | Grand Rapids | MI | Clear Channel Communications |
| WMUS 106.9 FM | Muskegon | MI | Clear Channel Communications |
| KEEY 102.1 FM | Minneapolis | MN | Clear Channel Communications |
| KSD 93.7 FM | Saint Louis | MO | Clear Channel Communications |
| WMSI 102.9 FM | Jackson | MS | Clear Channel Communications |
| WKSF 99.9 FM | Asheville | NC | Clear Channel Communications |
| WTQR 104.1 FM | Greensboro | NC | Clear Channel Communications |
| WRDU 106.1 FM | Raleigh | NC | Clear Channel Communications |
| KBQI 107.9 FM | Albuquerque | NM | Clear Channel Communications |
| KXKS 93.7 FM | Albuquerque | NM | Clear Channel Communications |
| KWNR 95.5 FM | Las Vegas | NV | Clear Channel Communications |
| WYGY 94.9 FM | Cincinnati | OH | Clear Channel Communications |
| WCOL 92.3 FM | Columbus | OH | Clear Channel Communications |
| WCKY 103.7 FM | Findlay | OH | Clear Channel Communications |
| WKKO 99.9 FM | Toledo | OH | Clear Channel Communications |
| KTST 101.9 FM | Oklahoma City | OK | Clear Channel Communications |
| WRBT 94.9 FM | Harrisburg | PA | Clear Channel Communications |
| WCOS 97.5 FM | Columbia | SC | Clear Channel Communications |
| WESC 92.5 FM | Greenville | SC | Clear Channel Communications |
| WSSL 100.5 FM | Greenville | SC | Clear Channel Communications |
| WEZL 103.5 FM | Mount Pleasant | SC | Clear Channel Communications |
| WUSY 100.7 FM | Chattanooga | TN | Clear Channel Communications |
| WSIX 97.9 FM | Nashville | TN | Clear Channel Communications |
| KASE 100.7 FM | Austin | TX | Clear Channel Communications |
| KVET 98.1 FM | Austin | TX | Clear Channel Communications |
| KRYS 99.1 FM | Corpus Christi | TX | Clear Channel Communications |
| KHEY 96.3 FM | El Paso | TX | Clear Channel Communications |
| KAJA 97.3 FM | San Antonio | TX | Clear Channel Communications |
| KTEX 100.3 FM | Weslaco | TX | Clear Channel Communications |
| WYYD 107.9 FM | Lynchburg | VA | Clear Channel Communications |

| | | | |
|---------------|-----------------|----|--|
| KNBQ 102.9 FM | Centralia | WA | Clear Channel Communications |
| KIXZ 96.1 FM | Spokane | WA | Clear Channel Communications |
| WMIL 106.1 FM | Greenfield | WI | Clear Channel Communications |
| WMAD 96.3 FM | Madison | WI | Clear Channel Communications |
| KVWF 100.5 FM | Wichita | KS | Connoisseur Media, LLC |
| WZZK 104.7 FM | Birmingham | AL | Cox Radio Inc |
| WWKA 92.3 FM | Orlando | FL | Cox Radio Inc |
| WRKA 103.9 FM | Louisville | KY | Cox Radio Inc |
| WHKO 99.1 FM | Dayton | OH | Cox Radio Inc |
| WKFM 96.1 FM | Milan | OH | Cox Radio Inc |
| KWEN 95.5 FM | Tulsa | OK | Cox Radio Inc |
| KKBQ 92.9 FM | Houston | TX | Cox Radio Inc |
| KCYY 100.3 FM | San Antonio | TX | Cox Radio Inc |
| WWFF 93.3 FM | Athens | AL | Cumulus Broadcasting LLC |
| WKIS 99.9 FM | Miami | FL | Cumulus Broadcasting LLC |
| WLXX 92.9 FM | Lexington | KY | Cumulus Broadcasting LLC |
| WWWW 102.9 FM | Ann Arbor | MI | Cumulus Broadcasting LLC |
| WNKK 107.1 FM | Columbus | OH | Cumulus Broadcasting LLC |
| WQXK 105.1 FM | Youngstown | OH | Cumulus Broadcasting LLC |
| WSM 650 AM | Nashville | TN | Cumulus Broadcasting LLC |
| WSM 95.5 FM | Nashville | TN | Cumulus Broadcasting LLC |
| KFTX 97.5 FM | Corpus Christi | TX | Cumulus Broadcasting LLC |
| KPLX 99.5 FM | Dallas | TX | Cumulus Broadcasting LLC |
| WPKR 99.5 FM | Oshkosh | WI | Cumulus Broadcasting LLC |
| WFFN 95.3 FM | Jasper | AL | Cumulus Broadcasting LLC |
| WFYR 97.3 FM | Peoria | IL | Cumulus Broadcasting LLC |
| KUSJ 105.5 FM | Temple | TX | Cumulus Broadcasting LLC |
| WPCK 104.9 FM | Green Bay | WI | Cumulus Broadcasting LLC |
| WQDR 94.7 FM | Raleigh | NC | Curtis Media Group |
| WKDE 105.5 FM | Altavista | VA | D.J. Broadcasting, Inc. |
| WBBC 93.5 FM | Blackstone | VA | Denbar Communications, Inc. |
| WOGK 93.7 FM | Ocala | FL | Dix Communications |
| WQKT 104.5 FM | Wooster | OH | Dix Communications |
| WWNU 92.1 FM | Johnston | SC | Double O Radio |
| WRSF 105.7 FM | Elizabeth City | NC | East Carolina Radio, Inc. |
| KSNI 102.5 FM | Santa Maria | CA | Edb Slo License LLC |
| KSLY 96.1 FM | San Luis Obispo | CA | El Dorado Broadcasters |
| KRTO 97.1 FM | Lompoc | CA | Emerald Wave Media |
| WLHK 97.1 FM | Indianapolis | IN | Emmis Communications |
| KRTY 95.3 FM | San Jose | CA | Empire Broadcasting Corp |
| KKHK 95.5 FM | Monterey | CA | Entercom |
| KBWF 95.7 FM | San Francisco | CA | Entercom |
| WDAF 106.5 FM | Westwood | KS | Entercom |
| WPAW 93.1 FM | Greensboro | NC | Entercom |
| WBEE 92.5 FM | Rochester | NY | Entercom |
| KWJJ 99.5 FM | Portland | OR | Entercom |
| WGGY 101.3 FM | Pittston | PA | Entercom |
| KKWF 100.7 FM | Seattle | WA | Entercom |
| KNTY 101.9 FM | Sacramento | CA | Entravision Communications Company LLC |
| WQHK 105.1 FM | Fort Wayne | IN | Federated Media |
| WBTU 93.3 FM | Fort Wayne | IN | Fort Wayne Radio Corporation |
| KKUS 104.1 FM | Tyler | TX | Fox News Radio |
| WAAG 94.9 FM | Galesburg | IL | Galesburg Broadcasting Company. |
| KYGO 98.5 FM | Denver | CO | GAP Broadcasting LLC |
| KXBL 99.5 FM | Tulsa | OK | GAP Broadcasting LLC |
| KNUE 101.5 FM | Tyler | TX | GAP Broadcasting LLC |
| KORD 102.7 FM | Richland | WA | GAP Broadcasting LLC |
| KTJJ 98.5 FM | Farmington | MO | GoodRadio.TV LLC |
| WNKR 106.7 FM | Dry Ridge | KY | Grant County Broadcasters, Inc. |
| WKKT 96.9 FM | Charlotte | NC | Greater Media |
| WYPY 100.7 FM | Baton Rouge | LA | Guaranty Broadcasting Corporation |
| WPCV 97.5 FM | Lakeland | FL | Hall Communications |

| | | | |
|---------------|------------------|----|--|
| WCTK 98.1 FM | Providence | RI | Hall Communications |
| WOKO 98.9 FM | South Burlington | VT | Hall Communications |
| WRHT 103.7 FM | Morehead City | NC | Inner Banks Media |
| KFDI 101.3 FM | Wichita | KS | Journal Broadcast Group Inc. |
| KTTS 94.7 FM | Springfield | MO | Journal Broadcast Group Inc. |
| KVOO 98.5 FM | Tulsa | OK | Journal Broadcast Group Inc. |
| WTKM 104.9 FM | Hartford | WI | Kettle Moraine Broadcasting Company |
| WOGI 98.3 FM | Pittsburgh | PA | Keymarket |
| KRZK 106.3 FM | Branson | MO | Komc-Krzk |
| KSOP 104.3 FM | Salt Lake City | UT | KSOP Inc |
| KHKI 97.3 FM | Urbandale | IA | KXLY Broadcasting Group of Spokane |
| KEZE 96.9 FM | Spokane | WA | KXLY Broadcasting Group of Spokane |
| KITO 96.1 FM | Vinita | OK | Kxoj, Inc. |
| KSON 97.3 FM | San Diego | CA | Lincoln Financial Media |
| KXKT 103.7 FM | Omaha | NE | Lincoln Financial Media |
| KUUB 94.5 FM | Reno | NV | Lotus Communications Corporation |
| WKQC 98.1 FM | Saginaw | MI | MacDonald Broadcasting Company |
| WLFV 93.1 FM | Richmond | VA | MainLine Broadcasting |
| KDRK 93.7 FM | Spokane | WA | Mapleton Communications |
| KFGE 98.1 FM | Lincoln | NE | Maverick Media |
| WGH 97.3 FM | Virginia Beach | VA | Max Media |
| KKNU 93.3 FM | Eugene | OR | McKenzie River Broadcasting Inc. |
| KHYI 95.3 FM | Allen | TX | Metro Broadcasters of Texas |
| WWQM 106.3 FM | Madison | WI | Mid-West Family Broadcasting |
| WNCB 97.3 FM | Birmingham | AL | Midwest Communications Incorporated |
| KLCI 106.1 FM | Princeton | MN | Milestone Radio |
| WXCL 104.9 FM | Peoria | IL | Monterey Licenses, LLC |
| KKGO 105.1 FM | Los Angeles | CA | Mt. Wilson Broadcasting |
| WUSJ 96.3 FM | Ridgeland | MS | New South Radio, Inc. |
| WCEN 94.5 FM | Saginaw | MI | NextMedia Group |
| WRNS 95.1 FM | New Bern | NC | NextMedia Group |
| WKLB 102.5 FM | Waltham | MA | NONE |
| WXBM 102.7 FM | Pace | FL | Pamal Broadcasting |
| KSKS 93.7 FM | Fresno | CA | Peak Broadcasting |
| KAWO 104.3 FM | Boise | ID | Peak Broadcasting |
| WAKG 103.3 FM | Danville | VA | Piedmont Broadcasting Corporation |
| KFRG 95.1 FM | Colton | CA | Quality Broadcasting |
| WPFB 105.9 FM | Middletown | OH | Radio Stations Wpay/Wpfb, Inc. |
| KUAD 99.1 FM | Windsor | CO | Regent Communications, Inc. |
| WFUS 103.5 FM | Tampa | FL | Regent Communications, Inc. |
| KMDL 97.3 FM | Lafayette | LA | Regent Communications, Inc. |
| WYRK 106.5 FM | Buffalo | NY | Regent Communications, Inc. |
| WGNA 107.7 FM | Latham | NY | Regent Communications, Inc. |
| WGNE 99.9 FM | Jacksonville | FL | Renda Broadcasting Corporation |
| WJMQ 92.3 FM | Clintonville | WI | Results Broadcasting, Inc. |
| KSTY 104.5 FM | Canon City | CO | Royal Gorge Broadcasting, LLC |
| WQMX 94.9 FM | Akron | OH | Rubber City Radio Group Incorporated |
| KEGA 101.5 FM | Salt Lake City | UT | Simmons Media Group Inc |
| WUSH 106.1 FM | Norfolk | VA | Sinclair Communications |
| WTSH 107.1 FM | Rome | GA | Southern Broadcasting |
| KHLS 96.3 FM | Blytheville | AR | Sudbury Broadcasting Group |
| WSMI 106.1 FM | Litchfield | IL | Talley Broadcasting Corporation |
| KOUL 103.7 FM | Corpus Christi | TX | Tejas Broadcasting |
| KZKX 96.9 FM | Lincoln | NE | Three Eagles of Lincoln, Inc. |
| WGTY 107.7 FM | Gettysburg | PA | Times & News Publishing |
| KYYK 98.3 FM | Palestine | TX | Tomlinson-Leis Communications |
| KKNG 93.3 FM | Oklahoma City | OK | Tyler Media |
| KUBB 96.3 FM | Merced | CA | uckley Broadcasting Corporation of Monterey |
| WAXM 93.5 FM | Norton | VA | Valley Broadcasting and Communications, Inc. |
| KJUG 106.7 FM | Tulare | CA | Westcoast Broadcasting Inc |
| KFGY 92.9 FM | Santa Rosa | CA | Wilks Broadcasting LLC |
| WHKR 102.7 FM | Melbourne | FL | Wilks Broadcasting LLC |

| | | | |
|---------------|-------------|----|--------------------------|
| KBEQ 104.3 FM | Kansas City | MO | Wilks Broadcasting LLC |
| WIOV 105.1 FM | Ephrata | PA | Wilks Broadcasting LLC |
| WNCY 100.3 FM | Green Bay | WI | Wilks Broadcasting LLC |
| WXLZ 107.3 FM | Lebanon | VA | Yeary Broadcasting, Inc. |
| WTNQ 104.9 FM | La Follette | TN | |

Mediaguide Monitored Urban AC Stations

As of April 2009

| Station | City | ST | Owner |
|---------------|------------------|----|--|
| KDKS 102.1 FM | Shreveport | LA | Access.1 Communications |
| WXST 99.7 FM | Charleston | SC | Apex Broadcasting |
| WUKS 107.7 FM | Fayetteville | NC | Beasley Broadcast Group, Inc. |
| WBAV 101.9 FM | Charlotte | NC | CBS Radio |
| KMOJ 89.9 FM | Minneapolis | MN | Center for Communication and Development |
| WUHT 107.7 FM | Birmingham | AL | Citadel Communications Corp. |
| WTUG 92.9 FM | Tuscaloosa | AL | Citadel Communications Corp. |
| KOKY 102.1 FM | Little Rock | AR | Citadel Communications Corp. |
| KQXL 106.5 FM | Baton Rouge | LA | Citadel Communications Corp. |
| KNEK 104.7 FM | Lafayette | LA | Citadel Communications Corp. |
| WLXC 103.1 FM | Cayce | SC | Citadel Communications Corp. |
| WMGL 107.3 FM | North Charleston | SC | Citadel Communications Corp. |
| KHHT 92.3 FM | Burbank | CA | Clear Channel Communications |
| KHYL 101.1 FM | Sacramento | CA | Clear Channel Communications |
| WSOL 101.5 FM | Jacksonville | FL | Clear Channel Communications |
| WKSP 96.3 FM | Augusta | GA | Clear Channel Communications |
| WVAZ 102.7 FM | Chicago | IL | Clear Channel Communications |
| WYLD 98.5 FM | New Orleans | LA | Clear Channel Communications |
| WMXD 92.3 FM | Detroit | MI | Clear Channel Communications |
| KMJM 104.9 FM | Saint Louis | MO | Clear Channel Communications |
| KJMS 101.1 FM | Memphis | MS | Clear Channel Communications |
| WMKS 105.7 FM | Statesville | NC | Clear Channel Communications |
| KSYU 95.1 FM | Albuquerque | NM | Clear Channel Communications |
| WDAS 105.3 FM | Bala Cynwyd | PA | Clear Channel Communications |
| WKUS 105.3 FM | Norfolk | VA | Clear Channel Communications |
| WBHK 98.7 FM | Birmingham | AL | Cox Radio Inc |
| WHQT 105.1 FM | Hollywood | FL | Cox Radio Inc |
| WCFB 94.5 FM | Orlando | FL | Cox Radio Inc |
| WJMZ 107.3 FM | Greenville | SC | Cox Radio Inc |
| WSRB 106.3 FM | Chiaco | IL | Crawford Broadcasting Company |
| WHRP 94.1 FM | Athens | AL | Cumulus Broadcasting LLC |
| WRRX 106.1 FM | Pensacola | FL | Cumulus Broadcasting LLC |
| KVMA 102.9 FM | Shreveport | LA | Cumulus Broadcasting LLC |
| WDZZ 92.7 FM | Flint | MI | Cumulus Broadcasting LLC |
| KMJK 107.3 FM | Kansas City | MO | Cumulus Broadcasting LLC |
| WQKQ 92.1 FM | Nashville | TN | Cumulus Broadcasting LLC |
| WRKS 98.7 FM | New York | NY | Emmis Communications |
| WQMG 97.1 FM | Greensboro | NC | Entercom |
| WVKL 95.7 FM | Virginia Beach | VA | Entercom |
| WROO 92.7 FM | Jacksonville | FL | Flagler County Broadcasting, LLC |
| KISX 107.3 FM | Tyler | TX | GAP Broadcasting LLC |
| KBLX 102.9 FM | San Francisco | CA | Inner City Broadcasting Corporation |
| WKXI 107.5 FM | Ridgeland | MS | Inner City Broadcasting Corporation |
| WBLS 107.5 FM | New York | NY | Inner City Broadcasting Corporation |
| WWDM 101.3 FM | Columbia | SC | Inner City Broadcasting Corporation |
| WMJM 101.3 FM | Louisville | KY | MainLine Broadcasting |
| WFLM 104.7 FM | Port Saint Lucie | FL | Midway Broadcasting Co |
| WQSL 101.1 FM | Jacksonville | NC | NextMedia Group |
| WVBB 106.3 FM | Fort Wayne | IN | Oasis Radio Group |
| KFXZ 105.9 FM | Lafayette | LA | Pittman Broadcasting Services LLC |
| WOWE 98.9 FM | Flint | MI | Praestantia Broadcasting |
| WAMJ 107.5 FM | Atlanta | GA | Radio One Incorporated |
| WMOJ 100.3 FM | Connersville | IN | Radio One Incorporated |
| WTLC 106.7 FM | Indianapolis | IN | Radio One Incorporated |
| WWIN 95.9 FM | Baltimore | MD | Radio One Incorporated |
| WMMJ 102.3 FM | Lanham | MD | Radio One Incorporated |
| WDMK 105.9 FM | Detroit | MI | Radio One Incorporated |
| WFUN 95.5 FM | Saint Louis | MO | Radio One Incorporated |

| | |
|--|------------|
| Total number of Urban AC Stations | 74 |
| CBS Radio | 1 |
| Citadel Broadcasting | 7 |
| Clear Channel Communications | 13 |
| Entercom Communications | 2 |
| Total 4 Consent Decree station groups | 23 |
| Percent of Urban AC Stations | 31% |

| | | | |
|---------------|------------------|----|----------------------------------|
| WFXC 107.1 FM | Raleigh | NC | Radio One Incorporated |
| WZAK 93.1 FM | Cleveland | OH | Radio One Incorporated |
| WXMG 98.9 FM | Columbus | OH | Radio One Incorporated |
| WRNB 107.9 FM | Conshohocken | PA | Radio One Incorporated |
| KSOC 94.5 FM | Dallas | TX | Radio One Incorporated |
| KMJQ 102.1 FM | Houston | TX | Radio One Incorporated |
| WKJM 99.3 FM | Richmond | VA | Radio One Incorporated |
| WKJS 105.7 FM | Richmond | VA | Radio One Incorporated |
| WJMR 98.3 FM | Milwaukee | WI | Saga Communications Inc. |
| KQMV 92.5 FM | Grande Coulee | WA | Sandusky Radio |
| KKDA 730 AM | Grand Prairie | TX | Service Broadcasting Corporation |
| KRNB 105.7 FM | Grand Prairie | TX | Service Broadcasting Corporation |
| WFFX 1490 AM | East Saint Louis | IL | Simmons Austin, Ls |
| KJLH 102.3 FM | Inglewood | CA | Taxi Productions Inc |
| WIMX 95.7 FM | Toledo | OH | Urban Radio Broadcasting LLC |
| WGPR 107.5 FM | Detroit | MI | WGPR Inc |

Mediaguide Monitored AAA Commercial Stations

As of April 2009

| Station | City | ST | Owner |
|---------------|---------------|----|--------------------------------------|
| KPND 95.3 FM | Sandpoint | ID | Blue Sky Broadcasting, Inc. |
| KSWD 100.3 FM | Los Angeles | CA | Bonneville International Corporation |
| WZGC 92.9 FM | Atlanta | GA | CBS Radio |
| WXRT 93.1 FM | Chicago | IL | CBS Radio |
| KINK 101.9 FM | Portland | OR | CBS Radio |
| WWMM 100.5 FM | Tuscaloosa | AL | Clear Channel Communications |
| KBCO 97.3 FM | Boulder | CO | Clear Channel Communications |
| KPTL 106.3 FM | Des Moines | IA | Clear Channel Communications |
| KWMT 92.9 FM | Fort Dodge | IA | Clear Channel Communications |
| WRNX 100.9 FM | Holyoke | MA | Clear Channel Communications |
| KTCZ 97.1 FM | Minneapolis | MN | Clear Channel Communications |
| WRVA 100.7 FM | Raleigh | NC | Clear Channel Communications |
| KPRI 102.1 FM | San Diego | CA | Compass Radio Group |
| KFOG 104.5 FM | San Francisco | CA | Cumulus Media Partners LLC |
| KGSR 107.1 FM | Austin | TX | Emmis Communications |
| KMTT 103.7 FM | Seattle | WA | Entercom |
| WMMM 105.5 FM | Madison | WI | Entercom |
| WFIV 105.3 FM | Knoxville | TN | Horne Radio |
| KRVB 94.9 FM | Boise | ID | Journal Broadcast Group Inc. |
| KXLY 99.9 FM | Spokane | WA | KXLY Broadcasting Group of Spokane |
| KPIG 107.5 FM | Watsonville | CA | Mapleton Communications |
| KTNI 101.5 FM | Sterling | CO | Max Media of Denver |
| WRNR 103.1 FM | Annapolis | MD | Nassau Broadcasting Partners LP |
| WXRV 92.5 FM | Haverhill | MA | Northeast Broadcasting Company |
| WNCS 104.7 FM | Montpelier | VT | Northeast Broadcasting Company |
| WTTS 92.3 FM | Bloomington | IN | Sarkes Tarzian Inc |
| KRSH 95.9 FM | Santa Rosa | CA | Sinclair Telecable Inc |
| WRLT 100.1 FM | Nashville | TN | Tuned In Broadcasting Inc |

| | |
|--|------------|
| Total number of AAA-C Stations | 28 |
| CBS Radio | 3 |
| Citadel | 0 |
| Clear Channel Communications | 7 |
| Entercom | 2 |
| Total 4 Consent Decree station groups | 12 |
| Percent of AAA-C Stations | 43% |

Mediaguide Monitored AAA Non Commercial Stations

As of April 2009

| Station | City | ST | Owner |
|--------------|------------------|----|---|
| KBCS 91.3 FM | Bellevue | WA | Bellevue Community College |
| WCBE 90.5 FM | Columbus | OH | Columbus Board of Education |
| WOBO 88.7 FM | Owensville | OH | Educational Community Radio, Inc |
| WERS 88.9 FM | Boston | MA | Emerson College |
| WFUV 90.7 FM | Bronx | NY | Fordham University |
| WHRV 89.5 FM | Norfolk | VA | Hampton Roads Educational Telecom Assn |
| KUNI 90.9 FM | Cedar Falls | IA | Iowa Public Radio |
| KLCC 89.7 FM | Eugene | OR | Lane Community College |
| KCLC 89.1 FM | Saint Charles | MO | Lindenwood College |
| WFPK 91.9 FM | Louisville | KY | Louisville Public Media |
| WYMS 88.9 FM | Milwaukee | WI | Milwaukee Public Schools |
| KCMP 89.3 FM | St Paul | MN | Minnesota Public Radio |
| WNKU 89.7 FM | Highland Heights | KY | Northern Kentucky University |
| WBAI 99.5 FM | New York | NY | Pacifica Radio |
| WYEP 91.3 FM | Pittsburgh | PA | Pittsburgh Community Broadcasting Corporation |
| KRVM 91.9 FM | Eugene | OR | School District 4J |
| WNRS 91.9 FM | Charlottesville | VA | Stu-Comm, Inc. |
| KYRS 89.9 FM | Spokane | WA | Thin Air Community Radio - an LPFM |
| WTMD 89.7 FM | Towson | MD | Towson University |
| WUKY 91.3 FM | Lexington | KY | University of Kentucky |
| WUMB 91.9 FM | Boston | MA | University of Massachusetts Boston |
| KUNM 89.9 FM | Albuquerque | NM | University of New Mexico |
| WXPB 88.5 FM | Philadelphia | PA | University of Pennsylvania |
| KUT 90.5 FM | Austin | TX | University of Texas at Austin |
| WUWM 89.7 FM | Milwaukee | WI | University of Wisconsin-Milwaukee |
| WEXT 97.7 FM | Clifton Park | NY | WMHT Educational Telecommunications |
| WRUR 88.5 FM | Rochester | NY | WXXI Public Broadcasting Council |

| | |
|--|-----------|
| Total number of AAA Non-Commercial | 27 |
| CBS Radio | 0 |
| Citadel | 0 |
| Clear Channel Communications | 0 |
| Entercom | 0 |
| Total 4 Consent Decree station groups | 0 |
| Percent of AAA Non Commercial Station | 0% |

AC

Table 1: Playlist Details

| Year measured | 2005 | 2006 | 2007 | 2008 |
|----------------------|--------|--------|--------|--------|
| # stations monitored | 45 | 48 | 35 | 34 |
| # songs on playlist | 10,000 | 10,000 | 10,000 | 10,000 |

For each year, Mediaguide monitored 34-48 AC stations across the US.

A list of the Mediaguide-monitored stations for this format, including ownership and location, is included in Appendix.

Table 2: Song Concentration, 2005-2008

| Format: AC | 2005 | | 2006 | | 2007 | | 2008 | |
|----------------|-----------|---------|-----------|---------|-----------|---------|-----------|---------|
| | # spins | % spins |
| All songs | 4,378,362 | 100.0% | 3,362,459 | 100.0% | 3,634,137 | 100.0% | 3,561,587 | 100.0% |
| Top 5000 songs | 4,213,693 | 96.2% | 3,255,319 | 96.8% | 3,513,908 | 96.7% | 3,488,358 | 97.9% |
| Top 1000 songs | 2,819,554 | 64.4% | 2,296,691 | 68.3% | 2,431,969 | 66.9% | 2,491,600 | 70.0% |
| Top 100 songs | 906,468 | 20.7% | 728,612 | 21.7% | 764,241 | 21.0% | 861,756 | 24.2% |

There were 10,000 songs on each playlist. However, the top 5,000 songs accounted for 96% of measured airplay.

Because of this concentration, the top 5000 songs became the basis for additional measurement.

Table 3: Label Airplay Share, 2005-2008

| Format: AC | 2005 | | | | 2006 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 4,105 | 82.1% | 3,700,912 | 87.8% | 4,097 | 81.9% | 2,894,624 | 88.9% |
| Indie | 660 | 13.2% | 382,774 | 9.1% | 655 | 13.1% | 284,808 | 8.7% |
| Disney | 41 | 0.8% | 44,386 | 1.1% | 41 | 0.8% | 28,089 | 0.9% |
| Legacy | 38 | 0.8% | 35,289 | 0.8% | 42 | 0.8% | 20,700 | 0.6% |
| No Label/TBD | 156 | 3.1% | 50,332 | 1.2% | 165 | 3.3% | 27,098 | 0.8% |
| TOTAL | 5,000 | 100.0% | 4,213,693 | 100.0% | 5,000 | 100.0% | 3,255,319 | 100.0% |

| Format: AC | 2007 | | | | 2008 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 4,178 | 83.6% | 3,146,380 | 89.5% | 4,258 | 85.2% | 3,129,180 | 89.7% |
| Indie | 591 | 11.8% | 290,641 | 8.3% | 521 | 10.4% | 281,376 | 8.1% |
| Disney | 40 | 0.8% | 42,187 | 1.2% | 46 | 0.9% | 43,830 | 1.3% |
| Legacy | 45 | 0.9% | 11,949 | 0.3% | 35 | 0.7% | 9,987 | 0.3% |
| No Label/TBD | 146 | 2.9% | 22,751 | 0.6% | 140 | 2.8% | 23,985 | 0.7% |
| TOTAL | 5,000 | 100.0% | 3,513,908 | 100.0% | 5,000 | 100.0% | 3,488,358 | 100.0% |

The table above shows details about airplay share by type of label for each year. Major label songs consistently garner 87-89 percent of airplay on AC.

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: AC | 2005 | | 2006 | | 2007 | | 2008 | |
|--------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| | % of songs | % spins |
| Major | 82.1% | 87.8% | 81.9% | 88.9% | 83.6% | 89.5% | 85.2% | 89.7% |
| Indie | 13.2% | 9.1% | 13.1% | 8.7% | 11.8% | 8.3% | 10.4% | 8.1% |
| Disney | 0.8% | 1.1% | 0.8% | 0.9% | 0.8% | 1.2% | 0.9% | 1.3% |
| Legacy | 0.8% | 0.8% | 0.8% | 0.6% | 0.9% | 0.3% | 0.7% | 0.3% |
| No Label/TBD | 3.1% | 1.2% | 3.3% | 0.8% | 2.9% | 0.6% | 2.8% | 0.7% |
| TOTAL | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 87-89% airplay share.

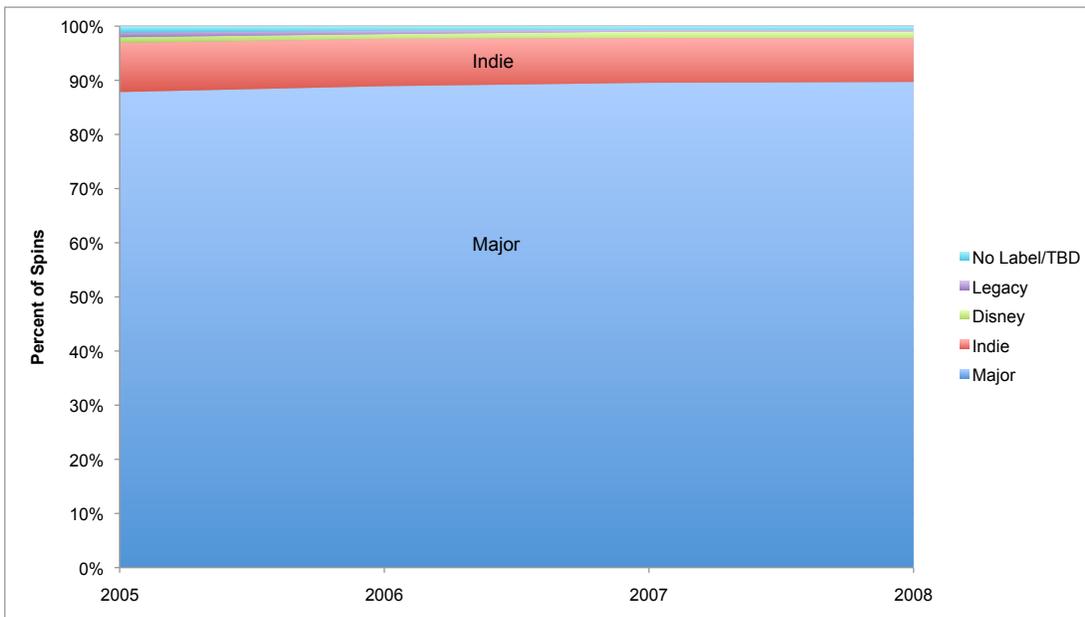
AC

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: AC | 2005 | | 2006 | | 2007 | | 2008 | |
|----------------|------------|---------|------------|---------|------------|---------|------------|---------|
| Top 5000 songs | % of songs | % spins |
| Major | 82.1% | 87.8% | 81.9% | 88.9% | 83.6% | 89.5% | 85.2% | 89.7% |
| Indie | 13.2% | 9.1% | 13.1% | 8.7% | 11.8% | 8.3% | 10.4% | 8.1% |
| Disney | 0.8% | 1.1% | 0.8% | 0.9% | 0.8% | 1.2% | 0.9% | 1.3% |
| Legacy | 0.8% | 0.8% | 0.8% | 0.6% | 0.9% | 0.3% | 0.7% | 0.3% |
| No Label/TBD | 3.1% | 1.2% | 3.3% | 0.8% | 2.9% | 0.6% | 2.8% | 0.7% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 87-89% airplay share.

Chart 1: Airplay Share by Label for Top 5000 Songs on AC Format, 2005-2008



This time series chart plots out the airplay share in Table 4 by type of label across all four years.

AC

Table 5: Airplay Share by Song's Release Date, 2005-2008

| Format: AC | 2005 | | | | | 2006 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2005 | 253 | 5.1% | 310,983 | 7.4% | 2006 | 274 | 5.5% | 257,596 | 7.9% |
| 1 year before | 2004 | 322 | 6.5% | 452,515 | 10.7% | 2005 | 309 | 6.2% | 407,432 | 12.5% |
| 2 years before | 2003 | 230 | 4.6% | 326,877 | 7.8% | 2004 | 205 | 4.1% | 219,815 | 6.8% |
| 3 years before | 2002 | 168 | 3.4% | 249,466 | 5.9% | 2003 | 159 | 3.2% | 148,522 | 4.6% |
| 4 years before | 2001 | 149 | 3.0% | 134,271 | 3.2% | 2002 | 150 | 3.0% | 137,761 | 4.2% |
| 5 years before | 2000 | 106 | 2.1% | 89,994 | 2.1% | 2001 | 134 | 2.7% | 96,102 | 3.0% |
| more than 5 years | 1999 | 130 | 2.6% | 139,291 | 3.3% | 2000 | 94 | 1.9% | 60,325 | 1.9% |
| | before 1999 | 3614 | 72.4% | 2,468,271 | 58.6% | 1999 | 131 | 2.6% | 100,467 | 3.1% |
| | | 4972 | 99.6% | 4,171,668 | 99.1% | before 1999 | 3517 | 70.4% | 1,817,962 | 55.9% |
| | | | | | | | 4973 | 99.6% | 3,245,982 | 99.8% |

| Format: AC | 2007 | | | | | 2008 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2007 | 279 | 5.6% | 286,196 | 8.1% | 2008 | 286 | 5.7% | 347,318 | 10.0% |
| 1 year before | 2006 | 385 | 7.7% | 444,104 | 12.6% | 2007 | 270 | 5.4% | 493,648 | 14.2% |
| 2 years before | 2005 | 163 | 3.3% | 262,246 | 7.5% | 2006 | 181 | 3.6% | 270,092 | 7.7% |
| 3 years before | 2004 | 113 | 2.3% | 127,194 | 3.6% | 2005 | 139 | 2.8% | 138,378 | 4.0% |
| 4 years before | 2003 | 118 | 2.4% | 101,196 | 2.9% | 2004 | 116 | 2.3% | 89,535 | 2.6% |
| 5 years before | 2002 | 117 | 2.3% | 105,362 | 3.0% | 2003 | 120 | 2.4% | 79,262 | 2.3% |
| more than 5 years | 2001 | 110 | 2.2% | 88,824 | 2.5% | 2002 | 128 | 2.6% | 89,755 | 2.6% |
| | 2000 | 78 | 1.6% | 55,221 | 1.6% | 2001 | 107 | 2.1% | 72,760 | 2.1% |
| | 1999 | 107 | 2.1% | 94,337 | 2.7% | 2000 | 74 | 1.5% | 47,656 | 1.4% |
| | before 1999 | 3509 | 70.2% | 1,941,742 | 55.3% | 1999 | 113 | 2.3% | 81,154 | 2.3% |
| | | 4979 | 99.7% | 3,506,422 | 99.8% | before 1999 | 3458 | 69.3% | 1,775,692 | 50.9% |
| | | | | | | | 4992 | 100.0% | 3,485,250 | 100.0% |

Table 5 shows how much of a yearly AC playlist is composed new songs -- from that year or the year before -- versus older songs. In all years 2005-2008, more than 50% of the playlist was composed of songs that were more than 6 years old. [Note that totals adding up to fewer than 5,000 songs or less than 100% are due to missing release date data.]

Chart 2: Airplay Share by Release Date for 2008

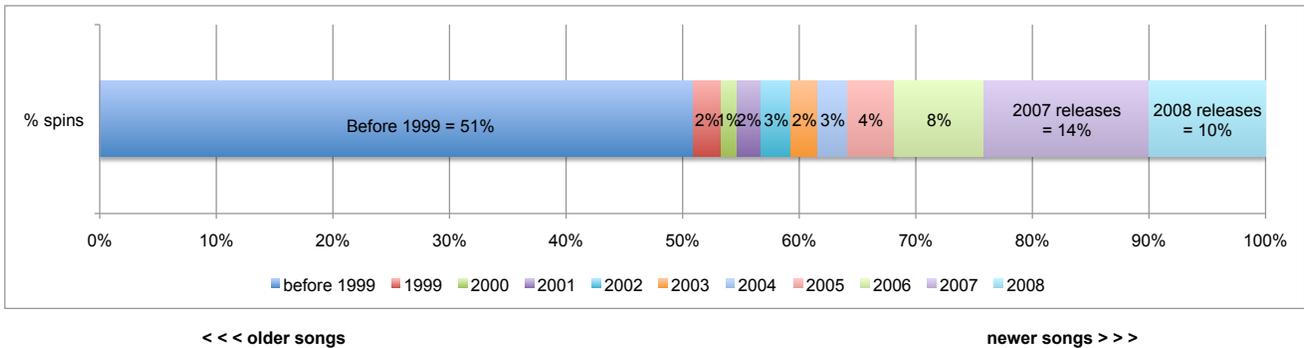
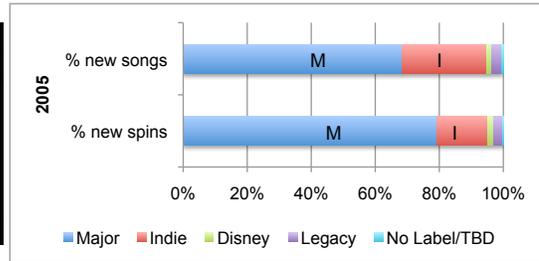


Chart 2 shows the proportion of old songs (bars on the left) to newer material (bars on the right) for 2008's AC playlist. 51% percent of 2008's airplay was attributed to songs released before 1999. New releases only made up 10% of spins. This ratio has remained relatively consistent across the past four years.

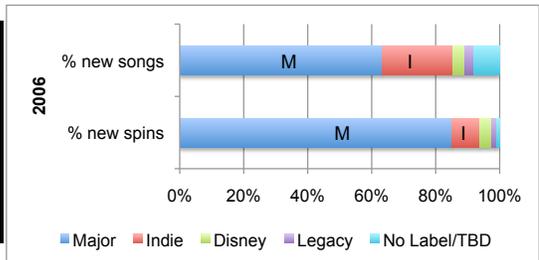
AC

Table 6: Label Airplay Share by Release Date, 2005-2008

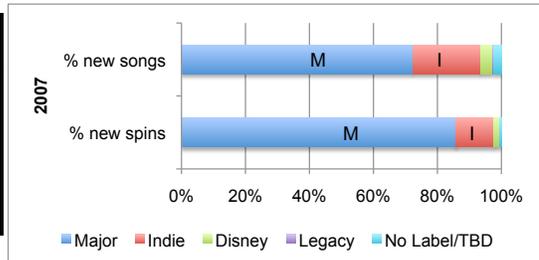
| Format: AC | | Songs on 2005 playlist with a 2005 release date | | | | |
|----------------|------------|---|----------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 173 | 68.4% | 246,118 | 79.1% | 10.8% | |
| Indie | 67 | 26.5% | 49,422 | 15.9% | -10.6% | |
| Disney | 4 | 1.6% | 5,782 | 1.9% | 0.3% | |
| Legacy | 8 | 3.2% | 8,751 | 2.8% | -0.3% | |
| No Label/TBD | 1 | 0.4% | 910 | 0.3% | -0.1% | |
| TOTAL | 253 | 100.0% | 310,983 | 100.0% | | |



| Format: AC | | Songs on 2006 playlist with a 2006 release date | | | | |
|----------------|------------|---|----------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 173 | 63.1% | 218,864 | 85.0% | 21.8% | |
| Indie | 61 | 22.3% | 22,867 | 8.9% | -13.4% | |
| Disney | 10 | 3.6% | 9,718 | 3.8% | 0.1% | |
| Legacy | 8 | 2.9% | 3,355 | 1.3% | -1.6% | |
| No Label/TBD | 22 | 8.0% | 2,792 | 1.1% | -6.9% | |
| TOTAL | 274 | 100.0% | 257,596 | 100.0% | | |



| Format: AC | | Songs on 2007 playlist with a 2007 release date | | | | |
|----------------|------------|---|----------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 202 | 72.4% | 245,865 | 85.9% | 13.5% | |
| Indie | 59 | 21.1% | 33,376 | 11.7% | -9.5% | |
| Disney | 10 | 3.6% | 5,406 | 1.9% | -1.7% | |
| Legacy | 1 | 0.4% | 89 | 0.0% | -0.3% | |
| No Label/TBD | 7 | 2.5% | 1,460 | 0.5% | -2.0% | |
| TOTAL | 279 | 100.0% | 286,196 | 100.0% | | |



| Format: AC | | Songs on 2008 playlist with a 2008 release date | | | | |
|----------------|------------|---|----------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 191 | 66.8% | 298,666 | 86.0% | 19.2% | |
| Indie | 38 | 13.3% | 24,262 | 7.0% | -6.3% | |
| Disney | 10 | 3.5% | 11,787 | 3.4% | -0.1% | |
| Legacy | 6 | 2.1% | 2,566 | 0.7% | -1.4% | |
| No Label/TBD | 41 | 14.3% | 10,037 | 2.9% | -11.4% | |
| TOTAL | 286 | 100.0% | 347,318 | 100.0% | | |

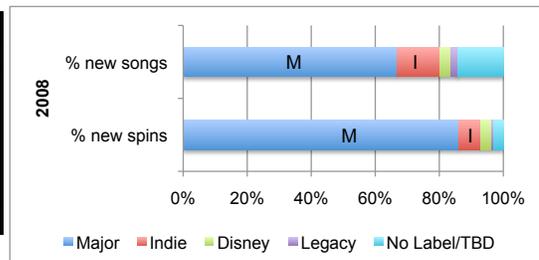
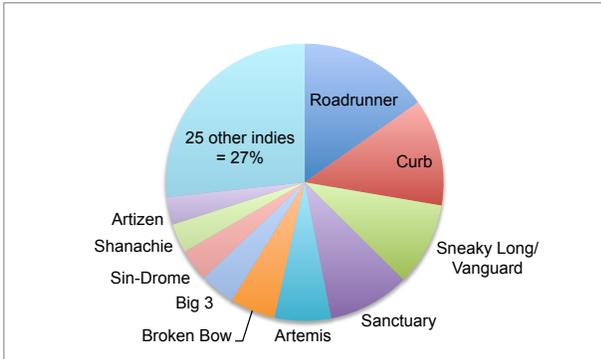


Table 6 and corresponding bar charts show that, on each yearly playlist, new songs from major labels consistently get a higher proportion of spins than new songs from non-major labels.

Table 7: Details About Indie Label Airplay Share, 2005-2008

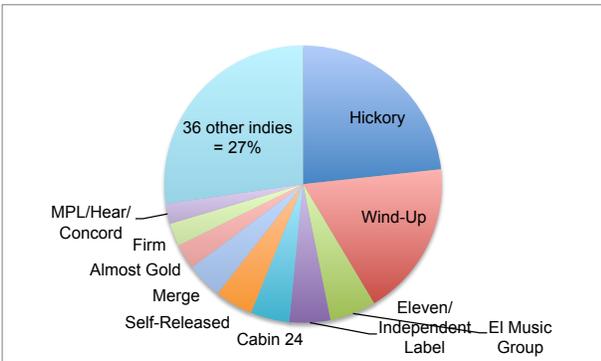
| Format:AC New songs | 2005 | | 2006 | | 2007 | | 2008 | |
|--|---------|---------|---------|---------|---------|---------|---------|---------|
| | # songs | # spins |
| Total # unique indie labels in top 5,000 with new releases | 35 | | 33 | | 46 | | 29 | |
| Total # new indie label songs in top 5,000 | 67 | 49,422 | 61 | 22,867 | 59 | 33,376 | 38 | 24,262 |
| # new indie songs attributed to 10 indie labels | 36 | 36,229 | 37 | 17,621 | 23 | 24,275 | 19 | 20,539 |
| 10 indie labels represent % of songs, % of spins | 54% | 73% | 61% | 77% | 39% | 73% | 50% | 85% |



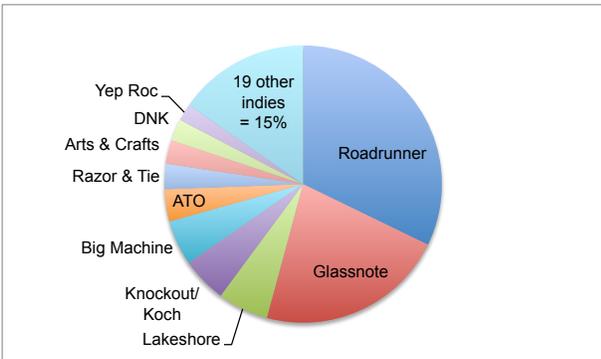
| Indie label | # of spins |
|-----------------------|------------|
| Roadrunner | 7,510 |
| Curb | 6,174 |
| Sneaky Long/ Vanguard | 4,804 |
| Sanctuary | 4,720 |
| Artemis | 3,252 |
| Broken Bow | 2,604 |
| Big 3 | 2,031 |
| Sin-Drome | 1,852 |
| Shanachie | 1,684 |
| Artizen | 1,598 |
| 25 other indie: | 13,193 |



| Indie label | # of spins |
|-----------------|------------|
| Wind-Up | 4,696 |
| Curb | 3,331 |
| Third Man/V2 | 2,490 |
| Roadrunner | 1,611 |
| Victory | 1,438 |
| Fonovisa | 1,043 |
| Robbins | 1,007 |
| Concord | 934 |
| Netzwer/Desp | 590 |
| Heads Up | 481 |
| 23 other indie: | 5,246 |



| Indie label | # of spins |
|-----------------|------------|
| Hickory | 7,771 |
| Wind-Up | 6,064 |
| El Music Group | 1,795 |
| Eleven/Indepe | 1,592 |
| Cabin 24 | 1,513 |
| Self-Released | 1,475 |
| Merge | 1,405 |
| Almost Gold | 982 |
| Firm | 897 |
| MPL/Hear/Co | 781 |
| 36 other indie: | 9,101 |



| Indie label | # of spins |
|-----------------|------------|
| Roadrunner | 7,813 |
| Glassnote | 5,343 |
| Lakeshore | 1,428 |
| Knockout/Koc | 1,287 |
| Big Machine | 1,272 |
| ATO | 911 |
| Razor & Tie | 714 |
| Arts & Crafts | 670 |
| DNK | 618 |
| Yep Roc | 483 |
| 19 other indie: | 3,723 |

These tables and corresponding pie charts show that 73% - 85% of the spins for new indie releases in any given year can be attributed to just 10 indie labels.

Active Rock

Table 1: Playlist Details

| Year measured | 2005 | 2006 | 2007 | 2008 |
|----------------------|--------|--------|--------|--------|
| # stations monitored | 57 | 57 | 55 | 54 |
| # songs on playlist | 10,000 | 10,000 | 10,000 | 10,000 |

For each year, Mediaguide monitored 54-57 Active Rock stations across the US.

A list of the Mediaguide-monitored stations for this format, including ownership and location, is included in Appendix.

Table 2: Song Concentration, 2005-2008

| Format: Active Rock | 2005 | | 2006 | | 2007 | | 2008 | |
|---------------------|-----------|---------|-----------|---------|-----------|---------|-----------|---------|
| | # spins | % spins |
| All songs | 4,974,711 | 100.0% | 4,989,832 | 100.0% | 4,859,854 | 100.0% | 4,848,225 | 100.0% |
| Top 5000 songs | 4,928,265 | 99.1% | 4,954,784 | 99.3% | 4,835,923 | 99.5% | 4,826,197 | 99.5% |
| Top 1000 songs | 4,332,944 | 87.1% | 4,460,197 | 89.4% | 4,449,222 | 91.6% | 4,426,124 | 91.3% |
| Top 100 songs | 1,644,522 | 33.1% | 1,624,305 | 32.6% | 1,579,362 | 32.5% | 1,548,466 | 31.9% |

There were 10,000 songs on each playlist. However, the top 5,000 songs accounted for 99% of measured airplay.

Because of this concentration, the top 5000 songs became the basis for additional measurement.

Table 3: Label Airplay Share, 2005-2008

| Format: Active Rock | 2005 | | | | 2006 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 4,070 | 81.4% | 4,156,013 | 84.3% | 3,758 | 75.2% | 4,151,157 | 83.8% |
| Indie | 780 | 15.6% | 661,297 | 13.4% | 1,053 | 21.1% | 681,983 | 13.8% |
| Disney | 42 | 0.8% | 85,418 | 1.7% | 35 | 0.7% | 93,179 | 1.9% |
| Legacy | 52 | 1.0% | 20,476 | 0.4% | 47 | 0.9% | 22,513 | 0.5% |
| No Label/TBD | 56 | 1.1% | 5,061 | 0.1% | 107 | 2.1% | 5,952 | 0.1% |
| TOTAL | 5,000 | 100.0% | 4,928,265 | 100.0% | 5,000 | 100.0% | 4,954,784 | 100.0% |

| Format: Active Rock | 2007 | | | | 2008 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 3,560 | 71.2% | 4,022,478 | 83.2% | 3,540 | 70.8% | 3,904,957 | 80.9% |
| Indie | 1,234 | 24.7% | 679,591 | 14.1% | 1,180 | 23.6% | 781,493 | 16.2% |
| Disney | 28 | 0.6% | 110,588 | 2.3% | 35 | 0.7% | 86,394 | 1.8% |
| Legacy | 76 | 1.5% | 19,056 | 0.4% | 71 | 1.4% | 29,003 | 0.6% |
| No Label/TBD | 102 | 2.0% | 4,210 | 0.1% | 174 | 3.5% | 24,350 | 0.5% |
| TOTAL | 5,000 | 100.0% | 4,835,923 | 100.0% | 5,000 | 100.0% | 4,826,197 | 100.0% |

The table above shows details about airplay share by type of label for each year. Major label songs had been garnering a steady 83%, but that ratio dropped to 80% in 2008. However, major label songs' still receive a higher porportion of spins.

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: Active Rock | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| | % of songs | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 81.4% | 84.3% | 75.2% | 83.8% | 71.2% | 83.2% | 70.8% | 80.9% |
| Indie | 15.6% | 13.4% | 21.1% | 13.8% | 24.7% | 14.1% | 23.6% | 16.2% |
| Disney | 0.8% | 1.7% | 0.7% | 1.9% | 0.6% | 2.3% | 0.7% | 1.8% |
| Legacy | 1.0% | 0.4% | 0.9% | 0.5% | 1.5% | 0.4% | 1.4% | 0.6% |
| No Label/TBD | 1.1% | 0.1% | 2.1% | 0.1% | 2.0% | 0.1% | 3.5% | 0.5% |
| TOTAL | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's slightly diminishing airplay share.

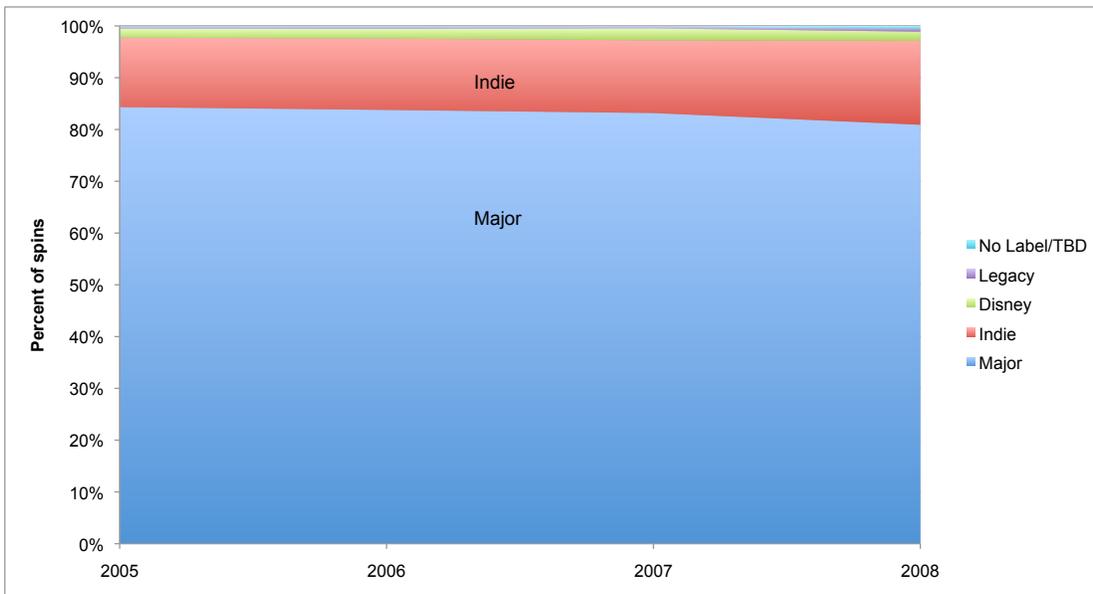
Active Rock

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: Active Rock | 2005 | | 2006 | | 2007 | | 2008 | |
|---------------------|------------|---------|------------|---------|------------|---------|------------|---------|
| Top 5000 songs | % of songs | % spins |
| Major | 81.4% | 84.3% | 75.2% | 83.8% | 71.2% | 83.2% | 70.8% | 80.9% |
| Indie | 15.6% | 13.4% | 21.1% | 13.8% | 24.7% | 14.1% | 23.6% | 16.2% |
| Disney | 0.8% | 1.7% | 0.7% | 1.9% | 0.6% | 2.3% | 0.7% | 1.8% |
| Legacy | 1.0% | 0.4% | 0.9% | 0.5% | 1.5% | 0.4% | 1.4% | 0.6% |
| No Label/TBD | 1.1% | 0.1% | 2.1% | 0.1% | 2.0% | 0.1% | 3.5% | 0.5% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's slightly diminishing airplay share.

Chart 1: Airplay Share by Label for Top 5000 Songs on Active Rock Format, 2005-2008



This time series chart plots out the airplay share in Table 4 by type of label across all four years.

Active Rock

Table 5: Airplay Share by Song's Release Date, 2005-2008

| Format: Active Rock | | 2005 | | | | | 2006 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|--|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins | |
| Released that year | 2005 | 582 | 11.7% | 1,076,070 | 21.8% | 2006 | 795 | 15.9% | 867,529 | 17.5% | |
| 1 year before | 2004 | 459 | 9.2% | 784,685 | 15.9% | 2005 | 664 | 13.3% | 1,029,173 | 20.8% | |
| 2 years before | 2003 | 335 | 6.7% | 363,570 | 7.4% | 2004 | 302 | 6.0% | 195,771 | 4.0% | |
| 3 years before | 2002 | 234 | 4.7% | 196,917 | 4.0% | 2003 | 267 | 5.3% | 176,902 | 3.6% | |
| 4 years before | 2001 | 221 | 4.4% | 181,600 | 3.7% | 2002 | 188 | 3.8% | 142,678 | 2.9% | |
| 5 years before | 2000 | 179 | 3.6% | 156,298 | 3.2% | 2001 | 171 | 3.4% | 165,710 | 3.3% | |
| more than 5 years | 1999 | 170 | 3.4% | 135,663 | 2.8% | 2000 | 139 | 2.8% | 142,370 | 2.9% | |
| | before 1999 | 2783 | 55.7% | 2,010,655 | 40.8% | 1999 | 122 | 2.4% | 131,784 | 2.7% | |
| | | 4963 | 99.4% | 4,905,458 | 99.5% | before 1999 | 2322 | 46.4% | 2,088,513 | 42.2% | |
| | | | | | | | 4970 | 99.4% | 4,940,430 | 99.7% | |

| Format: Active Rock | | 2007 | | | | | 2008 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|--|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins | |
| Released that year | 2007 | 950 | 19.0% | 874,031 | 18.1% | 2008 | 812 | 16.3% | 750,827 | 15.6% | |
| 1 year before | 2006 | 594 | 11.9% | 728,906 | 15.1% | 2007 | 497 | 10.0% | 788,234 | 16.4% | |
| 2 years before | 2005 | 300 | 6.0% | 400,875 | 8.3% | 2006 | 296 | 5.9% | 282,255 | 5.9% | |
| 3 years before | 2004 | 188 | 3.8% | 104,160 | 2.2% | 2005 | 211 | 4.2% | 174,494 | 3.6% | |
| 4 years before | 2003 | 196 | 3.9% | 136,372 | 2.8% | 2004 | 152 | 3.0% | 83,234 | 1.7% | |
| 5 years before | 2002 | 124 | 2.5% | 119,157 | 2.5% | 2003 | 179 | 3.6% | 126,233 | 2.6% | |
| more than 5 years | 2001 | 134 | 2.7% | 150,414 | 3.1% | 2002 | 122 | 2.4% | 113,376 | 2.4% | |
| | 2000 | 123 | 2.5% | 121,988 | 2.5% | 2001 | 129 | 2.6% | 144,969 | 3.0% | |
| | 1999 | 114 | 2.3% | 124,310 | 2.6% | 2000 | 116 | 2.3% | 117,596 | 2.4% | |
| | before 1999 | 2252 | 45.1% | 2,067,947 | 42.8% | 1999 | 123 | 2.5% | 130,412 | 2.7% | |
| | | 4975 | 99.6% | 4,828,160 | 99.8% | before 1999 | 2351 | 47.1% | 2,107,548 | 43.7% | |
| | | | | | | | 4988 | 100.0% | 4,819,178 | 100.0% | |

Table 5 shows how much of a yearly Active Rock playlist is composed new songs -- from that year or the year before -- versus older songs. In all years 2005-2008, about 40% of the playlist was composed of songs that were more than 6 years old. [Note that totals adding up to fewer than 5,000 songs or less than 100% are due to missing release date data.]

Chart 2: Airplay Share by Release Date for 2008

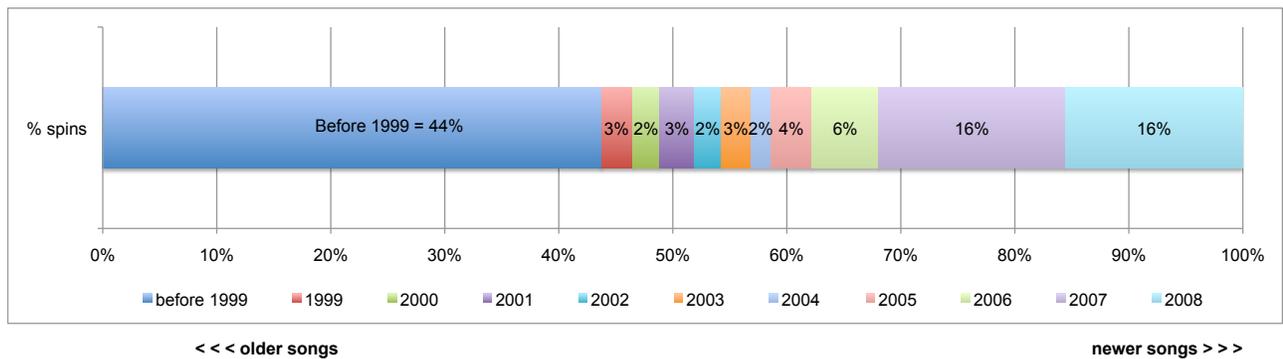
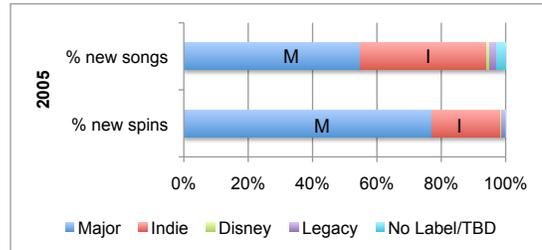


Chart 2 shows the proportion of older songs (bars on the left) to newer material (bars on the right) for 2008's Active Rock playlist. 44% percent of 2008's airplay was attributed to songs released before 1999. New releases made up 16% of spins. This ratio has remained relatively consistent across the past four years.

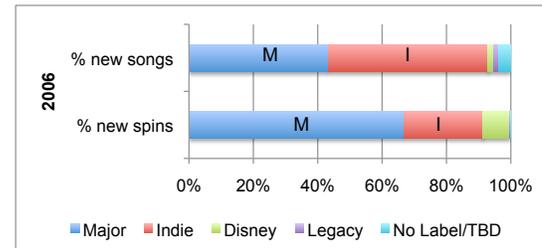
Active Rock

Table 6: Label Airplay Share by Release Date, 2005-2008

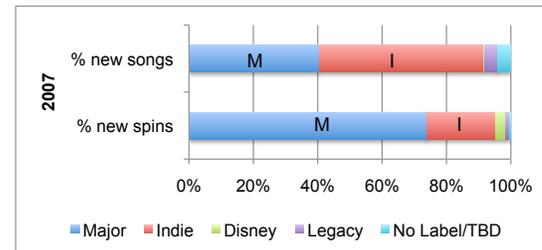
| Format: Active Rock | | Songs on 2005 playlist with a 2005 release date | | | | |
|---------------------|------------|---|------------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 319 | 54.8% | 828,676 | 77.0% | 22.2% | |
| Indie | 228 | 39.2% | 229,970 | 21.4% | -17.8% | |
| Disney | 6 | 1.0% | 2,810 | 0.3% | -0.8% | |
| Legacy | 13 | 2.2% | 13,287 | 1.2% | -1.0% | |
| No Label/TBD | 16 | 2.7% | 1,327 | 0.1% | -2.6% | |
| TOTAL | 582 | 100.0% | 1,076,070 | 100.0% | | |



| Format: Active Rock | | Songs on 2006 playlist with a 2006 release date | | | | |
|---------------------|------------|---|----------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 344 | 43.3% | 578,730 | 66.7% | 23.4% | |
| Indie | 395 | 49.7% | 213,817 | 24.6% | -25.0% | |
| Disney | 14 | 1.8% | 72,004 | 8.3% | 6.5% | |
| Legacy | 12 | 1.5% | 906 | 0.1% | -1.4% | |
| No Label/TBD | 30 | 3.8% | 2,072 | 0.2% | -3.5% | |
| TOTAL | 795 | 100.0% | 867,529 | 100.0% | | |



| Format: Active Rock | | Songs on 2007 playlist with a 2007 release date | | | | |
|---------------------|------------|---|----------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 384 | 40.4% | 645,116 | 73.8% | 33.4% | |
| Indie | 485 | 51.1% | 187,443 | 21.4% | -29.6% | |
| Disney | 4 | 0.4% | 26,484 | 3.0% | 2.6% | |
| Legacy | 37 | 3.9% | 12,792 | 1.5% | -2.4% | |
| No Label/TBD | 40 | 4.2% | 2,196 | 0.3% | -4.0% | |
| TOTAL | 950 | 100.0% | 874,031 | 100.0% | | |



| Format: Active Rock | | Songs on 2008 playlist with a 2008 release date | | | | |
|---------------------|------------|---|----------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 295 | 36.3% | 505,858 | 67.4% | 31.0% | |
| Indie | 388 | 47.8% | 207,518 | 27.6% | -20.1% | |
| Disney | 4 | 0.5% | 194 | 0.0% | -0.5% | |
| Legacy | 23 | 2.8% | 20,248 | 2.7% | -0.1% | |
| No Label/TBD | 102 | 12.6% | 17,009 | 2.3% | -10.3% | |
| TOTAL | 812 | 100.0% | 750,827 | 100.0% | | |

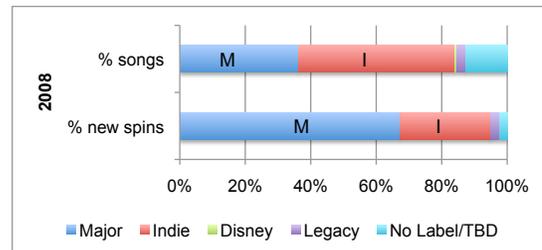
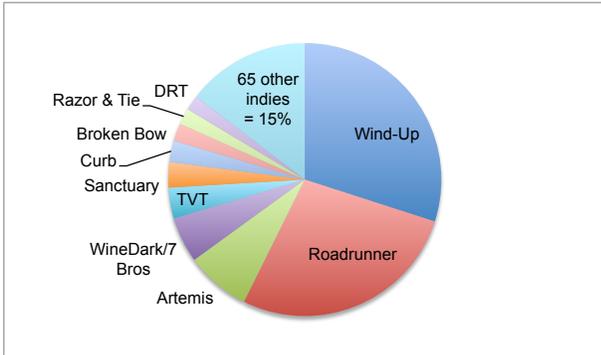


Table 6 and corresponding bar charts show that, on each yearly playlist, new songs from major labels consistently get a higher proportion of spins than new songs from non-major labels.

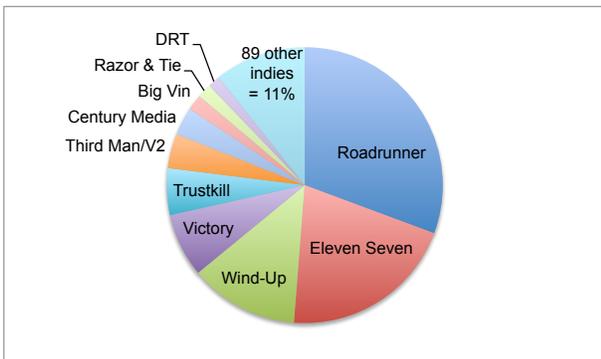
Active Rock

Table 7: Details About Indie Label Airplay Share, 2005-2008

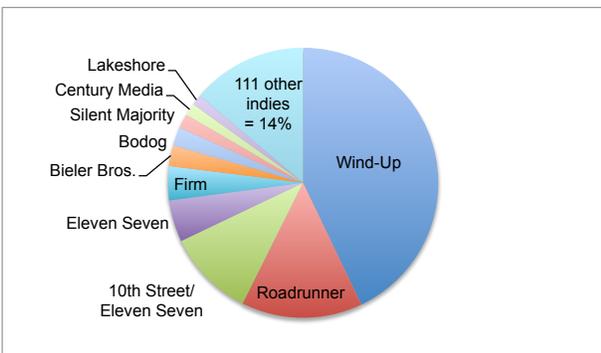
| Format:Active Rock | 2005 | | 2006 | | 2007 | | 2008 | |
|--|---------|---------|---------|---------|---------|---------|---------|---------|
| New songs | # songs | # spins |
| Total # unique indie labels in top 5,000 with new releases | 75 | | 99 | | 121 | | 200 | |
| Total # new indie label songs in top 5,000 | 228 | 229,970 | 395 | 213,817 | 485 | 187,443 | 388 | 207,518 |
| # new indie songs attributed to 10 indie labels | 123 | 196,350 | 229 | 190,866 | 252 | 161,497 | 228 | 187,938 |
| 10 indie labels represent % of songs, % of spins | 54% | 85% | 58% | 89% | 52% | 86% | 59% | 91% |



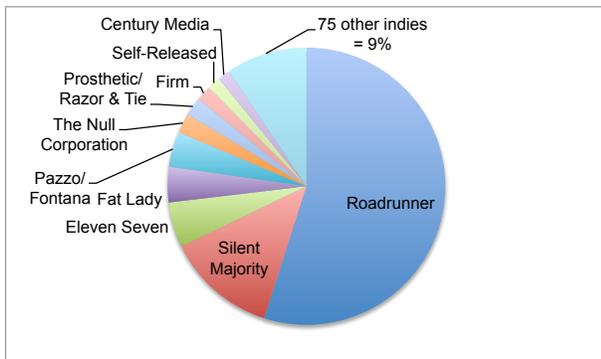
| Indie label | # of spins |
|-----------------|------------|
| Wind-Up | 68,928 |
| Roadrunner | 62,971 |
| Artemis | 17,545 |
| WineDark/7 B | 12,461 |
| TVT | 8,397 |
| Sanctuary | 6,949 |
| Curb | 5,795 |
| Broken Bow | 4,827 |
| Razor & Tie | 4,425 |
| DRT | 4,052 |
| 65 other indie: | 33,620 |



| Indie label | # of spins |
|-----------------|------------|
| Roadrunner | 65,582 |
| Eleven Seven | 44,017 |
| Wind-Up | 27,337 |
| Victory | 15,961 |
| Trustkill | 11,705 |
| Third Man/V2 | 8,683 |
| Century Media | 7,001 |
| Big Vin | 3,971 |
| Razor & Tie | 3,558 |
| DRT | 3,051 |
| 89 other indie: | 22,951 |



| Indie label | # of spins |
|-----------------|------------|
| Wind-Up | 80,402 |
| Roadrunner | 27,168 |
| 10th Street/El | 19,701 |
| Eleven Seven | 9,374 |
| Firm | 7,652 |
| Bieler Bros. | 4,658 |
| Bodog | 4,155 |
| Silent Majority | 3,215 |
| Century Media | 2,783 |
| Lakeshore | 2,389 |
| 111 other indie | 25,946 |



| Indie label | # of spins |
|-----------------|------------|
| Roadrunner | 114,005 |
| Silent Majority | 26,800 |
| Eleven Seven | 10,925 |
| Fat Lady | 8,601 |
| Pazzo/Fontan | 8,513 |
| The Null Corp | 4,827 |
| Prosthetic/Ra | 4,398 |
| Firm | 3,727 |
| Self-Released | 3,156 |
| Century Media | 2,986 |
| 75 other indie: | 19,580 |

These tables and corresponding pie charts show that 85% - 91% of the spins for new indie releases in any given year can be attributed to 10 indie labels.

CHR Pop

Table 1: Playlist Details

| Year measured | 2005 | 2006 | 2007 | 2008 |
|----------------------|--------|--------|--------|--------|
| # stations monitored | 118 | 116 | 110 | 108 |
| # songs on playlist | 10,000 | 10,000 | 10,000 | 10,000 |

For each year, Mediaguide monitored 108-118 CHR Pop stations across the US.

A list of the Mediaguide-monitored stations for this format, including ownership and location, is included in Appendix.

Table 2: Song Concentration, 2005-2008

| Format: CHR Pop | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------|------------|---------|------------|---------|------------|---------|------------|---------|
| | # spins | % spins |
| All songs | 12,273,046 | 100.0% | 11,923,134 | 100.0% | 11,381,305 | 100.0% | 11,077,568 | 100.0% |
| Top 5000 songs | 12,209,111 | 99.5% | 11,889,504 | 99.7% | 11,356,159 | 99.8% | 11,052,170 | 99.8% |
| Top 1000 songs | 11,521,726 | 93.9% | 11,289,468 | 94.7% | 10,884,455 | 95.6% | 10,571,830 | 95.4% |
| Top 100 songs | 7,440,644 | 60.6% | 7,203,824 | 60.4% | 7,097,636 | 62.4% | 6,867,035 | 62.0% |

There were 10,000 songs on each playlist. However, the top 5,000 songs accounted for 99% of measured airplay.

Because of this concentration, the top 5000 songs became the basis for additional measurement.

Table 3: Label Airplay Share, 2005-2008

| Format: CHR Pop | 2005 | | | | 2006 | | | |
|-----------------------|--------------|---------------|-------------------|---------------|--------------|---------------|-------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 4,267 | 85.3% | 11,262,779 | 92.2% | 4,267 | 85.3% | 11,262,779 | 92.2% |
| Indie | 488 | 9.8% | 755,347 | 6.2% | 488 | 9.8% | 755,347 | 6.2% |
| Disney | 26 | 0.5% | 151,450 | 1.2% | 26 | 0.5% | 151,450 | 1.2% |
| Legacy | 34 | 0.7% | 11,595 | 0.1% | 34 | 0.7% | 11,595 | 0.1% |
| No Label/TBD | 185 | 3.7% | 27,940 | 0.2% | 185 | 3.7% | 27,940 | 0.2% |
| TOTAL | 5,000 | 100.0% | 12,209,111 | 100.0% | 5,000 | 100.0% | 12,209,111 | 100.0% |

| Format: CHR Pop | 2007 | | | | 2008 | | | |
|-----------------------|--------------|---------------|-------------------|---------------|--------------|---------------|-------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 4,098 | 82.0% | 10,182,086 | 89.7% | 4,028 | 80.6% | 9,612,600 | 87.0% |
| Indie | 564 | 11.3% | 951,817 | 8.4% | 616 | 12.3% | 983,192 | 8.9% |
| Disney | 52 | 1.0% | 189,977 | 1.7% | 55 | 1.1% | 417,770 | 3.8% |
| Legacy | 26 | 0.5% | 2,139 | 0.0% | 44 | 0.9% | 7,768 | 0.1% |
| No Label/TBD | 260 | 5.2% | 30,140 | 0.3% | 257 | 5.1% | 30,840 | 0.3% |
| TOTAL | 5,000 | 100.0% | 11,356,159 | 100.0% | 5,000 | 100.0% | 11,052,170 | 100.0% |

The table above shows details about airplay share by type of label for each year. Major label songs garner 87 - 92 percent of airplay on CHR Pop. In addition, major label songs' receive a slightly higher porportion of spins.

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: CHR Pop | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| | % of songs | % spins |
| Major | 85.3% | 92.2% | 85.3% | 92.2% | 82.0% | 89.7% | 80.6% | 87.0% |
| Indie | 9.8% | 6.2% | 9.8% | 6.2% | 11.3% | 8.4% | 12.3% | 8.9% |
| Disney | 0.5% | 1.2% | 0.5% | 1.2% | 1.0% | 1.7% | 1.1% | 3.8% |
| Legacy | 0.7% | 0.1% | 0.7% | 0.1% | 0.5% | 0.0% | 0.9% | 0.1% |
| No Label/TBD | 3.7% | 0.2% | 3.7% | 0.2% | 5.2% | 0.3% | 5.1% | 0.3% |
| TOTAL | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 87 - 92% airplay share.

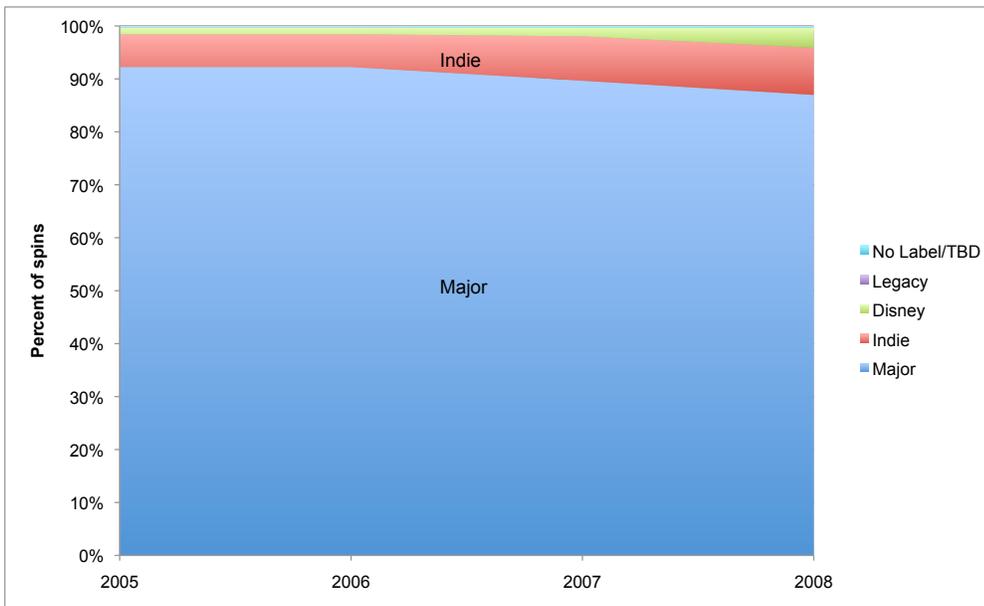
CHR Pop

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: CHR Pop | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------|------------|---------|------------|---------|------------|---------|------------|---------|
| Top 5000 songs | % of songs | % spins |
| Major | 85.3% | 92.2% | 85.3% | 92.2% | 82.0% | 89.7% | 80.6% | 87.0% |
| Indie | 9.8% | 6.2% | 9.8% | 6.2% | 11.3% | 8.4% | 12.3% | 8.9% |
| Disney | 0.5% | 1.2% | 0.5% | 1.2% | 1.0% | 1.7% | 1.1% | 3.8% |
| Legacy | 0.7% | 0.1% | 0.7% | 0.1% | 0.5% | 0.0% | 0.9% | 0.1% |
| No Label/TBD | 3.7% | 0.2% | 3.7% | 0.2% | 5.2% | 0.3% | 5.1% | 0.3% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 87 - 92% airplay share.

Chart 1: Airplay Share by Label for Top 5000 Songs on CHR Pop Format, 2005-2008



This time series chart plots out the airplay share in Table 4 by type of label across all four years.

CHR Pop

Table 5: Airplay Share by Song's Release Date, 2005-2008

| Format: CHR Pop | 2005 | | | | | 2006 | | | | |
|-------------------------|-------------|---------|---------|------------|---------|-------------|---------|---------|------------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2005 | 451 | 9.0% | 4,056,338 | 33.2% | 2006 | 537 | 10.7% | 3,709,354 | 31.2% |
| 1 year before | 2004 | 487 | 9.7% | 4,566,449 | 37.4% | 2005 | 532 | 10.6% | 4,608,653 | 38.8% |
| 2 years before | 2003 | 334 | 6.7% | 1,177,578 | 9.7% | 2004 | 364 | 7.3% | 1,357,082 | 11.4% |
| 3 years before | 2002 | 269 | 5.4% | 659,046 | 5.4% | 2003 | 308 | 6.2% | 453,538 | 3.8% |
| 4 years before | 2001 | 235 | 4.7% | 306,619 | 2.5% | 2002 | 241 | 4.8% | 363,570 | 3.1% |
| 5 years before | 2000 | 165 | 3.3% | 234,258 | 1.9% | 2001 | 245 | 4.9% | 222,729 | 1.9% |
| more than 5 years | 1999 | 158 | 3.2% | 169,683 | 1.4% | 2000 | 178 | 3.6% | 173,997 | 1.5% |
| | before 1999 | 2855 | 57.2% | 980,470 | 8.0% | 1999 | 177 | 3.5% | 139,152 | 1.2% |
| | | 4954 | 99.2% | 12,150,441 | 99.6% | before 1999 | 2369 | 47.4% | 799,643 | 6.7% |
| | | | | | | | 4951 | 99.0% | 11,827,718 | 99.5% |

| Format: CHR Pop | 2007 | | | | | 2008 | | | | |
|-------------------------|-------------|---------|---------|------------|---------|-------------|---------|---------|------------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2007 | 551 | 11.0% | 3,540,557 | 31.2% | 2008 | 624 | 12.6% | 4,252,668 | 38.6% |
| 1 year before | 2006 | 564 | 11.3% | 3,998,723 | 35.2% | 2007 | 521 | 10.5% | 3,441,064 | 31.2% |
| 2 years before | 2005 | 353 | 7.1% | 1,593,924 | 14.0% | 2006 | 356 | 7.2% | 1,265,323 | 11.5% |
| 3 years before | 2004 | 278 | 5.6% | 585,649 | 5.2% | 2005 | 286 | 5.8% | 527,700 | 4.8% |
| 4 years before | 2003 | 227 | 4.5% | 259,670 | 2.3% | 2004 | 250 | 5.0% | 291,387 | 2.6% |
| 5 years before | 2002 | 201 | 4.0% | 226,097 | 2.0% | 2003 | 180 | 3.6% | 196,388 | 1.8% |
| more than 5 years | 2001 | 190 | 3.8% | 149,785 | 1.3% | 2002 | 164 | 3.3% | 180,914 | 1.6% |
| | 2000 | 143 | 2.9% | 129,272 | 1.1% | 2001 | 168 | 3.4% | 114,917 | 1.0% |
| | 1999 | 142 | 2.8% | 104,291 | 0.9% | 2000 | 131 | 2.6% | 108,286 | 1.0% |
| | before 1999 | 2285 | 45.7% | 645,818 | 5.7% | 1999 | 130 | 2.6% | 85,217 | 0.8% |
| | | 4934 | 98.7% | 11,233,786 | 98.9% | before 1999 | 2146 | 43.3% | 551,791 | 5.0% |
| | | | | | | | 4956 | 100.0% | 11,015,655 | 100.0% |

Table 5 shows how much of a yearly CHR Pop playlist is composed new songs -- from that year or the year before -- versus older songs. In all years 2005-2008, less than 10% of the playlist was composed of songs that were more than 6 years old. [Note that totals adding up to fewer than 5,000 songs or less than 100% are due to missing release date data.]

Chart 2: Airplay Share by Release Date for 2008

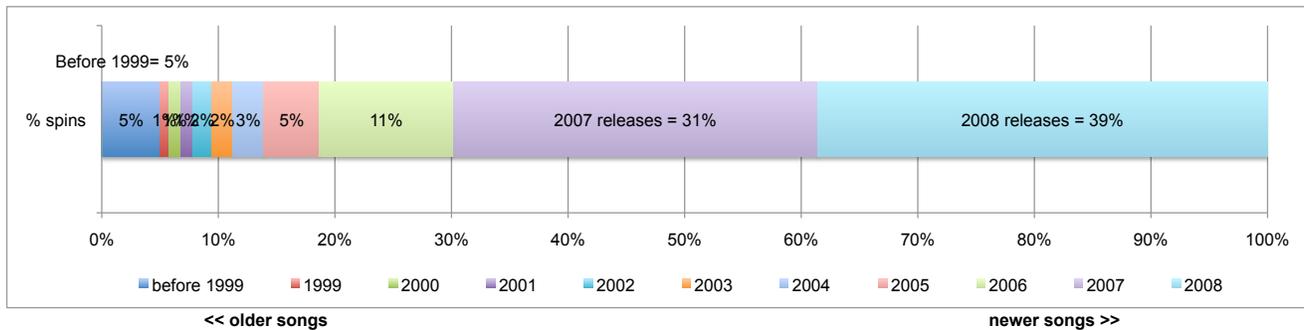
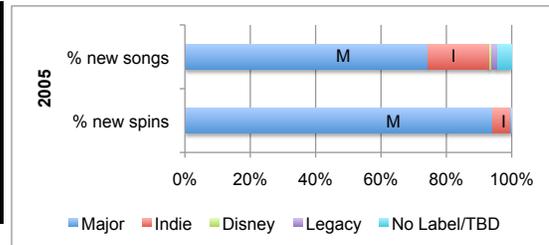


Chart 2 shows the proportion of old songs (bars on the left) to new material (bars on the right) for 2008's CHR Pop playlist. New releases made up 39% of spins, with songs just one year old taking up 31% of spins. Songs with release dates before 1999 only took up 5%. This ratio has remained consistent across the past four years.

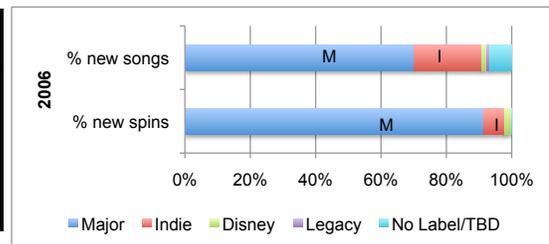
CHR Pop

Table 6: Label Airplay Share by Release Date, 2005-2008

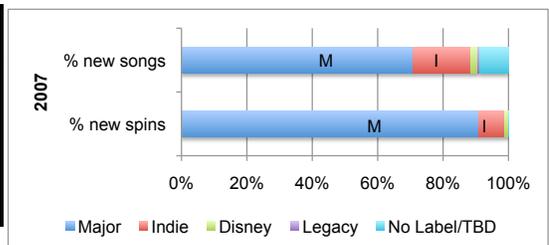
| Format: CHR Pop | | Songs on 2005 playlist with a 2005 release date | | | | |
|-----------------|------------|---|------------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 335 | 74.3% | 3,824,248 | 94.3% | 20.0% | |
| Indie | 85 | 18.8% | 212,636 | 5.2% | -13.6% | |
| Disney | 4 | 0.9% | 9,680 | 0.2% | -0.6% | |
| Legacy | 7 | 1.6% | 6,843 | 0.2% | -1.4% | |
| No Label/TBD | 20 | 4.4% | 2,931 | 0.1% | -4.4% | |
| TOTAL | 451 | 100.0% | 4,056,338 | 100.0% | | |



| Format: CHR Pop | | Songs on 2006 playlist with a 2006 release date | | | | |
|-----------------|------------|---|------------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 377 | 70.2% | 3,396,967 | 91.6% | 21.4% | |
| Indie | 110 | 20.5% | 235,717 | 6.4% | -14.1% | |
| Disney | 9 | 1.7% | 72,512 | 2.0% | 0.3% | |
| Legacy | 4 | 0.7% | 823 | 0.0% | -0.7% | |
| No Label/TBD | 37 | 6.9% | 3,335 | 0.1% | -6.8% | |
| TOTAL | 537 | 100.0% | 3,709,354 | 100.0% | | |



| Format: CHR Pop | | Songs on 2007 playlist with a 2007 release date | | | | |
|-----------------|------------|---|------------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 391 | 71.0% | 3,221,253 | 91.0% | 20.0% | |
| Indie | 96 | 17.4% | 277,844 | 7.8% | -9.6% | |
| Disney | 13 | 2.4% | 38,363 | 1.1% | -1.3% | |
| Legacy | 2 | 0.4% | 82 | 0.0% | -0.4% | |
| No Label/TBD | 49 | 8.9% | 3,015 | 0.1% | -8.8% | |
| TOTAL | 551 | 100.0% | 3,540,557 | 100.0% | | |



| Format: CHR Pop | | Songs on 2008 playlist with a 2008 release date | | | | |
|-----------------|------------|---|------------------|---------------|--------------|--|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential | |
| Major | 399 | 63.9% | 3,704,027 | 87.1% | 23.2% | |
| Indie | 89 | 14.3% | 293,330 | 6.9% | -7.4% | |
| Disney | 18 | 2.9% | 238,776 | 5.6% | 2.7% | |
| Legacy | 10 | 1.6% | 3,730 | 0.1% | -1.5% | |
| No Label/TBD | 108 | 17.3% | 12,805 | 0.3% | -17.0% | |
| TOTAL | 624 | 100.0% | 4,252,668 | 100.0% | | |

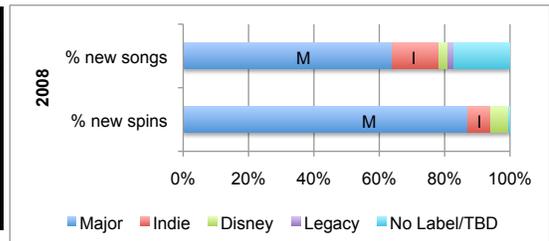
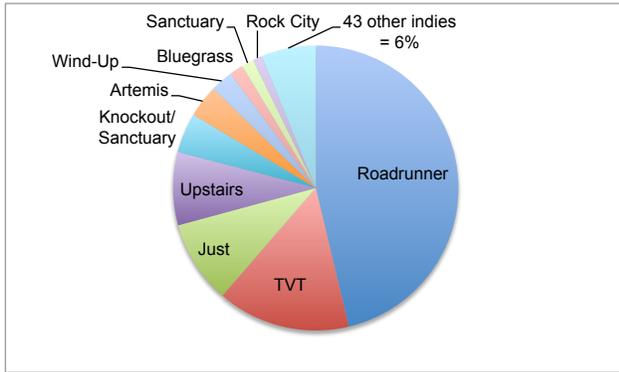


Table 6 and corresponding bar charts show that, on each yearly playlist, new songs from major labels consistently get a higher proportion of spins than new songs from non-major labels.

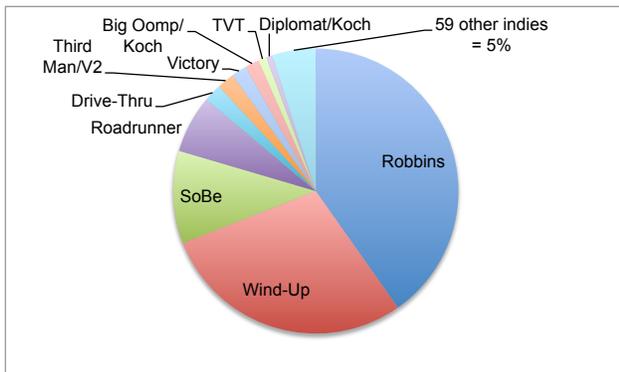
CHR Pop

Table 7: Details About Indie Label Airplay Share, 2005-2008

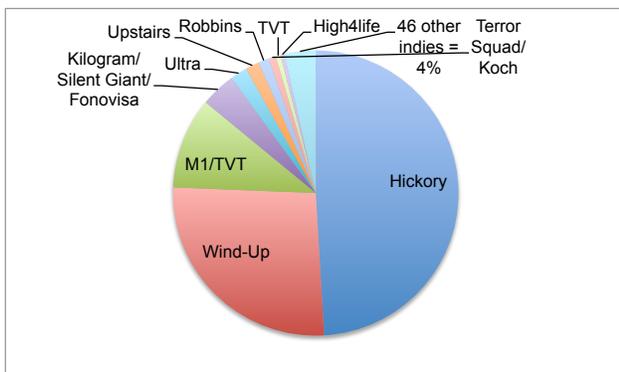
| Format: CHR Pop | 2005 | | 2006 | | 2007 | | 2008 | |
|--|---------|---------|---------|---------|---------|---------|---------|---------|
| New songs | # songs | # spins |
| Total # unique indie labels with new releases in top 5,000 | 53 | | 69 | | 56 | | 74 | |
| Total # new indie label songs in top 5,000 | 85 | 212,636 | 110 | 235,717 | 96 | 277,844 | 89 | 293,330 |
| # new indie songs attributed to 10 indie labels | 37 | 199,480 | 38 | 224,043 | 41 | 268,026 | 30 | 286,040 |
| 10 indie labels represent % of songs, % of spins | 44% | 94% | 35% | 95% | 43% | 96% | 34% | 98% |



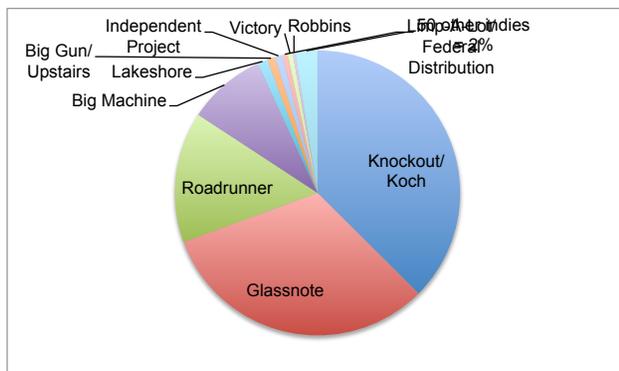
| Indie label | # of spins |
|-----------------|------------|
| Roadrunner | 98,401 |
| TVT | 32,086 |
| Just | 20,009 |
| Upstairs | 17,634 |
| Knockout/San | 9,598 |
| Artemis | 7,834 |
| Wind-Up | 5,392 |
| Bluegrass | 3,321 |
| Sanctuary | 2,959 |
| Rock City | 2,246 |
| 43 other indie: | 13,156 |



| Indie label | # of spins |
|-----------------|------------|
| Robbins | 94,856 |
| Wind-Up | 67,899 |
| SoBe | 24,777 |
| Roadrunner | 15,413 |
| Drive-Thru | 4,807 |
| Third Man/V2 | 4,585 |
| Victory | 4,119 |
| Big Oomp/Koc | 3,750 |
| TVT | 2,233 |
| Diplomat/Koc | 1,604 |
| 59 other indie: | 11,674 |



| Indie label | # of spins |
|-----------------|------------|
| Hickory | 136,336 |
| Wind-Up | 73,802 |
| M1/TVT | 28,742 |
| Kilogram/Siler | 11,024 |
| Ultra | 5,340 |
| Upstairs | 4,402 |
| Robbins | 3,315 |
| Terror Squad/I | 2,313 |
| TVT | 1,508 |
| High4life | 1,244 |
| 46 other indie: | 9,818 |



| Indie label | # of spins |
|-----------------|------------|
| Knockout/Koc | 109,947 |
| Glassnote | 93,573 |
| Roadrunner | 43,576 |
| Big Machine | 26,079 |
| Lakeshore | 3,330 |
| Big Gun/Upst | 2,671 |
| Independent F | 2,425 |
| Limp-A-Lot/Fe | 1,819 |
| Victory | 1,708 |
| Robbins | 912 |
| 50 other indie: | 7,290 |

These tables and corresponding pie charts show that 94% - 98% of the spins for new indie releases in any given year can be attributed to just 10 indie labels.

Country

Table 1: Playlist Details

| Year measured | 2005 | 2006 | 2007 | 2008 |
|----------------------|--------|--------|--------|--------|
| # stations monitored | 251 | 249 | 241 | 231 |
| # songs on playlist | 10,000 | 10,000 | 10,000 | 10,000 |

For each year, Mediaguide monitored over 231 Country stations across the US.

A list of the Mediaguide-monitored stations for this format, including ownership and location, is included in Appendix.

Table 2: Song Concentration, 2005-2008

| Format: Country | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------|------------|---------|------------|---------|------------|---------|------------|---------|
| | # spins | % spins |
| All songs | 24,765,279 | 100.0% | 24,408,838 | 100.0% | 24,727,299 | 100.0% | 23,514,453 | 100.0% |
| Top 5000 songs | 24,394,909 | 98.5% | 24,162,560 | 99.0% | 24,637,343 | 99.6% | 23,424,356 | 99.6% |
| Top 1000 songs | 21,782,668 | 88.0% | 21,957,932 | 90.0% | 22,705,078 | 91.8% | 21,601,649 | 91.9% |
| Top 100 songs | 9,789,833 | 39.5% | 10,064,120 | 41.2% | 10,558,080 | 42.7% | 9,780,832 | 41.6% |

There were 10,000 songs on each playlist. However, the top 5,000 songs accounted for 98-99% of measured airplay.

The top 5000 songs became the basis for additional measurement.

Table 3: Label Airplay Share, 2005-2008

| Format: Country | 2005 | | | | 2006 | | | |
|-----------------------|--------------|---------------|-------------------|---------------|--------------|---------------|-------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 4,044 | 80.9% | 19,634,903 | 80.5% | 4,097 | 81.9% | 18,680,539 | 77.3% |
| Indie | 740 | 14.8% | 3,305,525 | 13.6% | 699 | 14.0% | 4,080,831 | 16.9% |
| Disney | 65 | 1.3% | 1,334,025 | 5.5% | 78 | 1.6% | 1,358,883 | 5.6% |
| Legacy | 18 | 0.4% | 16,475 | 0.1% | 20 | 0.4% | 10,583 | 0.0% |
| No Label/TBD | 133 | 2.7% | 103,981 | 0.4% | 106 | 2.1% | 31,724 | 0.1% |
| TOTAL | 5,000 | 100.0% | 24,394,909 | 100.0% | 5,000 | 100.0% | 24,162,560 | 100.0% |

| Format: Country | 2007 | | | | 2008 | | | |
|-----------------------|--------------|---------------|-------------------|---------------|--------------|---------------|-------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 3,799 | 76.0% | 18,018,243 | 73.1% | 3,760 | 75.2% | 17,265,614 | 73.7% |
| Indie | 880 | 17.6% | 5,173,955 | 21.0% | 873 | 17.5% | 4,080,584 | 17.4% |
| Disney | 92 | 1.8% | 1,383,005 | 5.6% | 97 | 1.9% | 1,338,025 | 5.7% |
| Legacy | 26 | 0.5% | 10,950 | 0.0% | 28 | 0.6% | 15,893 | 0.1% |
| No Label/TBD | 203 | 4.1% | 51,190 | 0.2% | 242 | 4.8% | 724,240 | 3.1% |
| TOTAL | 5,000 | 100.0% | 24,637,343 | 100.0% | 5,000 | 100.0% | 23,424,356 | 100.0% |

The table above shows details about airplay share by type of label for each year. While major label airplay share remains high, airplay share for indie label songs and Disney-affiliated label songs has grown stronger over last 4 years.

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: Country | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| | % of songs | % spins |
| Major | 80.9% | 80.5% | 81.9% | 77.3% | 76.0% | 73.1% | 75.2% | 73.7% |
| Indie | 14.8% | 13.6% | 14.0% | 16.9% | 17.6% | 21.0% | 17.5% | 17.4% |
| Disney | 1.3% | 5.5% | 1.6% | 5.6% | 1.8% | 5.6% | 1.9% | 5.7% |
| Legacy | 0.4% | 0.1% | 0.4% | 0.0% | 0.5% | 0.0% | 0.6% | 0.1% |
| No Label/TBD | 2.7% | 0.4% | 2.1% | 0.1% | 4.1% | 0.2% | 4.8% | 3.1% |
| TOTAL | 100.0% |

Country is a format where the percent of songs on the playlist is in proportion to the percent of spins for both majors and indies. Note Disney's ability to get more spins per song on Country.

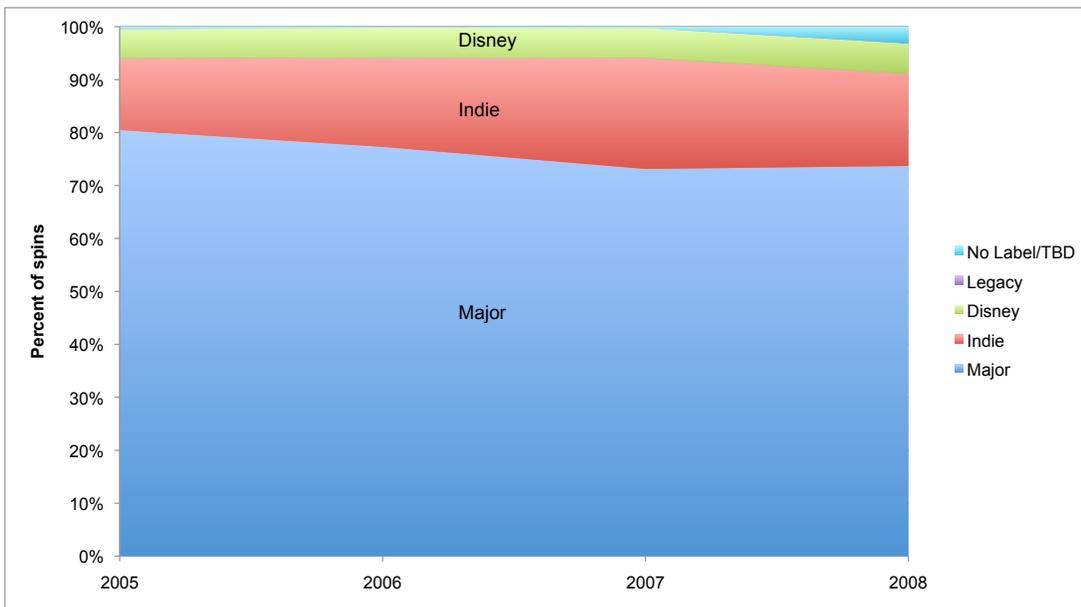
Country

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: Cou | 2005 | | 2006 | | 2007 | | 2008 | |
|--------------|------------|---------|------------|---------|------------|---------|------------|---------|
| Top 5000 son | % of songs | % spins |
| Major | 80.9% | 80.5% | 81.9% | 77.3% | 76.0% | 73.1% | 75.2% | 73.7% |
| Indie | 14.8% | 13.6% | 14.0% | 16.9% | 17.6% | 21.0% | 17.5% | 17.4% |
| Disney | 1.3% | 5.5% | 1.6% | 5.6% | 1.8% | 5.6% | 1.9% | 5.7% |
| Legacy | 0.4% | 0.1% | 0.4% | 0.0% | 0.5% | 0.0% | 0.6% | 0.1% |
| No Label/TBD | 2.7% | 0.4% | 2.1% | 0.1% | 4.1% | 0.2% | 4.8% | 3.1% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

Country is a format where the percent of songs on the playlist is in proportion to the percent of spins for both majors and indies. Note Disney's ability to get more spins per song on Country.

Chart 1: Airplay Share by Label for Top 5000 Songs on Country Format, 2005-2008



This time series chart plots out the airplay share in Table 4 by type of label across all four years.

Country

Table 5: Airplay Share by Song's Release Date, 2005-2008

| Format: Country | 2005 | | | | | 2006 | | | | |
|-------------------------|-------------|---------|---------|------------|---------|-------------|---------|---------|------------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2005 | 375 | 7.5% | 4,984,957 | 20.5% | 2006 | 346 | 6.9% | 4,431,277 | 18.4% |
| 1 year before | 2004 | 367 | 7.3% | 5,931,209 | 24.3% | 2005 | 403 | 8.1% | 5,911,223 | 24.5% |
| 2 years before | 2003 | 262 | 5.2% | 2,129,913 | 8.7% | 2004 | 251 | 5.0% | 2,343,510 | 9.7% |
| 3 years before | 2002 | 235 | 4.7% | 1,492,716 | 6.1% | 2003 | 225 | 4.5% | 1,037,312 | 4.3% |
| 4 years before | 2001 | 172 | 3.4% | 918,534 | 3.8% | 2002 | 213 | 4.3% | 1,192,004 | 4.9% |
| 5 years before | 2000 | 136 | 2.7% | 740,141 | 3.0% | 2001 | 166 | 3.3% | 778,005 | 3.2% |
| more than 5 years | 1999 | 155 | 3.1% | 797,455 | 3.3% | 2000 | 122 | 2.4% | 646,714 | 2.7% |
| | before 1999 | 3263 | 65.3% | 7,174,919 | 29.5% | 1999 | 154 | 3.1% | 731,191 | 3.0% |
| | | 4965 | 99.4% | 24,169,844 | 99.2% | before 1999 | 3071 | 61.5% | 6,362,422 | 26.4% |
| | | | | | | | 4951 | 99.2% | 23,433,658 | 97.1% |

| Format: Country | 2007 | | | | | 2008 | | | | |
|-------------------------|-------------|---------|---------|------------|---------|-------------|---------|---------|------------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2007 | 407 | 8.2% | 4,634,323 | 18.8% | 2008 | 342 | 6.9% | 4,740,709 | 20.4% |
| 1 year before | 2006 | 395 | 7.9% | 5,471,985 | 22.2% | 2007 | 369 | 7.4% | 4,982,135 | 21.5% |
| 2 years before | 2005 | 262 | 5.3% | 2,969,366 | 12.1% | 2006 | 263 | 5.3% | 2,557,753 | 11.0% |
| 3 years before | 2004 | 207 | 4.2% | 1,185,596 | 4.8% | 2005 | 204 | 4.1% | 1,350,392 | 5.8% |
| 4 years before | 2003 | 221 | 4.4% | 858,161 | 3.5% | 2004 | 188 | 3.8% | 915,966 | 3.9% |
| 5 years before | 2002 | 215 | 4.3% | 1,102,122 | 4.5% | 2003 | 208 | 4.2% | 706,574 | 3.0% |
| more than 5 years | 2001 | 156 | 3.1% | 740,701 | 3.0% | 2002 | 188 | 3.8% | 1,094,689 | 4.7% |
| | 2000 | 127 | 2.6% | 618,498 | 2.5% | 2001 | 149 | 3.0% | 653,482 | 2.8% |
| | 1999 | 160 | 3.2% | 701,928 | 2.9% | 2000 | 118 | 2.4% | 524,182 | 2.3% |
| | before 1999 | 2797 | 56.3% | 5,923,207 | 24.1% | 1999 | 148 | 3.0% | 624,742 | 2.7% |
| | | 4947 | 99.5% | 24,205,887 | 98.4% | before 1999 | 2786 | 56.1% | 5,053,331 | 21.8% |
| | | | | | | | 4963 | 100.0% | 23,203,955 | 100.0% |

Table 5 shows how much of a yearly Country playlist is composed new songs -- from that year or the year before -- versus older songs. In all years 2005-2008, Country maintains a decent balance between new releases, recurrents and well-known hits. [Note that totals adding up to fewer than 5,000 songs or less than 100% are due to missing release date data.]

Chart 2: Airplay Share by Release Date for 2008

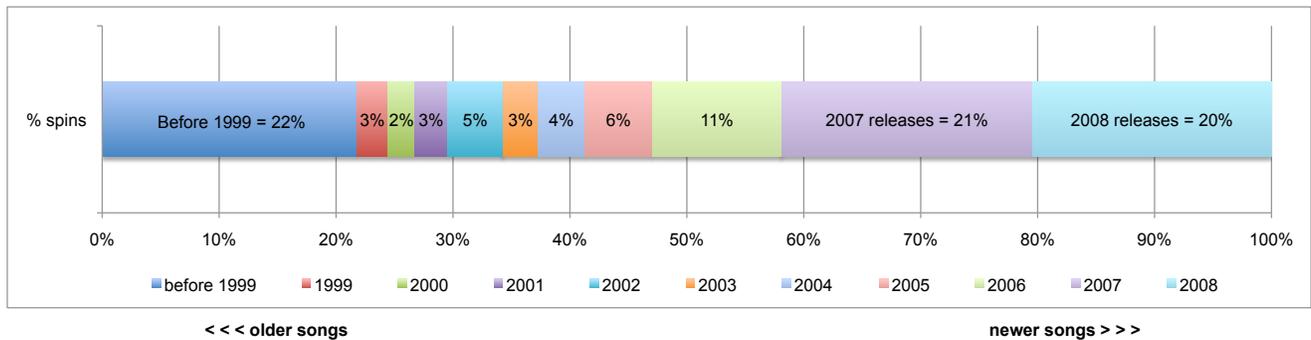
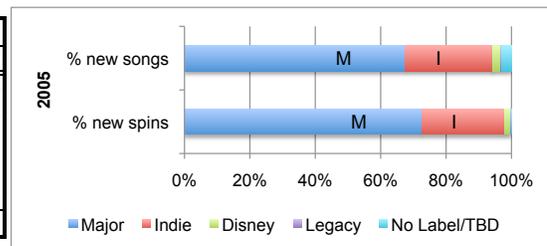


Chart 2 shows the proportion of old songs (bars on the left) to newer material (bars on the right) for 2008's Country playlist. Country shows the best balance, with 41% of airplay for new releases, 40% for recent hits, and 22% for songs released before 1999. This ratio has remained consistent across the past four years.

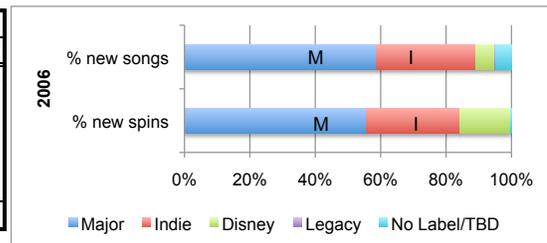
Country

Table 6: Label Airplay Share by Release Date, 2005-2008

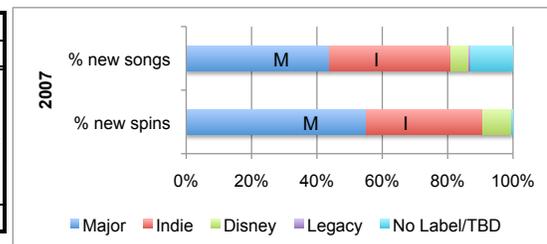
| Format: Country | Songs on 2005 playlist with a 2005 release date | | | | |
|-----------------|---|---------------|------------------|---------------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 253 | 67.5% | 3,619,212 | 72.6% | 5.1% |
| Indie | 100 | 26.7% | 1,259,259 | 25.3% | -1.4% |
| Disney | 10 | 2.7% | 100,602 | 2.0% | -0.6% |
| Legacy | 1 | 0.3% | 631 | 0.0% | -0.3% |
| No Label/TBD | 11 | 2.9% | 5,253 | 0.1% | -2.8% |
| TOTAL | 375 | 100.0% | 4,984,957 | 100.0% | |



| Format: Country | Songs on 2006 playlist with a 2006 release date | | | | |
|-----------------|---|---------------|------------------|---------------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 203 | 58.7% | 2,464,136 | 55.6% | -3.1% |
| Indie | 105 | 30.3% | 1,266,922 | 28.6% | -1.8% |
| Disney | 20 | 5.8% | 693,155 | 15.6% | 9.9% |
| Legacy | 1 | 0.3% | 255 | 0.0% | -0.3% |
| No Label/TBD | 17 | 4.9% | 6,809 | 0.2% | -4.8% |
| TOTAL | 346 | 100.0% | 4,431,277 | 100.0% | |



| Format: Country | Songs on 2007 playlist with a 2007 release date | | | | |
|-----------------|---|---------------|------------------|---------------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 178 | 43.7% | 2,550,313 | 55.0% | 11.3% |
| Indie | 152 | 37.3% | 1,658,179 | 35.8% | -1.6% |
| Disney | 22 | 5.4% | 407,233 | 8.8% | 3.4% |
| Legacy | 2 | 0.5% | 4,136 | 0.1% | -0.4% |
| No Label/TBD | 53 | 13.0% | 14,462 | 0.3% | -12.7% |
| TOTAL | 407 | 100.0% | 4,634,323 | 100.0% | |



| Format: Country | Songs on 2008 playlist with a 2008 release date | | | | |
|-----------------|---|---------------|------------------|---------------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 152 | 44.4% | 3,565,178 | 75.2% | 30.8% |
| Indie | 109 | 31.9% | 518,177 | 10.9% | -20.9% |
| Disney | 12 | 3.5% | 129,470 | 2.7% | -0.8% |
| Legacy | 2 | 0.6% | 2,237 | 0.0% | -0.5% |
| No Label/TBD | 67 | 19.6% | 525,647 | 11.1% | -8.5% |
| TOTAL | 342 | 100.0% | 4,740,709 | 100.0% | |

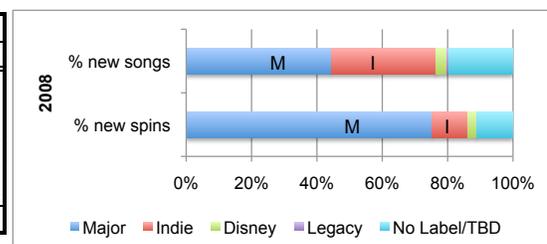
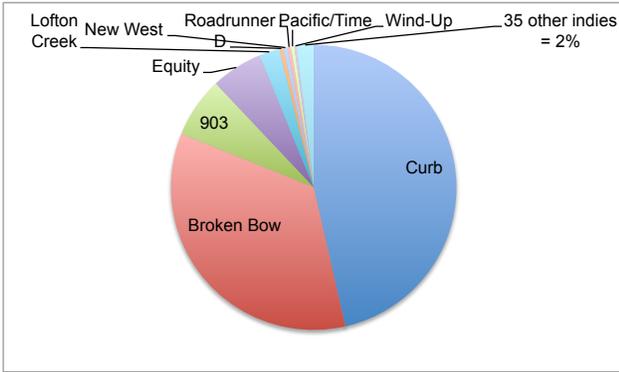


Table 6 and corresponding bar charts show that, from 2005-2007, new major label songs and new indie label songs shared relatively equal proportion of new spins. However, in 2008, major label songs had a higher proportion of spins than indie label songs.

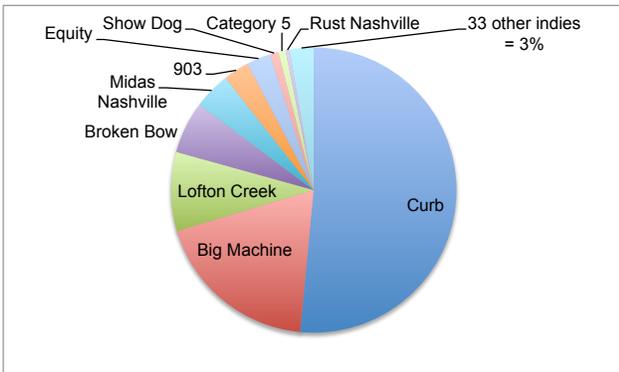
Country

Table 7: Details About Indie Label Airplay Share, 2005-2008

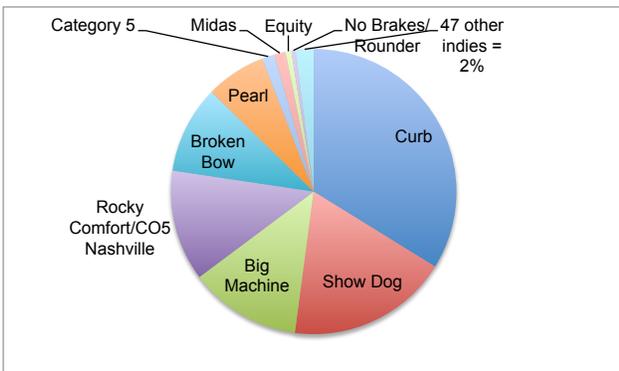
| Format:Country | 2005 | | 2006 | | 2007 | | 2008 | |
|--|---------|-----------|---------|-----------|---------|-----------|---------|---------|
| New songs | # songs | # spins | # songs | # spins | # songs | # spins | # songs | # spins |
| Total # unique indie labels in top 5,000 with new releases | 45 | | 43 | | 57 | | 39 | |
| Total # new indie label songs in top 5,000 | 100 | 1,259,259 | 105 | 1,266,922 | 152 | 1,658,179 | 109 | 518,117 |
| # new indie songs attributed to 10 indie labels | 59 | 1,235,173 | 58 | 1,232,406 | 87 | 1,624,467 | 61 | 494,895 |
| 10 indie labels represent % of songs, % of spins | 59% | 98% | 55% | 97% | 57% | 98% | 56% | 96% |



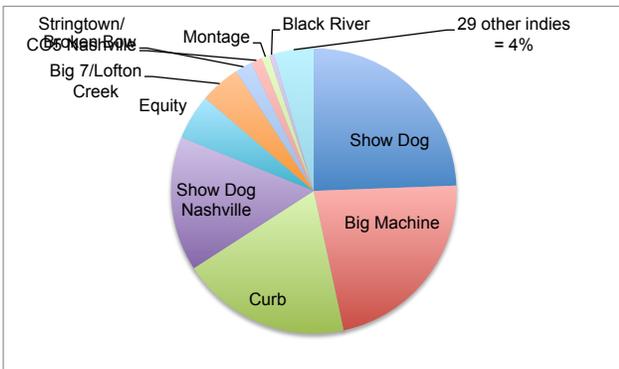
| Indie label | # of spins |
|-----------------|------------|
| Curb | 584,749 |
| Broken Bow | 436,833 |
| 903 | 86,282 |
| Equity | 73,313 |
| Lofton Creek | 29,233 |
| D | 5,854 |
| New West | 5,703 |
| Roadrunner | 4,995 |
| Pacific/Time | 4,870 |
| Wind-Up | 3,341 |
| 35 other indie: | 24,086 |



| Indie label | # of spins |
|-----------------|------------|
| Curb | 652,752 |
| Big Machine | 238,655 |
| Lofton Creek | 113,481 |
| Broken Bow | 74,815 |
| Midas Nashvi | 52,974 |
| 903 | 37,103 |
| Equity | 34,284 |
| Show Dog | 12,361 |
| Category 5 | 10,366 |
| Rust Nashville | 5,615 |
| 33 other indie: | 34,516 |



| Indie label | # of spins |
|-----------------|------------|
| Curb | 560,789 |
| Show Dog | 303,429 |
| Big Machine | 209,762 |
| Rocky Comfor | 208,746 |
| Broken Bow | 164,806 |
| Pearl | 113,103 |
| Category 5 | 23,479 |
| Midas | 21,416 |
| Equity | 10,925 |
| No Brakes/Ro | 8,012 |
| 47 other indie: | 33,712 |



| Indie label | # of spins |
|-----------------|------------|
| Show Dog | 126,460 |
| Big Machine | 115,206 |
| Curb | 99,664 |
| Show Dog Na | 79,039 |
| Equity | 26,605 |
| Big 7/Lofton C | 23,780 |
| Broken Bow | 9,971 |
| Stringtown/CC | 6,644 |
| Montage | 4,616 |
| Black River | 2,910 |
| 29 other indie: | 23,282 |

These tables and corresponding pie charts show that 96% - 98% of the spins for new indie releases in any given year can be attributed to just 10 indie labels.

Urban AC

Table 1: Playlist Details

| Year measured | 2005 | 2006 | 2007 | 2008 |
|----------------------|--------|--------|--------|--------|
| # stations monitored | 73 | 73 | 69 | 69 |
| # songs on playlist | 10,000 | 10,000 | 10,000 | 10,000 |

For each year, Mediaguide monitored 69-72 Urban AC stations across the US.

A list of the Mediaguide-monitored stations for this format, including ownership and location, is included in Appendix.

Table 2: Song Concentration, 2005-2008

| Format: Urban AC | 2005 | | 2006 | | 2006 | | 2008 | |
|------------------|-----------|---------|-----------|---------|-----------|---------|-----------|---------|
| | # spins | % spins |
| All songs | 5,720,813 | 100.0% | 5,718,824 | 100.0% | 5,691,163 | 100.0% | 5,487,461 | 100.0% |
| Top 5000 songs | 5,563,426 | 97.2% | 5,537,772 | 96.8% | 5,574,347 | 97.9% | 5,364,953 | 97.8% |
| Top 1000 songs | 4,336,730 | 75.8% | 4,254,541 | 74.4% | 4,311,759 | 75.8% | 4,136,083 | 75.4% |
| Top 100 songs | 1,399,546 | 24.5% | 1,448,167 | 25.3% | 1,481,324 | 26.0% | 1,431,331 | 26.1% |

There were 10,000 songs on each playlist. However, the top 5,000 songs accounted for 97% of measured airplay.

Because of this concentration, the top 5000 songs became the basis for additional measurement.

Table 3: Label Airplay Share, 2005-2008

| Format: Urban AC | 2005 | | | | 2006 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 3,907 | 78.1% | 4,638,970 | 83.4% | 3,677 | 73.5% | 4,587,894 | 82.8% |
| Indie | 820 | 16.4% | 848,831 | 15.3% | 969 | 19.4% | 860,472 | 15.5% |
| Disney | 38 | 0.8% | 15,706 | 0.3% | 18 | 0.4% | 5,592 | 0.1% |
| Legacy | 15 | 0.3% | 4,721 | 0.1% | 13 | 0.3% | 4,791 | 0.1% |
| No Label/TBD | 220 | 4.4% | 55,198 | 1.0% | 323 | 6.5% | 79,023 | 1.4% |
| TOTAL | 5,000 | 100.0% | 5,563,426 | 100.0% | 5,000 | 100.0% | 5,537,772 | 100.0% |

| Format: Urban AC | 2007 | | | | 2008 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 3,563 | 71.3% | 4,574,438 | 82.1% | 3,648 | 73.0% | 4,413,861 | 82.3% |
| Indie | 1,109 | 22.2% | 913,925 | 16.4% | 1,064 | 21.3% | 850,462 | 15.9% |
| Disney | 7 | 0.1% | 1,328 | 0.0% | 7 | 0.1% | 848 | 0.0% |
| Legacy | 19 | 0.4% | 5,194 | 0.1% | 13 | 0.3% | 4,494 | 0.1% |
| No Label/TBD | 302 | 6.0% | 79,462 | 1.4% | 268 | 5.4% | 95,288 | 1.8% |
| TOTAL | 5,000 | 100.0% | 5,574,347 | 100.0% | 5,000 | 100.0% | 5,364,953 | 100.0% |

The table above shows details about airplay share by type of label for each year. Major label songs consistently garner 82-83 percent of airplay on Urban AC. In addition, major label songs' receive a higher porportion of spins.

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: Urban AC | 2005 | | 2006 | | 2007 | | 2008 | |
|------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| | % of songs | % spins |
| Major | 78.1% | 83.4% | 73.5% | 82.8% | 71.3% | 82.1% | 73.0% | 82.3% |
| Indie | 16.4% | 15.3% | 19.4% | 15.5% | 22.2% | 16.4% | 21.3% | 15.9% |
| Disney | 0.8% | 0.3% | 0.4% | 0.1% | 0.1% | 0.0% | 0.1% | 0.0% |
| Legacy | 0.3% | 0.1% | 0.3% | 0.1% | 0.4% | 0.1% | 0.3% | 0.1% |
| No Label/TBD | 4.4% | 1.0% | 6.5% | 1.4% | 6.0% | 1.4% | 5.4% | 1.8% |
| TOTAL | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 82-83% airplay share.

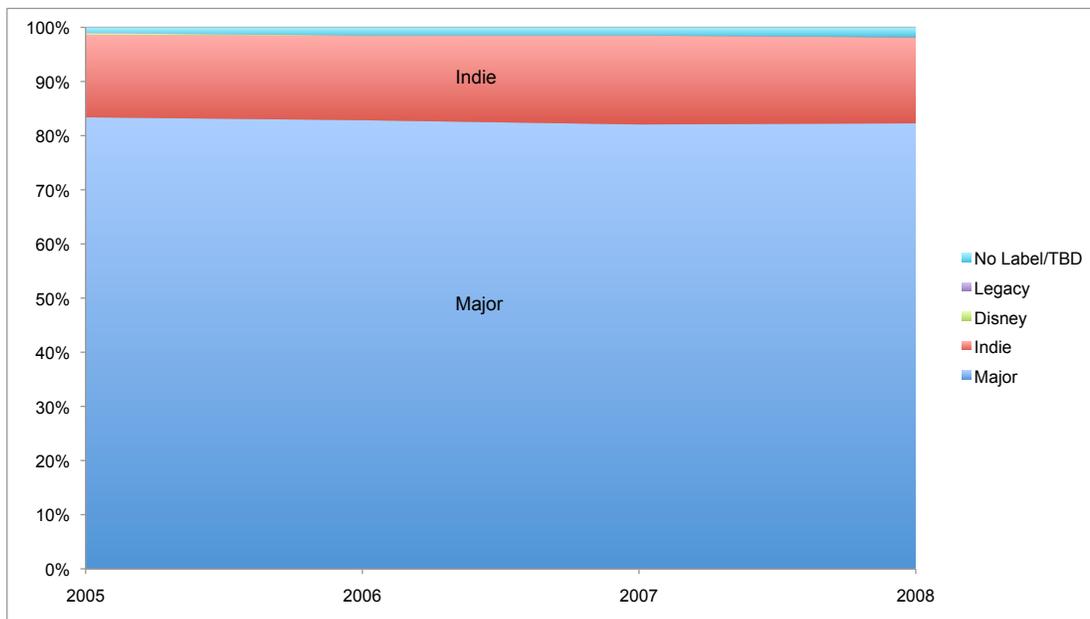
Urban AC

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: Urban AC | 2005 | | 2006 | | 2007 | | 2008 | |
|------------------|------------|---------|------------|---------|------------|---------|------------|---------|
| Top 5000 songs | % of songs | % spins |
| Major | 78.1% | 83.4% | 73.5% | 82.8% | 71.3% | 82.1% | 73.0% | 82.3% |
| Indie | 16.4% | 15.3% | 19.4% | 15.5% | 22.2% | 16.4% | 21.3% | 15.9% |
| Disney | 0.8% | 0.3% | 0.4% | 0.1% | 0.1% | 0.0% | 0.1% | 0.0% |
| Legacy | 0.3% | 0.1% | 0.3% | 0.1% | 0.4% | 0.1% | 0.3% | 0.1% |
| No Label/TBD | 4.4% | 1.0% | 6.5% | 1.4% | 6.0% | 1.4% | 5.4% | 1.8% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 82-83% airplay share.

Chart 1: Airplay Share by Label for Top 5000 Songs on Urban AC Format, 2005-2008



This time series chart plots out the airplay share in Table 4 by type of label across all four years.

Urban AC

Table 5: Airplay Share by Song's Release Date, 2005-2008

| Format: Urban AC | 2005 | | | | | 2006 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2005 | 520 | 10.4% | 837,789 | 15.1% | 2006 | 264 | 5.3% | 613,525 | 11.1% |
| 1 year before | 2004 | 569 | 11.4% | 858,988 | 15.4% | 2005 | 412 | 8.2% | 864,982 | 15.6% |
| 2 years before | 2003 | 329 | 6.6% | 321,752 | 5.8% | 2004 | 261 | 5.2% | 228,096 | 4.1% |
| 3 years before | 2002 | 252 | 5.0% | 164,231 | 3.0% | 2003 | 200 | 4.0% | 168,392 | 3.0% |
| 4 years before | 2001 | 193 | 3.9% | 148,813 | 2.7% | 2002 | 165 | 3.3% | 115,499 | 2.1% |
| 5 years before | 2000 | 149 | 3.0% | 104,362 | 1.9% | 2001 | 146 | 2.9% | 129,968 | 2.3% |
| more than 5 years | 1999 | 127 | 2.5% | 70,681 | 1.3% | 2000 | 116 | 2.3% | 95,567 | 1.7% |
| | before 1999 | 2818 | 56.4% | 3,025,377 | 54.4% | 1999 | 97 | 1.9% | 64,530 | 1.2% |
| | | 4957 | 99.2% | 5,531,993 | 99.5% | before 1999 | 3300 | 66.1% | 3,227,970 | 58.3% |
| | | | | | | | 4961 | 99.3% | 5,508,529 | 99.5% |

| Format: Urban AC | 2007 | | | | | 2008 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2007 | 286 | 5.7% | 714,870 | 12.8% | 2008 | 267 | 5.4% | 625,879 | 11.7% |
| 1 year before | 2006 | 371 | 7.4% | 638,579 | 11.5% | 2007 | 341 | 6.9% | 812,924 | 15.2% |
| 2 years before | 2005 | 243 | 4.9% | 330,930 | 5.9% | 2006 | 222 | 4.5% | 206,307 | 3.9% |
| 3 years before | 2004 | 206 | 4.1% | 128,273 | 2.3% | 2005 | 178 | 3.6% | 165,794 | 3.1% |
| 4 years before | 2003 | 159 | 3.2% | 140,066 | 2.5% | 2004 | 170 | 3.4% | 84,600 | 1.6% |
| 5 years before | 2002 | 169 | 3.4% | 99,978 | 1.8% | 2003 | 148 | 3.0% | 111,226 | 2.1% |
| more than 5 years | 2001 | 148 | 3.0% | 122,474 | 2.2% | 2002 | 155 | 3.1% | 88,714 | 1.7% |
| | 2000 | 126 | 2.5% | 93,385 | 1.7% | 2001 | 140 | 2.8% | 107,150 | 2.0% |
| | 1999 | 109 | 2.2% | 64,467 | 1.2% | 2000 | 124 | 2.5% | 89,150 | 1.7% |
| | before 1999 | 3154 | 63.2% | 3,203,111 | 57.5% | 1999 | 110 | 2.2% | 63,986 | 1.2% |
| | | 4971 | 99.5% | 5,536,133 | 99.4% | before 1999 | 3122 | 62.7% | 2,992,123 | 55.9% |
| | | | | | | | 4977 | 100.0% | 5,347,853 | 100.0% |

Table 5 shows how much of a yearly Urban AC playlist is composed new songs -- from that year or the year before -- versus older songs. In all years 2005-2008, more than 50% of the playlist was composed of songs that were more than 6 years old. [Note that totals adding up to fewer than 5,000 songs or less than 100% are due to missing release date data.]

Chart 2: Airplay Share by Release Date for 2008

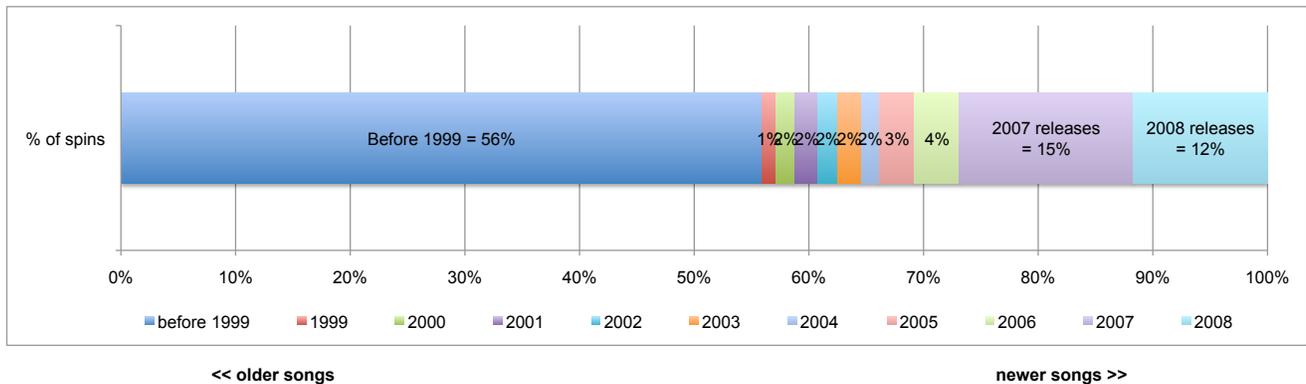
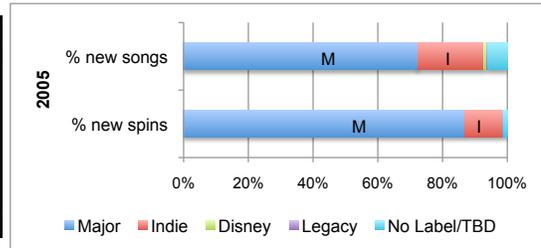


Chart 2 shows the proportion of older songs (bars on the left) to newer material (bars on the right) for 2008's Urban AC playlist. 56% percent of 2008's airplay was attributed to songs released before 1999. New releases only made up 12% of spins. This ratio has remained consistent across the past four years.

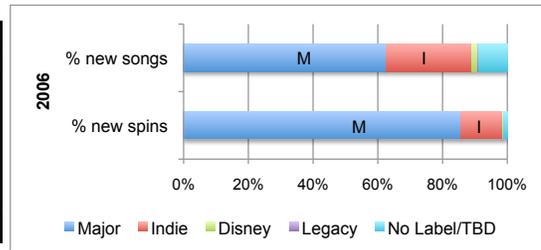
Urban AC

Table 6: Label Airplay Share by Release Date, 2005-2008

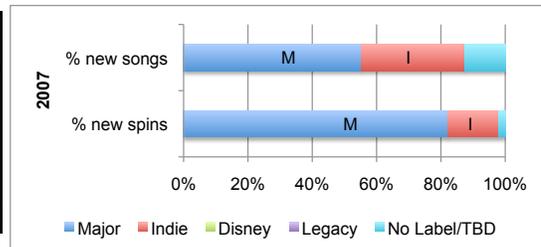
| Format: Urban AC | Songs on 2005 playlist with a 2005 release date | | | | |
|------------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 376 | 72.3% | 728,602 | 87.0% | 14.7% |
| Indie | 106 | 20.4% | 97,074 | 11.6% | -8.8% |
| Disney | 5 | 1.0% | 1,165 | 0.1% | -0.8% |
| Legacy | 1 | 0.2% | 440 | 0.1% | -0.1% |
| No Label/TBD | 32 | 6.2% | 10,508 | 1.3% | -4.9% |
| TOTAL | 520 | 100.0% | 837,789 | 100.0% | |



| Format: Urban AC | Songs on 2006 playlist with a 2006 release date | | | | |
|------------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 165 | 62.5% | 525,658 | 85.7% | 23.2% |
| Indie | 70 | 26.5% | 78,283 | 12.8% | -13.8% |
| Disney | 5 | 1.9% | 2,107 | 0.3% | -1.6% |
| Legacy | 1 | 0.4% | 96 | 0.0% | -0.4% |
| No Label/TBD | 23 | 8.7% | 7,381 | 1.2% | -7.5% |
| TOTAL | 264 | 100.0% | 613,525 | 100.0% | |



| Format: Urban AC | Songs on 2007 playlist with a 2007 release date | | | | |
|------------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 158 | 55.2% | 586,716 | 82.1% | 26.8% |
| Indie | 92 | 32.2% | 113,551 | 15.9% | -16.3% |
| Disney | 0 | 0.0% | 0 | 0.0% | 0.0% |
| Legacy | 0 | 0.0% | 0 | 0.0% | 0.0% |
| No Label/TBD | 36 | 12.6% | 14,603 | 2.0% | -10.5% |
| TOTAL | 286 | 100.0% | 714,870 | 100.0% | |



| Format: Urban AC | Songs on 2008 playlist with a 2008 release date | | | | |
|------------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 165 | 61.8% | 513,153 | 82.0% | 20.2% |
| Indie | 55 | 20.6% | 70,824 | 11.3% | -9.3% |
| Disney | 0 | 0.0% | 0 | 0.0% | 0.0% |
| Legacy | 4 | 1.5% | 428 | 0.1% | -1.4% |
| No Label/TBD | 43 | 16.1% | 41,474 | 6.6% | -9.5% |
| TOTAL | 267 | 100.0% | 625,879 | 100.0% | |

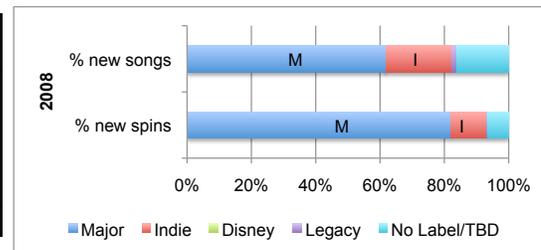
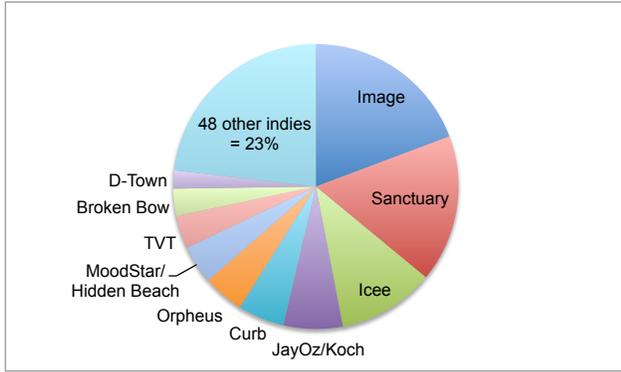


Table 6 and corresponding bar charts show that, on each yearly playlist, new songs from major labels consistently get a higher proportion of spins than new songs from non-major labels.

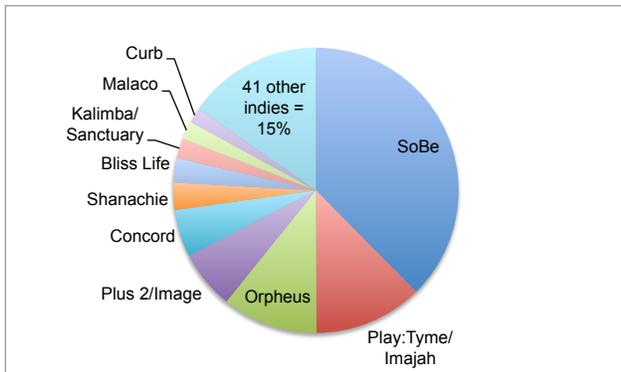
Urban AC

Table 7: Details About Indie Label Airplay Share, 2005-2008

| Format: Urban AC | 2005 | | 2006 | | 2007 | | 2008 | |
|--|---------|---------|---------|---------|---------|---------|---------|---------|
| New songs | # songs | # spins |
| Total # unique indie labels with new releases in top 5,000 | 58 | | 51 | | 46 | | 29 | |
| Total # new indie label songs in top 5,000 | 106 | 97,074 | 70 | 78,283 | 92 | 113,551 | 55 | 70,824 |
| # new indie songs attributed to 10 indie labels | 46 | 74,573 | 27 | 66,305 | 46 | 93,046 | 35 | 62,395 |
| 10 indie labels represent % of songs, % of spins | 43% | 77% | 39% | 85% | 50% | 82% | 64% | 88% |



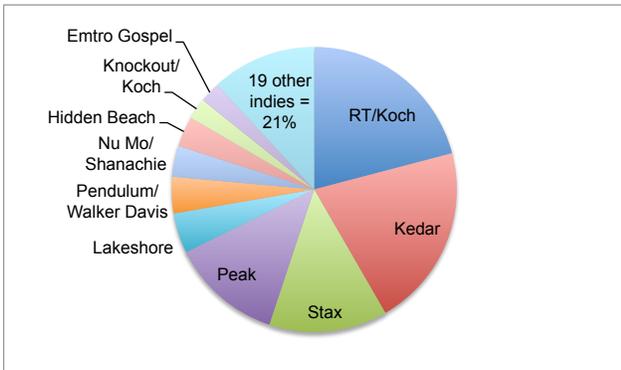
| Indie Labels with Most Spins of New Releases: 2005 | |
|---|------------|
| Indie label | # of spins |
| Image | 18,708 |
| Sanctuary | 16,231 |
| Icee | 10,653 |
| JayOz/Koch | 6,526 |
| Curb | 5,113 |
| Orpheus | 4,493 |
| MoodStar/Hid | 4,229 |
| TVT | 3,636 |
| Broken Bow | 2,985 |
| D-Town | 1,999 |
| 48 other indie: | 22,501 |



| Indie Labels with Most Spins of New Releases: 2006 | |
|---|------------|
| Indie label | # of spins |
| SoBe | 29,437 |
| Play:Tyme/Im: | 9,666 |
| Orpheus | 8,469 |
| Plus 2/Image | 5,206 |
| Concord | 4,199 |
| Shanachie | 2,427 |
| Bliss Life | 2,165 |
| Kalimba/Sanc | 1,749 |
| Malaco | 1,631 |
| Curb | 1,356 |
| 41 other indie: | 11,978 |



| Indie Labels with Most Spins of New Releases: 2007 | |
|---|------------|
| Indie label | # of spins |
| Stax | 24,080 |
| Hidden Beach | 20,371 |
| Peak | 8,570 |
| The Groove/T | 8,030 |
| Stone City | 7,329 |
| Umbrella | 5,499 |
| Artistry | 5,249 |
| Peak/Concord | 4,891 |
| Raw Venture | 4,602 |
| Shanachie | 4,425 |
| 36 other indie: | 20,505 |



| Indie Labels with Most Spins of New Releases: 2008 | |
|---|------------|
| Indie label | # of spins |
| RT/Koch | 14,813 |
| Kedar | 14,710 |
| Stax | 9,492 |
| Peak | 8,962 |
| Lakeshore | 3,224 |
| Pendulum/Wa | 2,937 |
| Nu Mo/Shana | 2,478 |
| Hidden Beach | 2,433 |
| Knockout/Koc | 1,688 |
| Emtro Gospel | 1,658 |
| 19 other indie: | 8,429 |

These tables and corresponding pie charts show that 77% - 88% of the spins for new indie releases in any given year can be attributed to just 10 indie labels.

Triple A Commercial

Table 1: Playlist Details

| Year measured | 2005 | 2006 | 2007 | 2008 |
|----------------------|--------|--------|--------|--------|
| # stations monitored | 29 | 29 | 26 | 26 |
| # songs on playlist | 10,000 | 10,000 | 10,000 | 10,000 |

For each year, Mediaguide monitored 26-29 AAA Commercial stations across the US.
A list of the Mediaguide-monitored stations for this format, including ownership and location, is included in Appendix.

Table 2: Song Concentration, 2005-2008

| Format: AAA-C | 2005 | | 2006 | | 2007 | | 2008 | |
|----------------|-----------|---------|-----------|---------|-----------|---------|-----------|---------|
| | # spins | % spins |
| All songs | 2,409,078 | 100.0% | 2,448,378 | 100.0% | 2,375,725 | 100.0% | 2,408,304 | 100.0% |
| Top 5000 songs | 2,301,784 | 95.5% | 2,314,905 | 94.5% | 2,308,071 | 97.2% | 2,333,960 | 96.9% |
| Top 1000 songs | 1,594,168 | 66.2% | 1,602,867 | 65.5% | 1,674,197 | 70.5% | 1,691,330 | 70.2% |
| Top 100 songs | 501,692 | 20.8% | 501,788 | 20.5% | 514,422 | 21.7% | 493,779 | 20.5% |

There were 10,000 songs on each playlist. However, the top 5,000 songs accounted for 94-97% of measured airplay.
Because of this concentration, the top 5000 songs became the basis for additional measurement.

Table 3: Label Airplay Share, 2005-2008

| Format: AAA-C | 2005 | | | | 2006 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 4,086 | 81.7% | 1,946,960 | 84.6% | 4,026 | 80.5% | 1,995,962 | 86.2% |
| Indie | 703 | 14.1% | 303,965 | 13.2% | 749 | 15.0% | 272,034 | 11.8% |
| Disney | 16 | 0.3% | 4,667 | 0.2% | 18 | 0.4% | 8,166 | 0.4% |
| Legacy | 49 | 1.0% | 18,671 | 0.8% | 50 | 1.0% | 17,317 | 0.7% |
| No Label/TBD | 146 | 2.9% | 27,521 | 1.2% | 157 | 3.1% | 21,426 | 0.9% |
| TOTAL | 5,000 | 100.0% | 2,301,784 | 100.0% | 5,000 | 100.0% | 2,314,905 | 100.0% |

| Format: AAA-C | 2007 | | | | 2008 | | | |
|-----------------------|--------------|---------------|------------------|---------------|--------------|---------------|------------------|---------------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 3,927 | 78.5% | 1,973,633 | 85.5% | 3,859 | 77.2% | 1,954,630 | 83.7% |
| Indie | 875 | 17.5% | 286,804 | 12.4% | 884 | 17.7% | 317,240 | 13.6% |
| Disney | 17 | 0.3% | 18,994 | 0.8% | 15 | 0.3% | 12,372 | 0.5% |
| Legacy | 51 | 1.0% | 18,254 | 0.8% | 52 | 1.0% | 20,507 | 0.9% |
| No Label/TBD | 130 | 2.6% | 10,386 | 0.4% | 190 | 3.8% | 29,211 | 1.3% |
| TOTAL | 5,000 | 100.0% | 2,308,071 | 100.0% | 5,000 | 100.0% | 2,333,960 | 100.0% |

The table above shows details about airplay share by type of label for each year. Major label songs consistently garner 83-86 percent of airplay on AAA Commercial.

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: AAA-C | 2005 | | 2006 | | 2007 | | 2008 | |
|-----------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| | % of songs | % spins |
| Top 5000 songs | | | | | | | | |
| Major | 81.7% | 84.6% | 80.5% | 86.2% | 78.5% | 85.5% | 77.2% | 83.7% |
| Indie | 14.1% | 13.2% | 15.0% | 11.8% | 17.5% | 12.4% | 17.7% | 13.6% |
| Disney | 0.3% | 0.2% | 0.4% | 0.4% | 0.3% | 0.8% | 0.3% | 0.5% |
| Legacy | 1.0% | 0.8% | 1.0% | 0.7% | 1.0% | 0.8% | 1.0% | 0.9% |
| No Label/TBD | 2.9% | 1.2% | 3.1% | 0.9% | 2.6% | 0.4% | 3.8% | 1.3% |
| TOTAL | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 83-86% airplay share.

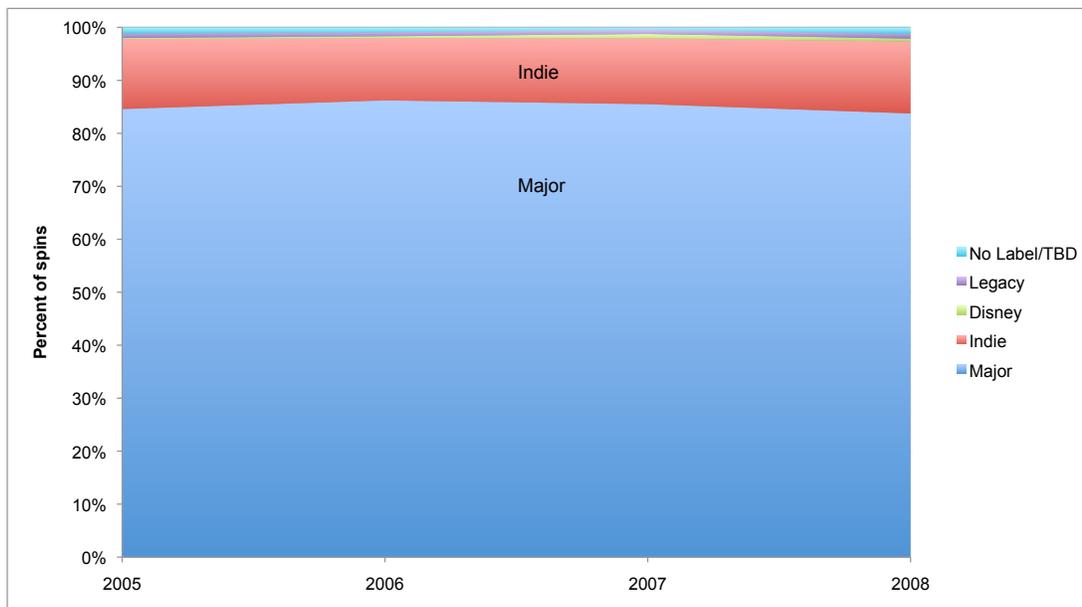
Triple A Commercial

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: AAA-C | 2005 | | 2006 | | 2007 | | 2008 | |
|----------------|------------|---------|------------|---------|------------|---------|------------|---------|
| Top 5000 songs | % of songs | % spins |
| Major | 81.7% | 84.6% | 80.5% | 86.2% | 78.5% | 85.5% | 77.2% | 83.7% |
| Indie | 14.1% | 13.2% | 15.0% | 11.8% | 17.5% | 12.4% | 17.7% | 13.6% |
| Disney | 0.3% | 0.2% | 0.4% | 0.4% | 0.3% | 0.8% | 0.3% | 0.5% |
| Legacy | 1.0% | 0.8% | 1.0% | 0.7% | 1.0% | 0.8% | 1.0% | 0.9% |
| No Label/TBD | 2.9% | 1.2% | 3.1% | 0.9% | 2.6% | 0.4% | 3.8% | 1.3% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 83-86% airplay share.

Chart 1: Airplay Share by Label for Top 5000 Songs on AAA Commercial Format, 2005-2008



This time series chart plots out the airplay share in Table 4 by type of label across all four years.

Triple A Commercial

Table 5: Airplay Share by Song's Release Date, 2005-2008

| Format: AAA-C | 2005 | | | | | 2006 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2005 | 513 | 10.3% | 425,639 | 18.7% | 2006 | 570 | 11.4% | 451,330 | 19.5% |
| 1 year before | 2004 | 439 | 8.8% | 341,006 | 14.9% | 2005 | 469 | 9.4% | 305,937 | 13.2% |
| 2 years before | 2003 | 266 | 5.3% | 114,754 | 5.0% | 2004 | 247 | 4.9% | 106,702 | 4.6% |
| 3 years before | 2002 | 183 | 3.7% | 80,921 | 3.5% | 2003 | 202 | 4.0% | 71,504 | 3.1% |
| 4 years before | 2001 | 119 | 2.4% | 46,276 | 2.0% | 2002 | 170 | 3.4% | 69,782 | 3.0% |
| 5 years before | 2000 | 104 | 2.1% | 37,992 | 1.7% | 2001 | 113 | 2.3% | 44,592 | 1.9% |
| more than 5 years | 1999 | 115 | 2.3% | 53,929 | 2.4% | 2000 | 98 | 2.0% | 38,045 | 1.6% |
| | before 1999 | 3225 | 64.6% | 1,181,512 | 51.8% | 1999 | 112 | 2.2% | 50,884 | 2.2% |
| | | 4964 | 99.4% | 2,282,029 | 100.0% | before 1999 | 2987 | 59.9% | 1,166,606 | 50.4% |
| | | | | | | | 4968 | 99.6% | 2,305,382 | 99.7% |

| Format: AAA-C | 2007 | | | | | 2008 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2007 | 568 | 11.4% | 373,015 | 16.2% | 2008 | 552 | 11.1% | 438,347 | 18.8% |
| 1 year before | 2006 | 418 | 8.4% | 323,078 | 14.0% | 2007 | 430 | 8.6% | 284,448 | 12.2% |
| 2 years before | 2005 | 259 | 5.2% | 118,849 | 5.2% | 2006 | 248 | 5.0% | 118,327 | 5.1% |
| 3 years before | 2004 | 194 | 3.9% | 54,851 | 2.4% | 2005 | 217 | 4.4% | 67,461 | 2.9% |
| 4 years before | 2003 | 181 | 3.6% | 55,029 | 2.4% | 2004 | 159 | 3.2% | 43,947 | 1.9% |
| 5 years before | 2002 | 150 | 3.0% | 61,367 | 2.7% | 2003 | 171 | 3.4% | 48,512 | 2.1% |
| more than 5 years | 2001 | 98 | 2.0% | 40,863 | 1.8% | 2002 | 158 | 3.2% | 57,046 | 2.5% |
| | 2000 | 94 | 1.9% | 37,607 | 1.6% | 2001 | 103 | 2.1% | 41,133 | 1.8% |
| | 1999 | 106 | 2.1% | 49,418 | 2.1% | 2000 | 89 | 1.8% | 36,854 | 1.6% |
| | before 1999 | 2905 | 58.2% | 1,182,732 | 51.3% | 1999 | 112 | 2.2% | 50,482 | 2.2% |
| | | 4973 | 99.7% | 2,296,809 | 99.7% | before 1999 | 2741 | 55.0% | 1,140,604 | 49.0% |
| | | | | | | | 4980 | 100.0% | 2,327,161 | 100.0% |

Table 5 shows how much of a yearly AAA Commercial playlist is composed new songs -- from that year or the year before -- versus older songs. In all years 2005-2008, more than 50% of the playlist was composed of songs that were more than 6 years old. [Note that totals adding up to fewer than 5,000 songs or less than 100% are due to missing release date data.]

Chart 2: Airplay Share by Release Date for 2008

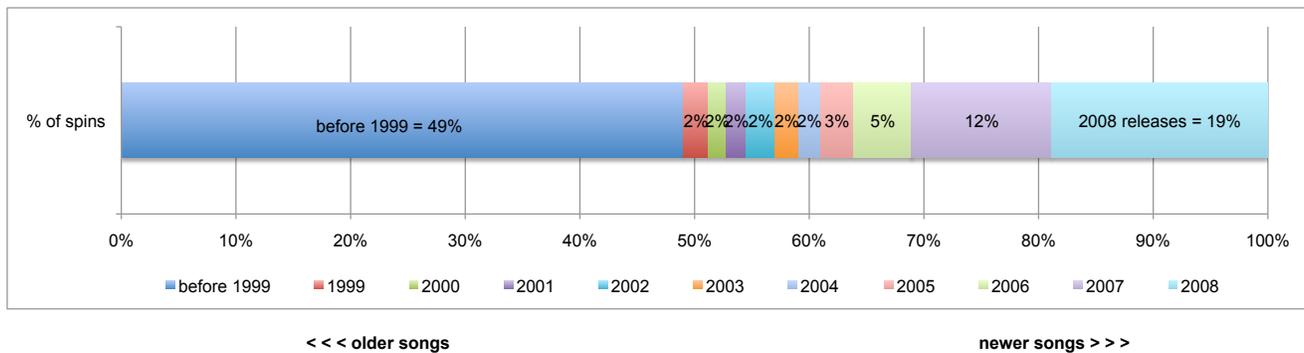
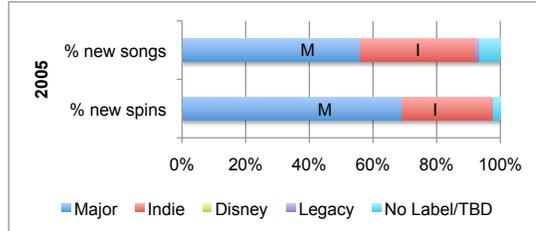


Chart 2 shows the proportion of old songs (bars on the left) to newer material (bars on the right) for 2008's AAA Commercial playlist. 49% percent of 2008's airplay was attributed to songs released before 1999. New releases made up 19% of spins. This ratio has remained consistent across the past four years.

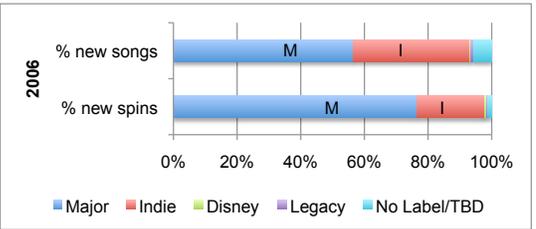
Triple A Commercial

Table 6: Label Airplay Share by Release Date, 2005-2008

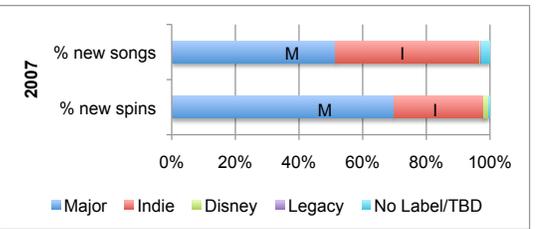
| Format: AAA-C | Songs on 2005 playlist with a 2005 release date | | | | |
|----------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 287 | 55.9% | 294,240 | 69.1% | 13.2% |
| Indie | 186 | 36.3% | 121,140 | 28.5% | -7.8% |
| Disney | 1 | 0.2% | 88 | 0.0% | -0.2% |
| Legacy | 5 | 1.0% | 997 | 0.2% | -0.7% |
| No Label/TBD | 34 | 6.6% | 9,174 | 2.2% | -4.5% |
| TOTAL | 513 | 100.0% | 425,639 | 100.0% | |



| Format: AAA-C | Songs on 2006 playlist with a 2006 release date | | | | |
|----------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 323 | 56.7% | 345,376 | 76.5% | 19.9% |
| Indie | 207 | 36.3% | 95,271 | 21.1% | -15.2% |
| Disney | 3 | 0.5% | 3,750 | 0.8% | 0.3% |
| Legacy | 4 | 0.7% | 1,040 | 0.2% | -0.5% |
| No Label/TBD | 33 | 5.8% | 5,893 | 1.3% | -4.5% |
| TOTAL | 570 | 100.0% | 451,330 | 100.0% | |



| Format: AAA-C | Songs on 2007 playlist with a 2007 release date | | | | |
|----------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 293 | 51.6% | 260,806 | 69.9% | 18.3% |
| Indie | 256 | 45.1% | 105,296 | 28.2% | -16.8% |
| Disney | 3 | 0.5% | 5,607 | 1.5% | 1.0% |
| Legacy | 2 | 0.4% | 145 | 0.0% | -0.3% |
| No Label/TBD | 14 | 2.5% | 1,161 | 0.3% | -2.2% |
| TOTAL | 568 | 100.0% | 373,015 | 100.0% | |



| Format: AAA-C | Songs on 2008 playlist with a 2008 release date | | | | |
|----------------|---|---------|---------|---------|--------------|
| Top 5000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 259 | 46.9% | 322,086 | 73.5% | 26.6% |
| Indie | 209 | 37.9% | 95,088 | 21.7% | -16.2% |
| Disney | 2 | 0.4% | 323 | 0.1% | -0.3% |
| Legacy | 4 | 0.7% | 3,369 | 0.8% | 0.0% |
| No Label/TBD | 78 | 14.1% | 17,481 | 4.0% | -10.1% |
| TOTAL | 552 | 100.0% | 438,347 | 100.0% | |

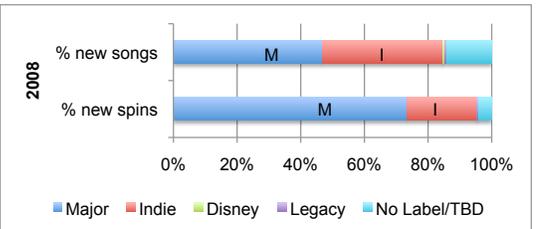
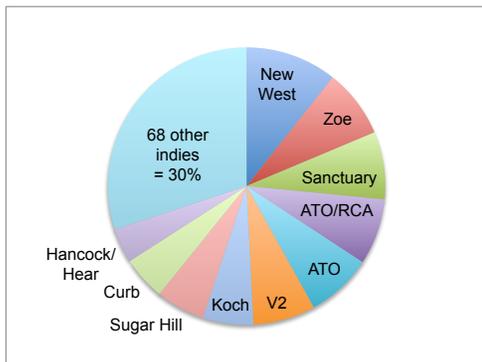


Table 6 and corresponding bar charts show that, on each yearly playlist, new songs from major labels consistently get a higher proportion of spins than new songs from non-major labels.

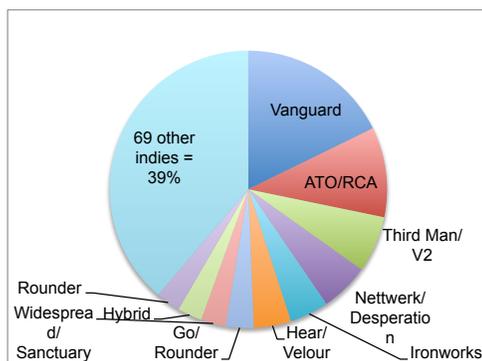
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Table 7: Details About Indie Label Airplay Share, 2005-2008

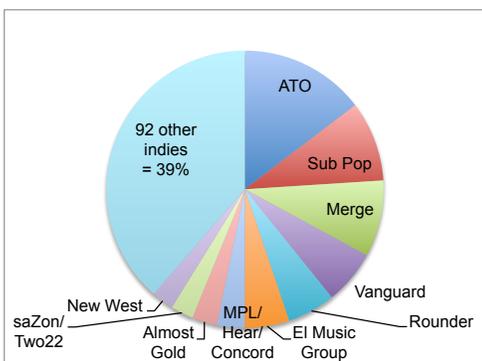
| Format:AAA-C | 2005 | | 2006 | | 2007 | | 2008 | |
|--|---------|---------|---------|---------|---------|---------|---------|---------|
| New songs | # songs | # spins |
| Total # unique indie labels in top 5,000 with new releases | 129 | | 124 | | 173 | | 130 | |
| Total # new indie label songs in top 5,000 | 186 | 121,140 | 207 | 95,271 | 256 | 105,296 | 209 | 95,088 |
| # new indie songs attributed to 10 indie labels | 108 | 84,664 | 69 | 58,339 | 85 | 64,643 | 73 | 50,897 |
| 10 indie labels represent % of songs, % of spins | 58% | 70% | 33% | 61% | 33% | 61% | 35% | 54% |



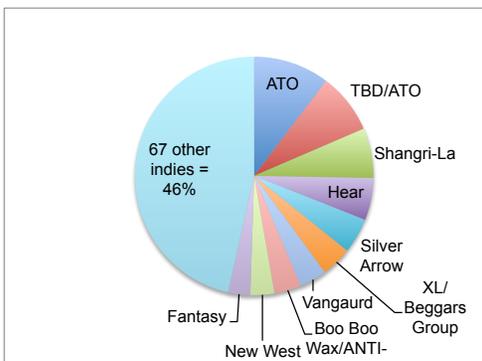
| Indie Labels with Most Spins of New Releases: 2005 | |
|--|------------|
| Indie label | # of spins |
| New West | 12,921 |
| Zoe | 9,679 |
| Sanctuary | 9,534 |
| ATO/RCA | 9,345 |
| ATO | 9,329 |
| V2 | 8,783 |
| Koch | 7,119 |
| Sugar Hill | 6,906 |
| Curb | 6,187 |
| Hancock/Hear | 4,861 |
| 68 other indie: | 36,425 |



| Indie Labels with Most Spins of New Releases: 2006 | |
|--|------------|
| Indie label | # of spins |
| Vanguard | 16,901 |
| ATO/RCA | 10,003 |
| Third Man/V2 | 6,268 |
| Netwerk/Desp | 5,402 |
| Ironworks | 4,329 |
| Hear/Velour | 4,132 |
| Go/Rounder | 3,095 |
| Widespread/S | 2,761 |
| Hybrid | 2,727 |
| Rounder | 2,721 |
| 69 other indie: | 36,932 |



| Indie Labels with Most Spins of New Releases: 2007 | |
|--|------------|
| Indie label | # of spins |
| ATO | 15,398 |
| Sub Pop | 9,850 |
| Merge | 9,400 |
| Vanguard | 6,662 |
| Rounder | 5,901 |
| El Music Grou | 5,466 |
| MPL/Hear/Co | 3,398 |
| Almost Gold | 3,073 |
| saZon/Two22 | 2,772 |
| New West | 2,723 |
| 92 other indie: | 40,653 |



| Indie Labels with Most Spins of New Releases: 2008 | |
|--|------------|
| Indie label | # of spins |
| ATO | 9,813 |
| TBD/ATO | 7,796 |
| Shangri-La | 6,430 |
| Hear | 5,451 |
| Silver Arrow | 4,549 |
| XL/Beggars G | 3,936 |
| Vangaurd | 3,510 |
| Boo Boo Wax | 3,463 |
| New West | 3,080 |
| Fantasy | 2,869 |
| 67 other indie: | 44,191 |

These tables and corresponding pie charts show that 54% - 71% of the spins for new indie releases in any given year can be attributed to 10 indie labels, leaving some space for additional indies.

Triple A Noncommercial

Table 1: Playlist Details

| Year measured | 2005 | 2006 | 2007 | 2008 |
|----------------------|--------|--------|--------|--------|
| # stations monitored | 40 | 42 | 39 | 39 |
| # songs on playlist | 10,000 | 10,000 | 10,000 | 10,000 |

For each year, Mediaguide monitored 39-42 AAA noncommercial stations across the US.

A list of the Mediaguide-monitored stations for this format, including ownership and location, is included in Appendix.

Table 2: Song Concentration, 2005-2008

| Format: AAA-NC | 2005 | | 2006 | | 2007 | | 2008 | |
|----------------|---------|---------|---------|---------|-----------|---------|-----------|---------|
| | # spins | % spins | # spins | % spins | # spins | % spins | # spins | % spins |
| All songs | 976,284 | 100.0% | 986,790 | 100.0% | 1,125,550 | 100.0% | 1,085,132 | 100.0% |
| Top 5000 songs | 779,431 | 79.8% | 771,497 | 78.2% | 887,750 | 78.9% | 851,991 | 78.5% |
| Top 1000 songs | 401,980 | 41.2% | 382,862 | 38.8% | 451,479 | 40.1% | 420,803 | 38.8% |
| Top 100 songs | 116,885 | 12.0% | 111,773 | 11.3% | 134,489 | 11.9% | 116,907 | 10.8% |

In the case of AAA-NC, we analyzed the top 10,000 songs since top 5,000 didn't meet a high enough concentration

Table 3: Label Airplay Share, 2005-2008

| Format: AAA-NC | 2005 | | | | 2006 | | | |
|------------------|---------|------------|---------|---------|---------|------------|---------|---------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| All 10,000 songs | | | | | | | | |
| Major | 5,626 | 56.3% | 588,123 | 60.2% | 5,589 | 55.9% | 599,800 | 60.8% |
| Indie | 3,535 | 35.4% | 341,009 | 34.9% | 3,487 | 34.9% | 326,658 | 33.1% |
| Disney | 32 | 0.3% | 2,779 | 0.3% | 37 | 0.4% | 5,788 | 0.6% |
| Legacy | 71 | 0.7% | 6,020 | 0.6% | 75 | 0.8% | 5,621 | 0.6% |
| No Label/TBD | 736 | 7.4% | 38,353 | 3.9% | 812 | 8.1% | 48,923 | 5.0% |
| TOTAL | 10,000 | 100.0% | 976,284 | 100.0% | 10,000 | 100.0% | 986,790 | 100.0% |

| Format: AAA-NC | 2007 | | | | 2008 | | | |
|------------------|---------|------------|-----------|---------|---------|------------|-----------|---------|
| | # songs | % of songs | # spins | % spins | # songs | % of songs | # spins | % spins |
| All 10,000 songs | | | | | | | | |
| Major | 5,650 | 56.5% | 662,180 | 58.8% | 5,562 | 55.6% | 597,352 | 55.0% |
| Indie | 3,531 | 35.3% | 402,579 | 35.8% | 3,582 | 35.8% | 426,836 | 39.3% |
| Disney | 45 | 0.5% | 8,640 | 0.8% | 33 | 0.3% | 3,938 | 0.4% |
| Legacy | 59 | 0.6% | 4,864 | 0.4% | 82 | 0.8% | 7,624 | 0.7% |
| No Label/TBD | 715 | 7.2% | 47,287 | 4.2% | 741 | 7.4% | 49,382 | 4.6% |
| TOTAL | 10,000 | 100.0% | 1,125,550 | 100.0% | 10,000 | 100.0% | 1,085,132 | 100.0% |

The table above shows details about airplay share by type of label for each year. Major label songs account for 55-60% of airplay on AAA noncommercial. In 2008, their share dropped about 4 percentage points.

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: AAA-NC | 2005 | | 2006 | | 2007 | | 2008 | |
|------------------|------------|---------|------------|---------|------------|---------|------------|---------|
| | % of songs | % spins |
| All 10,000 songs | | | | | | | | |
| Major | 56.3% | 60.2% | 55.9% | 60.8% | 56.5% | 58.8% | 55.6% | 55.0% |
| Indie | 35.4% | 34.9% | 34.9% | 33.1% | 35.3% | 35.8% | 35.8% | 39.3% |
| Disney | 0.3% | 0.3% | 0.4% | 0.6% | 0.5% | 0.8% | 0.3% | 0.4% |
| Legacy | 0.7% | 0.6% | 0.8% | 0.6% | 0.6% | 0.4% | 0.8% | 0.7% |
| No Label/TBD | 7.4% | 3.9% | 8.1% | 5.0% | 7.2% | 4.2% | 7.4% | 4.6% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 55-60% airplay share.

Triple A Noncommercial

Table 4: Summary of Label Airplay Share, 2005-2008

| Format: AAA-NC | 2005 | | 2006 | | 2007 | | 2008 | |
|------------------|------------|---------|------------|---------|------------|---------|------------|---------|
| All 10,000 songs | % of songs | % spins |
| Major | 56.3% | 60.2% | 55.9% | 60.8% | 56.5% | 58.8% | 55.6% | 55.0% |
| Indie | 35.4% | 34.9% | 34.9% | 33.1% | 35.3% | 35.8% | 35.8% | 39.3% |
| Disney | 0.3% | 0.3% | 0.4% | 0.6% | 0.5% | 0.8% | 0.3% | 0.4% |
| Legacy | 0.7% | 0.6% | 0.8% | 0.6% | 0.6% | 0.4% | 0.8% | 0.7% |
| No Label/TBD | 7.4% | 3.9% | 8.1% | 5.0% | 7.2% | 4.2% | 7.4% | 4.6% |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

This table summarizes the details about airplay share presented in Table 3, showing major label airplay's 55-60% airplay share.

Chart 1: Airplay Share by Label for Top 10,000 Songs on AAA Noncommercial Format, 2005-2008



This time series chart plots out the airplay share in Table 4 by type of label across all four years.

Triple A Noncommercial

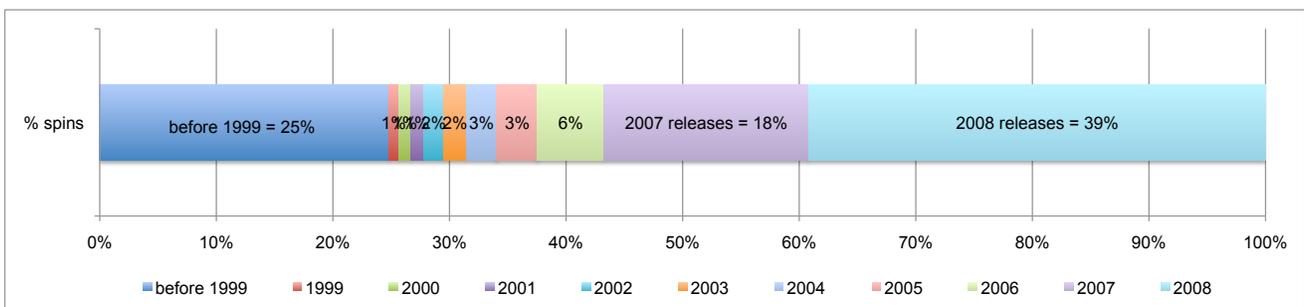
Table 5: Airplay Share by Song's Release Date, 2005-2008

| Format: AAA-NC | 2005 | | | | | 2006 | | | | |
|-------------------------|-------------|---------|---------|---------|---------|-------------|---------|---------|---------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2005 | 3514 | 35.2% | 418,675 | 42.9% | 2006 | 3110 | 31.2% | 399,966 | 40.6% |
| 1 year before | 2004 | 1694 | 17.0% | 184,721 | 18.9% | 2005 | 1763 | 17.7% | 191,487 | 19.5% |
| 2 years before | 2003 | 647 | 6.5% | 53,811 | 5.5% | 2004 | 676 | 6.8% | 51,486 | 5.2% |
| 3 years before | 2002 | 300 | 3.0% | 24,559 | 2.5% | 2003 | 410 | 4.1% | 31,785 | 3.2% |
| 4 years before | 2001 | 190 | 1.9% | 14,810 | 1.5% | 2002 | 281 | 2.8% | 21,137 | 2.1% |
| 5 years before | 2000 | 156 | 1.6% | 12,298 | 1.3% | 2001 | 172 | 1.7% | 13,118 | 1.3% |
| more than 5 years | 1999 | 141 | 1.4% | 10,546 | 1.1% | 2000 | 148 | 1.5% | 11,834 | 1.2% |
| | before 1999 | 3240 | 32.4% | 242,383 | 24.8% | 1999 | 143 | 1.4% | 11,203 | 1.1% |
| | | 9991 | 100.0% | 975,388 | 100.0% | before 1999 | 3193 | 32.0% | 244,811 | 24.9% |
| | | | | | | | 9975 | 100.0% | 984,112 | 100.0% |

| Format: AAA-NC | 2007 | | | | | 2008 | | | | |
|-------------------------|-------------|---------|---------|-----------|---------|-------------|---------|---------|-----------|---------|
| Airplay by release date | year | # songs | % songs | # spins | % spins | year | # songs | % songs | # spins | % spins |
| Released that year | 2007 | 3004 | 30.1% | 473,008 | 42.1% | 2008 | 2631 | 26.4% | 423,252 | 39.1% |
| 1 year before | 2006 | 1587 | 15.9% | 200,081 | 17.8% | 2007 | 1451 | 14.6% | 190,939 | 17.7% |
| 2 years before | 2005 | 644 | 6.4% | 55,572 | 4.9% | 2006 | 696 | 7.0% | 61,230 | 5.7% |
| 3 years before | 2004 | 410 | 4.1% | 32,553 | 2.9% | 2005 | 491 | 4.9% | 37,824 | 3.5% |
| 4 years before | 2003 | 318 | 3.2% | 26,236 | 2.3% | 2004 | 363 | 3.6% | 28,414 | 2.6% |
| 5 years before | 2002 | 248 | 2.5% | 20,492 | 1.8% | 2003 | 277 | 2.8% | 21,122 | 2.0% |
| more than 5 years | 2001 | 149 | 1.5% | 12,806 | 1.1% | 2002 | 237 | 2.4% | 18,271 | 1.7% |
| | 2000 | 151 | 1.5% | 12,376 | 1.1% | 2001 | 147 | 1.5% | 11,856 | 1.1% |
| | 1999 | 117 | 1.2% | 10,205 | 0.9% | 2000 | 143 | 1.4% | 11,004 | 1.0% |
| | before 1999 | 3309 | 33.1% | 273,371 | 24.3% | 1999 | 119 | 1.2% | 9,771 | 0.9% |
| | | 9985 | 100.0% | 1,123,133 | 100.0% | before 1999 | 3404 | 34.2% | 267,777 | 24.8% |
| | | | | | | | 9959 | 100.0% | 1,081,460 | 100.0% |

Table 5 shows how much of a yearly AC playlist is composed new songs -- from that year or the year before -- versus older songs. In all years 2005-2008, more than 50% of the playlist was composed of songs that were more than 6 years old. [Note that totals adding up to fewer than 5,000 songs or less than 100% are due to missing release date data.]

Chart 2: Airplay Share by Release Date for 2008



<< older songs

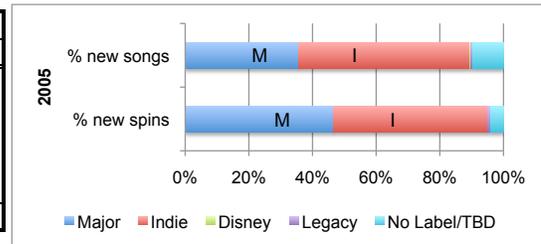
newer songs >>>

Chart 2 shows the proportion of old songs (bars on the left) tonew material (bars on the right) for 2008's AAA noncommercial playlist. New releases made up 39% of spins, while 25% percent of 2008's airplay was attributed to songs released before 1999. This ratio has remained consistent across the past four years.

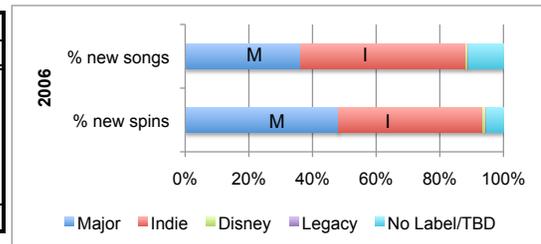
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Table 6: Label Airplay Share by Release Date, 2005-2008

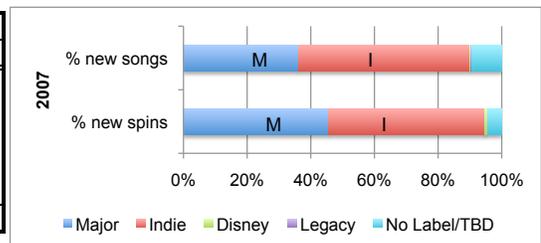
| Format: AAA-NC | Songs on 2005 playlist with a 2005 release date | | | | |
|-----------------|---|---------|---------|---------|--------------|
| All 10000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 1,253 | 35.7% | 195,274 | 46.6% | 11.0% |
| Indie | 1,894 | 53.9% | 202,735 | 48.4% | -5.5% |
| Disney | 5 | 0.1% | 395 | 0.1% | 0.0% |
| Legacy | 23 | 0.7% | 3,085 | 0.7% | 0.1% |
| No Label/TBD | 339 | 9.6% | 17,186 | 4.1% | -5.5% |
| TOTAL | 3,514 | 100.0% | 418,675 | 100.0% | |



| Format: AAA-NC | Songs on 2006 playlist with a 2006 release date | | | | |
|-----------------|---|---------|---------|---------|--------------|
| All 10000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 1,127 | 36.2% | 193,138 | 48.3% | 12.1% |
| Indie | 1,620 | 52.1% | 180,737 | 45.2% | -6.9% |
| Disney | 10 | 0.3% | 3,276 | 0.8% | 0.5% |
| Legacy | 19 | 0.6% | 1,717 | 0.4% | -0.2% |
| No Label/TBD | 334 | 10.7% | 21,098 | 5.3% | -5.5% |
| TOTAL | 3,110 | 100.0% | 399,966 | 100.0% | |



| Format: AAA-NC | Songs on 2007 playlist with a 2007 release date | | | | |
|-----------------|---|---------|---------|---------|--------------|
| All 10000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 1,086 | 36.2% | 215,204 | 45.5% | 9.3% |
| Indie | 1,615 | 53.8% | 233,084 | 49.3% | -4.5% |
| Disney | 10 | 0.3% | 3,698 | 0.8% | 0.4% |
| Legacy | 8 | 0.3% | 806 | 0.2% | -0.1% |
| No Label/TBD | 285 | 9.5% | 20,216 | 4.3% | -5.2% |
| TOTAL | 3,004 | 100.0% | 473,008 | 100.0% | |



| Format: AAA-NC | Songs on 2008 playlist with a 2008 release date | | | | |
|-----------------|---|---------|---------|---------|--------------|
| All 10000 songs | # songs | % songs | # spins | % spins | Differential |
| Major | 827 | 31.4% | 172,455 | 40.7% | 9.3% |
| Indie | 1,447 | 55.0% | 223,382 | 52.8% | -2.2% |
| Disney | 3 | 0.1% | 474 | 0.1% | 0.0% |
| Legacy | 23 | 0.9% | 3,645 | 0.9% | 0.0% |
| No Label/TBD | 331 | 12.6% | 23,296 | 5.5% | -7.1% |
| TOTAL | 2,631 | 100.0% | 423,252 | 100.0% | |

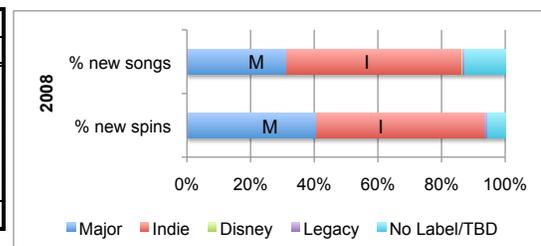
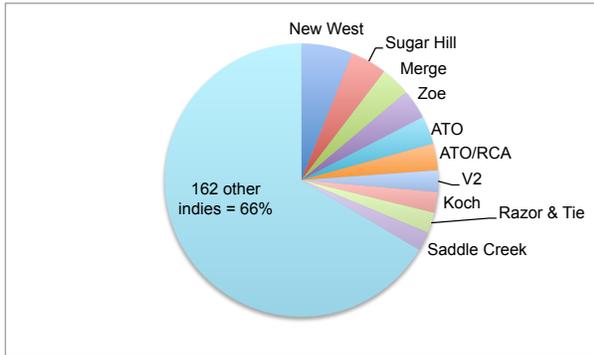


Table 6 and corresponding bar charts show that, on each yearly playlist, new songs from major labels consistently get a higher proportion of spins than new songs from non-major labels.

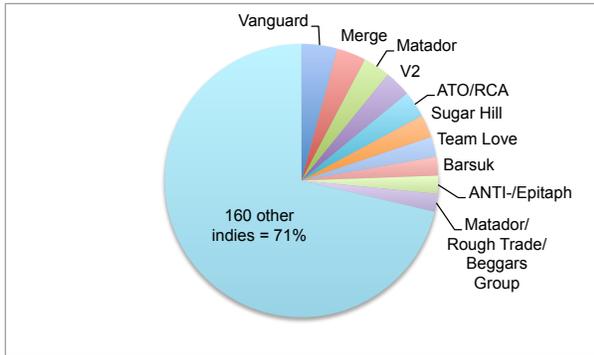
Triple A Noncommercial

Table 7: Details About Indie Label Airplay Share, 2005-2008

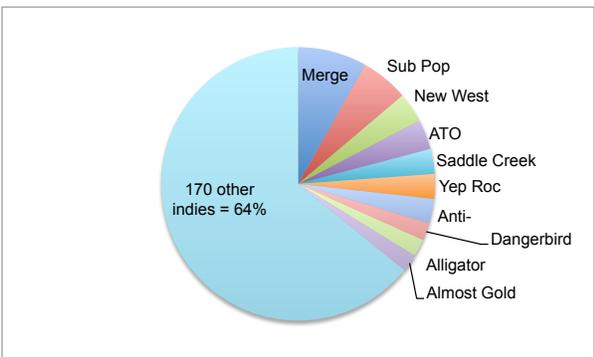
| Format:AAA-NC | 2005 | | 2006 | | 2007 | | 2008 | |
|--|---------|---------|---------|---------|---------|---------|---------|---------|
| New songs | # songs | # spins |
| Total # unique indie labels in top 5,000 with new releases | 172 | | 170 | | 180 | | 310 | |
| Total # new indie label songs in top 5,000 | 917 | 164,818 | 835 | 147,105 | 872 | 197,533 | 826 | 194,876 |
| # new indie songs attributed to 10 indie labels | 246 | 55,239 | 224 | 44,295 | 244 | 70,849 | 249 | 63,883 |
| 10 indie labels represent % of songs, % of spins | 27% | 34% | 27% | 30% | 28% | 36% | 30% | 33% |



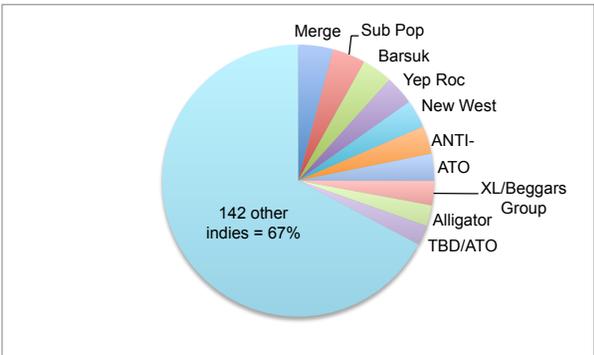
| Indie label | # of spins |
|-----------------|------------|
| New West | 9,970 |
| Sugar Hill | 7,094 |
| Merge | 5,831 |
| Zoe | 5,729 |
| ATO | 5,488 |
| ATO/RCA | 5,204 |
| V2 | 4,209 |
| Koch | 4,026 |
| Razor & Tie | 3,984 |
| Saddle Creek | 3,704 |
| 162 other indie | 109,579 |



| Indie label | # of spins |
|-----------------------------------|------------|
| Vanguard | 6,102 |
| Merge | 4,965 |
| Matador | 4,619 |
| V2 | 4,516 |
| ATO/RCA | 4,514 |
| Sugar Hill | 3,902 |
| Team Love | 3,425 |
| Barsuk | 3,171 |
| ANTI-/Epitaph | 3,079 |
| Matador/Rough Trade/Beggars Group | 3,040 |
| 160 other indie | 102,810 |



| Indie label | # of spins |
|-----------------|------------|
| Merge | 16,108 |
| Sub Pop | 11,152 |
| New West | 6,998 |
| ATO | 6,974 |
| Saddle Creek | 5,824 |
| Yep Roc | 5,803 |
| Anti- | 5,709 |
| Dangerbird | 4,102 |
| Alligator | 4,092 |
| Almost Gold | 4,087 |
| 170 other indie | 126,684 |



| Indie label | # of spins |
|-----------------|------------|
| Merge | 8,085 |
| Sub Pop | 7,644 |
| Barsuk | 7,094 |
| Yep Roc | 6,735 |
| New West | 6,490 |
| ANTI- | 6,472 |
| ATO | 6,280 |
| XL/Beggars G | 5,644 |
| Alligator | 4,824 |
| TBD/ATO | 4,615 |
| 142 other indie | 130,993 |

These tables and corresponding pie charts show that 30 - 33% of the spins for new indie releases in any given year can be attributed to 10 indie labels. This leaves a large percentage for more indies.

Appendix F: Label Coding

| | |
|------------------|-------------|
| Major | 2156 |
| Indie | 3340 |
| Disney | 24 |
| Legacy | 150 |
| Labels not coded | 688 |
| Total | 6358 |

| Label name | code | A2IM members | | |
|---------------------------|------|--------------|---------------------------------|---|
| 41 | 0 | | 2 Minutes 59 | 0 |
| 81 | 0 | | 20 West | 0 |
| 215 | 0 | | 20-20/Jive | 1 |
| 226 | 0 | | 20th Cent | 1 |
| 429 | 0 | | 20th Century | 1 |
| 785 | 0 | | 226 Records | 0 |
| 903 | 0 | | 24/7 | 0 |
| 1720 | 2 | | 2K Sounds | 0 |
| 1803 | 0 | | 3 Deuces/Concord | 0 |
| 2420 | 0 | | 3 Keys Music | 0 |
| 74441 | 0 | | 306 Entertainment | 1 |
| IK7 | 0 | A2IM | 306/Universal | 1 |
| /Brushfire | 1 | | 312 Ent. | 0 |
| /Downtown | 1 | | 32 Jazz | 0 |
| /Downtown/Atlantic | 1 | | 334 Mobb Records | 0 |
| /Universal/Brushfire | 1 | | 33rd St. | 0 |
| 1 Life 1 Love | 0 | | 33rd Street | 0 |
| 1 Life 1 Love/J | 1 | | 35*35 | 1 |
| 101 Independent Group Inc | 0 | A2IM | 35*35/Asylum | 1 |
| 10th Planet | 0 | | 35*35/Asylum/Atlantic | 1 |
| 10th Street | 0 | | 360 Music Grp | 0 |
| 10th Street Entertainment | 0 | A2IM | 360 Prod. | 0 |
| 10th Street/Eleven Seven | 0 | | 3CG | 0 |
| 113 Music | 0 | | 3e/Columbia | 1 |
| 1203 Ent. | 0 | | 3rd Street/J/RMG | 1 |
| 13th Planet | 2 | | 3rd Street/Smack Ent. | 0 |
| 13th Planet/Megaforce | 2 | | 3Sixty | 2 |
| 143 Records/Reprise | 1 | | 3Sixty/Virgin | 1 |
| 143/Reprise | 1 | | 3way | 0 |
| 143/Warner | 1 | | 40 Ounce | 0 |
| 14th Floor | 0 | | 40 Ounce Records | 0 |
| 1720 Ent/Black Coral | 2 | | 41 Records | 0 |
| 1720 Entertainment | 2 | | 413/Geffen | 1 |
| 1720 Entertainment/PMG | 2 | | 429 Records | 0 |
| 1720/Bungalo/Universal | 1 | | 45 Ent | 0 |
| 1720/PTMG | 2 | | 456 Ent. | 0 |
| 1720/Universal Republic | 1 | | 4AD | 0 |
| 180 Music | 0 | | 4AD/Beggar's Grp | 0 |
| 18th & Vine | 0 | | 4AD/Beggars Banquet | 0 |
| 19 Recordings | 1 | | 4AD/Beggars Group | 0 |
| 19/Arista | 1 | | 4AD/Elektra | 1 |
| 19/Arista Nashville | 1 | | 4th & Broadway | 1 |
| 19/BNA | 1 | | 4th & Broadway/Atlantic | 1 |
| 19/Jive/Zomba | 1 | | 5 Fifth Coast | 0 |
| 19/RCA | 1 | | 5 Rue Christine | 0 |
| 19/Zomba/Jive | 1 | | 5 Rue Christine/Kill Rock Stars | 0 |
| 1965/Columbia/Sony | 1 | | 5-8 records | 0 |
| 1st & 15th/Atlantic | 1 | | 5/8 | 0 |
| 1st & 15th/Atlantic | 1 | | 550 Music | 1 |

| Label name | code | A2IM members | | |
|--------------------------------|------|-----------------|---------------------------|---|
| 550/Epic | | 1 | Academy Fight Song | 0 |
| 604/Mint | | 0 | Accurate Music Group | 0 |
| 604/Universal | | 1 | Ace | 0 |
| 64640/Mammoth | | 0 | Ace Fu | 0 |
| 679/Vice/Locked On/Atlantic | | 1 | Ace High | 0 |
| 7 Bros/Asylum | | 1 | Ace Of Hearts | 0 |
| 7 Fourteen | | 0 | Acetate | 0 |
| 7Brothers/Asylum | | 1 | Acid Jazz | 0 |
| 7PM / Bungalo / UMVD | | 1 | Acony | 0 |
| 7Spinmusic | | 0 | Acoustic Disc | 0 |
| 7th Kid | | 0 | AcousticDc | 0 |
| 8 Foot | | 0 | Across The Board | 0 |
| 8 Ft. | | 0 | ACSM/A WilliamsEnt/Taseis | 0 |
| 8 Ft. Records | | 0 | Acta | 0 |
| 8 Ways | | 2 | Addie Belle | 0 |
| 845/SMC | | 2 | AddieBell | 0 |
| 903 Music | | 0 | Addiebelle/Echo | 0 |
| 95 North | | 0 | Addison | 0 |
| 98 Pounder | | 0 | Adeline | 1 |
| A & G | | 0 | Adeline/East West | 1 |
| A Million Inc./Warner Mus | | 1 | Adrenaline | 0 |
| A-Town | | 0 | Adult Swim/Epitaph | 0 |
| A.C.E. | | 0 | Adventure | 0 |
| A'postrophe | | 0 | Aerial/Reincarnate | 0 |
| A&E 2000 | | 1 | Aeronaut | 0 |
| A&G | | 0 | Aezra | 0 |
| A&M | | 1 | Aftamath | 1 |
| A&M/Flip | | 1 | After Platinum | 0 |
| A&M/Interscope | | 1 | After Platinum Records / | 0 |
| A&M/Interscope/Beatsta | | 1 | After/Geffen/Interscope | 1 |
| A&M/New Door | | 1 | Aftermath | 1 |
| A&M/Octone | | 1 | Aftermath/Doggystyle | 1 |
| A&M/Octone/IGA | | 1 | Aftermath/G Unit/Intersco | 1 |
| A&M/Octone/Interscope | | 1 | Aftermath/Geffen | 1 |
| A&R Worldwide | | 0 | Aftermath/Interscope | 1 |
| A440 | | 0 | AgU/Sanctuary | 1 |
| A440 Music Group | | 0 | Ahimsa Records | 0 |
| AAO/Reality | | 0 | Air Castle | 0 |
| Abacus | | 0 | Air Gospel | 0 |
| ABB | | 0 | A2IM Air Gospel/Malaco | 0 |
| ABC | | 1 | Air Music | 0 |
| ABC Productions | | 1 | Aircheology/Astralwerks | 1 |
| ABC-Paramount | | 1 | Aire Sol/High Wire | 0 |
| ABC/Dot | | 1 | Airstar | 0 |
| ABC/MCA | | 1 | AJ | 0 |
| ABLIFE | | 0 | Albert | 0 |
| Abnak | | 0 | Albertine | 0 |
| Abrupt | | 0 | Albion | 0 |
| Absolute | | 1 | ALC/Koch | 0 |
| Abstract Dragon/RCA | | 1 | Alc/Koch | 0 |
| Abstract/American/Warner Bros. | | 1 | Aleho | 0 |
| Abundant Harvest | | 0 | Aleho International | 0 |

| Label name | code | A2IM members | | |
|----------------------------|------|-----------------|---------------------------|---|
| Alert | 0 | | American/IDJMG | 1 |
| Alert/Metro Blue | 0 | | American/Lost Highway | 1 |
| Alex | 1 | | American/Reprise | 1 |
| Alfa | 0 | | American/Rhino | 1 |
| Alive | 0 | | American/Warner Bros. | 1 |
| AlJoba Music Group | 0 | | Amerigo | 0 |
| Alkamedia | 0 | | AMG | 0 |
| Alkatraz | 0 | | AMG/Grand Hustle/Atlantic | 1 |
| Alkey | 0 | | Amherst | 0 |
| All Other/Nonesuch | 1 | | Amir | 0 |
| All Saints/Hannibal | 0 | | Ammal/New West | 0 |
| All The Best! | 0 | | Among Giants | 0 |
| Alliance | 0 | | Amor | 0 |
| Alliant | 0 | | Amphetamine Reptile | 0 |
| Allido/J | 1 | | AMR Music | 0 |
| Allido/RCA | 1 | | Amy | 0 |
| Alligator | 0 | A2IM | ANA/M. Row | 0 |
| Allison | 0 | | Anadat | 0 |
| Allnight Bakery Reco | 0 | | Anahuac | 0 |
| Almo Sounds | 1 | | Anchor | 0 |
| Almo/Geffen/UME | 1 | | Angel | 1 |
| AlmoSounds | 1 | | Anna/Tamla/Motown | 0 |
| Almost Gold | 0 | | Anodyne | 0 |
| Almost Gold/Columbia | 1 | | Antagonist/Vagrant | 0 |
| Almost Gold/Red/Columbia | 0 | | Anthem | 0 |
| Alpha Dog | 0 | | Anti | 0 |
| Alpha-Omega | 0 | | Anti / Epitaph | 0 |
| Alpine | 0 | | ANTI- | 0 |
| Alston | 0 | | ANTI-/Epitaph | 0 |
| Alston/Atlantic | 1 | | ANTI-/Mint | 0 |
| Alternative Tentacles | 0 | | ANTI-/Mute | 1 |
| Altitude | 0 | | ANTI-/Quannum Projects | 0 |
| Am. Garage | 0 | | ANTI-/Salt. X | 0 |
| AM/Universal | 1 | | Anticon | 0 |
| Amaru | 1 | | Antone's | 0 |
| Amaru/Interscope | 1 | | Antra | 0 |
| Amathus | 0 | A2IM | Antra/Artemis | 0 |
| Amathus Music | 0 | A2IM | Anzic | 0 |
| AMC | 0 | | Apache | 0 |
| AMC Ent. | 1 | | APC/Aspirion | 0 |
| American | 1 | | Apex Music | 0 |
| American G | 0 | | Apgar Street | 1 |
| American Garage | 0 | | Apocalypse | 0 |
| American Gramophone | 0 | | Apple | 1 |
| American Icon | 0 | | Apple/Capitol | 1 |
| American King/Capitol | 1 | | Appleseed | 0 |
| American Roots Publishing | 0 | | Approach Records | 0 |
| American Standard | 0 | | Apria | 0 |
| American Voodoo | 0 | | Apt | 0 |
| American/Columbia | 1 | | Aquarian Nation | 0 |
| American/Columbia/Sony BMG | 1 | | Aquarius | 2 |
| American/Epic/Columbia | 1 | | Aquemini/Columbia | 1 |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|----------------------------------|---|
| Arbor | 0 | | Artistry | 0 |
| ARC | 1 | | Artistry Music | 0 |
| Arcaro/Dualtone | 0 | | Artistry Music Group | 0 |
| Archer | 0 | | Artists Addiction/Adrenaline/EMI | 1 |
| Architect | 2 | | Artists Addiction/AMG | 0 |
| Arctic | 0 | | Artists First | 0 |
| Ardent | 0 | | ArtistShare | 0 |
| Ardent/INO | 0 | | ARTizen | 0 |
| Ardent/Lava | 1 | | Arts & Crafts | 0 |
| Ardor | 0 | | Arts & Crafts/Aquarius | 0 |
| Arena Rock | 0 | | Ascot | 0 |
| Ares | 0 | | Ashmont | 0 |
| Aretmis | 0 | | Asphalt Ent. | 0 |
| ARG Productions | 0 | | Aspiron Records | 0 |
| Argo/Chess | 0 | | Aspyr Media/Shout! Factory | 0 |
| Aria Records Nashville | 0 | | ASRC | 0 |
| Aria/Quarterback | 0 | | Asthmatic Kitty | 0 |
| Aria/Quarterback/New Rev | 0 | | Astonish | 0 |
| Aries | 0 | | Astral Werks | 1 |
| Aries/EMI Latin | 1 | | AstralWerk | 1 |
| Ariola | 1 | | Astralwerks | 1 |
| Ariola/BMG U.S. Latin | 1 | | Astralwerks/ Naked | 1 |
| Aris/Inter | 1 | | Astralwerks/Capitol | 1 |
| Arista | 1 | | Astralwerks/EMC | 1 |
| Arista Nashville | 1 | | Astralwerks/EMI | 1 |
| Arista Nashville | 1 | | Astralwerks/Virgin | 1 |
| Arista Recods | 1 | | AstralWrks | 1 |
| Arista/BNA/RCA | 1 | | Astro Magnetix | 0 |
| Arista/Columbia/Legacy | 1 | | Astro Magnetix/Eyeball | 0 |
| Arista/Legacy | 1 | | Astro Magnetix/The Platform | 0 |
| Arista/RMG | 1 | | Asylum | 1 |
| Aristocrat | 0 | | Asylum-Curb | 1 |
| Ark 21 | 0 | | Asylum/Atlantic | 1 |
| ARL | 0 | | Asylum/Curb | 1 |
| Armato/Trauma | 1 | | Asylum/Lava/Atlantic | 1 |
| Arrow | 0 | | Asylum/Unauthorized/Rude | 1 |
| Arrowhead | 0 | | Asylum/Warner Bros. | 1 |
| Arshid | 0 | | Asylum/WB | 1 |
| Artemis | 0 | | Aszams | 0 |
| Artemis / 24/7 Records | 0 | | ATC | 0 |
| Artemis Gospel | 0 | | ATCH | 0 |
| Artemis Records | 0 | | Atco | 1 |
| Artemis/Antra | 0 | | Atco/Atlantic | 1 |
| Artemis/E-Squared | 0 | | Atlantc/Grand Hustle/AMG | 1 |
| Artemis/Ultimatum | 0 | | Atlanta International Rec | 0 |
| Artisan | 0 | | Atlantic | 1 |
| Artisans Music | 0 | | Atlantic Jazz | 1 |
| Artist Direct | 0 | | Atlantic/AG | 1 |
| Artist First/Shangri-La | 0 | | Atlantic/Arista | 1 |
| ARTISTdirect | 0 | | Atlantic/Eleven | 1 |
| ArtistDirect | 0 | | Atlantic/Flip | 1 |
| ARTISTdirect/Forster Bros | 0 | | Atlantic/Rhino | 1 |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|----------------------------|------|
| Atlantic/Velvet Hammer | 1 | | Baccerstick/Nine North | 0 |
| Atlantic/Warner | 1 | | Back 9 Records | 0 |
| Atlantic/WB | 1 | | Back Alley | 0 |
| ATO | 0 | A2IM | Back Porch | 1 |
| ATO/RCA | 0 | | Back Porch/EMI | 1 |
| ATO/RCA/RMG | 0 | | Back Porch/Manhattan | 1 |
| ATO/Red | 0 | | Back Porch/Narada/EMI | 1 |
| ATO/RED | 0 | | Back Porch/Virgin | 1 |
| Atomic K | 0 | | BackGround | 0 |
| Atralwerks | 1 | | Backhouse | 1 |
| Attack/Sanctuary | 0 | | Backstreet | 0 |
| Attic | 0 | | Bad Afro | 0 |
| Audiogram | 0 | | Bad Art | 0 |
| Audionest | 1 | | Bad Boy | 1 |
| Audium | 0 | | Bad Boy Latino | 1 |
| Audium/Koch | 0 | | Bad Boy Latino/TVT | 1 |
| Aura | 0 | | Bad Boy South/Atlantic | 1 |
| Authentic | 0 | | Bad Boy/Arista | 1 |
| Autumn | 0 | | Bad Boy/Atlantic | 1 |
| AV8 | 0 | | Bad Boy/Universal | 1 |
| Avatar | 0 | | Bad Dog | 0 |
| Avco | 0 | | Bad Dog/Verve | 1 |
| AVS | 0 | | Badman | 1 |
| Aware | 1 | | Badman/Badman | 1 |
| Aware/Columbia | 1 | | Badman/Mercury | 1 |
| Awesome DKD | 0 | | Baggage Room | 0 |
| Awesome Music | 2 | | Baifam | 0 |
| Axiom | 0 | | Baja | 0 |
| Axtone Records | 0 | | Bajada | 0 |
| Ayinde Music/SMC | 2 | | Bajada/Lightyear | 0 |
| Azoff | 2 | | Balboa | 0 |
| Azoffmusic | 2 | | Balboa-Musart | 0 |
| Aztec Pyramid | 0 | | Balboa-Musart/Peerless | 0 |
| Azteca/Sony BMG Norte | 1 | | Baldhead | 0 |
| B Real Ent. | 0 | | Ball Or Fall | 2 |
| B Venturous | 0 | | Ball'R | 0 |
| B-Boy | 0 | | Bandera | 0 |
| B-Rite | 1 | | Bandit/BNA | 0 |
| B-Rite Music | 1 | | Bandit/Quarterback | 2 |
| B-Storm Ent. | 0 | | Bang | 1 |
| B-Unique | 1 | | Bangladesh | 0 |
| B-Unique/Columbia | 1 | | Bankroll | 0 |
| B-Unique/Universal | 1 | | Bar None | 0 |
| B.T. Puppy | 0 | | Bar/None | 0 |
| B&M | 0 | | Bar/None/Restless/Bar/None | 0 |
| B&M Records | 0 | | Barak | 0 |
| Baby Doe Records | 0 | | Baraka Ent. | 0 |
| Baby Dude | 0 | | Barclay/Verve Forecast | 1 |
| Baby Ree | 0 | | Bardic | 0 |
| Babygrande | 0 | | Barnaby | 0 |
| Bacatranes/Universal | 1 | | Barsuk | 0 |
| Baccerstick/CO5 Nashville | 0 | | Barsuk/Atlantic | 1 |
| | | | | A2IM |
| | | | | A2IM |

| Label name | code | A2IM members | | |
|------------------------------|------|-----------------|---------------------------------|---|
| Barsuk/Second Nature | 0 | | Beluga Heights/Epic | 1 |
| Basement Boys/SLG/Savoy Jazz | 0 | | Beluga Heights/Koch/Epic | 1 |
| Bases Loaded Records | 0 | | Benchmark | 0 |
| Basin Street | 0 | | Benson | 0 |
| Basix Music | 0 | | Bergundy | 1 |
| Bass Hit/Fifth Element | 0 | | Beserkley | 0 |
| Bassline | 0 | | Beverly Glen | 0 |
| Battle Axe | 0 | | Beverly Martel/Island | 1 |
| Bayou Vista | 0 | | Beyond | 2 |
| Bayside | 0 | | Beyond Bars/Lightyear/EMI | 1 |
| Bayside High | 0 | | Beyond Music | 2 |
| Bazz Music | 0 | | Bezzeled Out | 0 |
| BBE | 0 | | BG/Universal Motown | 1 |
| BBE/Rapster | 0 | | BG/Universal Republic | 1 |
| BBE/Rapster Records | 0 | | BGM | 0 |
| BBE/TRUMP/Lightyear | 0 | | BH/Street Ready/Lightyear | 0 |
| BBR | 0 | | BHT | 1 |
| BBR/C4 | 0 | | BHT Entertainment | 1 |
| BCS | 0 | | BHT/Word | 1 |
| Beach Street | 1 | | Bieler Bros. | 0 |
| Beach Street/Reunion | 1 | | Bieler Bros/Lava | 0 |
| Bearsville | 0 | | Bieler Bros/MCA | 0 |
| Beast | 0 | | Big | 0 |
| Beat Club/Interscope | 1 | | Big 3 | 0 |
| Beatdown/Warner Bros. | 1 | | Big 7 Entertainment | 0 |
| Beatforce | 0 | | Big 7 Records | 0 |
| Beatnik Music Group | 0 | | Big 7 Records/Spinville | 0 |
| Beautiful Bomb | 0 | | Big 7/Lofton Creek | 0 |
| Beautiful Bomb/Red Ink | 0 | | Big 7/Spinville | 0 |
| BEC | 1 | | Big Bad | 0 |
| BEC Recordings | 1 | | Big Beat | 1 |
| Bec Recordings | 1 | | Big Beat/Atlantic | 1 |
| BEC/EMI | 1 | | Big Beatz | 0 |
| BEC/Tooth & Nail | 2 | | Big Blue Bus | 0 |
| Because/Nacional | 0 | | Big Boy | 0 |
| Because/Vice | 0 | | Big Brother | 2 |
| Becket/Balboa-Musart | 0 | | Big Brother/Columbia | 1 |
| Bedroom Classics/Nettwerk | 0 | | Big Brother/Hip-O | 2 |
| Beemark | 0 | | Big Brother/Reprise | 1 |
| BEG | 0 | | Big Cat | 0 |
| Beggars Banquet | 0 | A2IM | Big Cat/Asylum/Atlantic | 1 |
| Beggars Banquet/Asylum | 1 | | Big Cat/Quik Flip | 0 |
| Beggars Banquet/Sire | 1 | | Big Chile | 2 |
| Beggars Group | 0 | | Big Chile Ent./Asylum | 2 |
| BeggrsBanq | 0 | A2IM | Big Daddy | 0 |
| Beguile | 0 | | Big Deal | 0 |
| Beguile/Lightyear/WEA | 1 | | Big Deal /Big Pond | 0 |
| Bella Union | 0 | | Big Deal/Warrior | 0 |
| Bellamy Bros. | 2 | | Big Face Ent. | 0 |
| Bellmark | 0 | | Big Gates/Slip-N-Slide/Atlantic | 1 |
| Bells Are Ringing | 1 | | Big Gates/SNS/Atlantic | 1 |
| Beltone | 0 | | Big Gun | 0 |

MBI

| Label name | code | A2IM members | | | |
|-------------------------------------|------|-----------------|---------------------------------|---|------|
| Big Gun/Upstairs | 0 | | Blackberry | 0 | |
| Big Hat | 0 | | Blackbird | 0 | |
| Big Helium | 0 | | Blackbird Recording Co. | 1 | |
| Big Machine | 0 | | Blackbird/Sire | 1 | |
| Big Machine/Show Dog | 0 | | BlackCat | 0 | |
| Big Machine/Uni Republic | 1 | | BlackGrn'd | 1 | |
| Big Man Music | 0 | | Blackground | 1 | |
| Big Oomp | 0 | | Blackground/Uni Republic | 1 | |
| Big Oomp/Koch | 0 | | BlackGround/Universal | 1 | |
| Big Panda | 0 | | Blackground/Universal | 1 | |
| Big Sound | 0 | | Blackground/Virgin | 1 | |
| Big Ticket Music Group | 0 | | Blackheart | 0 | A2IM |
| Big Tree | 1 | | Blackhouse Ent. | 0 | |
| Big Vin | 0 | | Blackmarket Activities | 2 | |
| Big Vin/Fontana | 0 | | BlackRiver | 0 | |
| big wheel | 0 | | Blackround | 1 | |
| Big Yard | 0 | | Blacksmith/Reprise/Warner Bros. | 1 | |
| Big Yard/Geffen | 1 | | Blakbyrd | 0 | |
| Big3 | 0 | | Blanco Y Negro/Warner Bros. | 1 | |
| Big3 Records | 0 | | Blast/Elektra | 1 | |
| Birdman | 0 | | Blaster Records/ Fuel 200 | 0 | |
| Birdman/Mute | 1 | | Blin Blin/V.I. | 0 | |
| Birmingham Ent. | 0 | | Blind Mule | 0 | |
| Bismeaux | 0 | | Blind Mule/CO5 Nashville | 0 | |
| Biv 10/Motown | 1 | | Blind Mule/New Revolution | 0 | |
| Biv Ten | 0 | | Blind Pig | 0 | A2IM |
| Bizarre Planet | 0 | | BlindNello | 2 | |
| Bizzare Planet | 0 | | Bliss Life | 0 | |
| BK Music | 0 | | Blix Street | 0 | |
| Black 5 | 0 | | BlixStreet | 0 | |
| Black Cartel/Asylum | 1 | | Block/Bad Boy | 1 | |
| Black Chiney | 0 | | Block/Bad Boy/Atlantic | 1 | |
| Black Elephant/Righteous Babe | 0 | | Blockready | 0 | |
| Black Jays/Kon Live | | | Bloodline/Def Jam | 1 | |
| Distribution/Interscope | 1 | | Bloodline/Def Jam/IDJMG | 1 | |
| Black Lab | 0 | | Bloodshot | 0 | A2IM |
| Black Lab Records | 0 | | Bloodshot/Mint | 0 | |
| Black Lab/Atlantic | 1 | | Blue Cat | 0 | |
| Black Market Activities | 0 | | Blue Cave | 0 | |
| Black Market Activities/Metal Blade | 0 | | Blue Corn | 0 | |
| Black Note | 0 | | Blue Corn Music | 0 | |
| Black On Black Ent. | 0 | | Blue Diamond | 0 | |
| Black on Black/Quit Playi | 0 | | Blue Diamond Records | 0 | |
| Black Out Squad | 0 | | Blue Diamond/Blue Diamond | 0 | |
| Black Patch | 0 | | Blue Erro Soul | 0 | |
| Black Rain | 0 | | Blue Flamingo/Quarterback | 0 | |
| Black River | 0 | | Blue Hammock | 0 | A2IM |
| Black River Music Group | 0 | | Blue Hat | 0 | |
| Black Seal | 1 | | Blue Moon | 1 | |
| Black Shoe | 0 | | Blue Note | 1 | |
| Black Smith | 1 | | Blue Note/BLG | 1 | |
| Black Wall Street/Moe Doe/Capitol | 1 | | Blue Note/BNLG | 1 | |

| Label name | code | A2IM members | | | |
|--------------------------|------|-----------------|------|---------------------------------|---|
| Blue Note/Capitol | | 1 | | Bolo/Bungalo/UMVD | 1 |
| Blue Note/EMC | | 1 | | Bomber | 0 |
| Blue Note/EMI | | 1 | | Bong Load | 0 |
| Blue Note/Virgin | | 1 | | Bong Load/DGC | 1 |
| Blue Star/Atlantic | | 1 | | Bongiovi | 0 |
| Blue Thumb | | 1 | | Bonzi Records | 0 |
| Blue Toucan | | 0 | | Boo Boo Wax | 0 |
| Bluebird | | 1 | | Boo Boo Wax/ANTI- | 0 |
| Bluebird/AAL | | 1 | | Boo Boo Wax/i | 0 |
| Bluebird/Arista | | 1 | | Booga Bsmnt/Intrscop | 1 |
| Bluebird/Legacy/Sony BMG | | 1 | | Booga Bsmnt/Intscope | 1 |
| Bluebird/RCA Victor | | 1 | | Boompa | 0 |
| Bluegrass | | 0 | | Boompa/Astralwerks | 1 |
| Bluemoon | | 0 | | Boomtang | 0 |
| Bluestar/Atlantic | | 1 | | Boomtunes/Black Coral | 0 |
| Bluhammock | | 0 | A2IM | BootDisk | 0 |
| BluJazz | | 0 | | Born & Bred | 2 |
| BME/G-Unit/Reprise | | 1 | | Born Again | 0 |
| BME/Reprise | | 1 | | Born&Bred/ILG | 2 |
| BME/Reprise/Warner Bros. | | 1 | | Bosco Records | 0 |
| BME/The Orchard | | 0 | | Boss | 0 |
| BME/TVT | | 1 | | Boss Entertainment | 0 |
| BME/Warner Bros. | | 1 | | Boss Hogg Outlawz | 0 |
| BMG | | 1 | | Boss/Ministry Sound Int'l/EMI | 0 |
| BMG Canada | | 1 | | Bout Time | 0 |
| BMG Heritage | | 1 | | Boxobeanies | 0 |
| BMG Heritage/RCA | | 1 | | BPI | 0 |
| BMG Latin | | 1 | | BPM | 0 |
| BMG Special Products | | 1 | | BPM Records | 0 |
| BMG Special Products/EMI | | 1 | | Bpm/Navarre | 0 |
| BMG Sweden | | 1 | | BR | 0 |
| BMG/Zomba | | 1 | | Branches Recording | |
| BNA | | 1 | | Collective/Heavenly/Astralwerks | 1 |
| BNA/Bandit | | 1 | | Brand-T | 2 |
| BNA/BMG | | 1 | | Brando | 0 |
| BNA/Sony BMG | | 1 | | Brando/Universal | 1 |
| Boar's Nest | | 0 | | Bransounds | 0 |
| Boardwalk | | 0 | | Brash | 0 |
| Boars Nest | | 0 | | Brash Music | 0 |
| Boatfolk | | 0 | | Brass Tacks/DRT | 0 |
| Bodog | | 0 | | Break Bread Ent. | 0 |
| Bodog Music/CO5 | | 0 | | Break'em Off/SoSo Def | 1 |
| Body Head Entertainment | | 0 | | Breakem Off Records | 1 |
| Body Head/Universal | | 1 | | Breaking | 1 |
| Bodyguard | | 0 | | Breastfed/RCA | 1 |
| Bogard | | 0 | | Brentwood | 0 |
| Bogard/Asylum | | 1 | | Brick Elephant/Fantasy/Concord | 0 |
| Bohemia Bt | | 0 | | Brick Red | 0 |
| Bojak | | 0 | | Bridgetone Records | 0 |
| BokChoy Productions | | 0 | | BRMG/ODD | 0 |
| Bolero | | 0 | | Broken Artist | 0 |
| Bolo | | 0 | | Broken Bow | 0 |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|-------------------------------|---|
| Broken Bow/C4 | 0 | | Cabo Wabo/Rhino | 2 |
| Broken Bow/Sony Nashville | 1 | | Cacao | 0 |
| Broken Bow/WDR | 0 | | Cadena/Sony Discos | 1 |
| Broken Word | 0 | | Cadet | 0 |
| Brookland | 0 | | Cadet/Chess | 0 |
| Brookland Records | 0 | | Cadiz | 0 |
| Brooklyn | 0 | | CaliClique Entertainment | 0 |
| Brooklyn Dust/Capitol | 1 | | Calico | 0 |
| Brother | 2 | | Calliope | 0 |
| Brother-Reprise | 2 | | Calliope/Razor&Tie | 0 |
| Brown Hill Records | 0 | | Calliope/Velocette | 0 |
| Bruno Graffitti | 0 | | Calvin | 0 |
| Brunswick | 0 | | Cam Jazz | 0 |
| Brush/Universal Republic | 1 | | Cambria | 0 |
| Brushfire | 1 | | Camden | 1 |
| Brushfire/Uni Republic | 1 | | Cameo | 0 |
| Brushfire/Universal | 1 | | Cameo/Cameo-Parkway | 0 |
| Brushfire/Universal Repub | 1 | | Cameo/Pa-Go-Go | 0 |
| Brute/Beaute | 1 | | Can I Ball/Motown | 1 |
| BST Entertainment | 0 | | Canaan Records | 0 |
| BTM | 0 | | Canadian American | 0 |
| Bud Fox | 0 | | Candlelight | 0 |
| Bud Fox/Merge | 0 | | Cannon | 0 |
| Buddah | 0 | | Cannonball | 0 |
| Buddy | 0 | | Canstantin | 1 |
| Buddyhead | 0 | | Canvasback/Columbia | 1 |
| Buena Vista | 3 | | Canvasback/Favorite Gentlemen | 0 |
| Buena Vista/Hollywood | 3 | | Canvasback/Terpsikhore/Ace Fu | 0 |
| Bug Light | 0 | | CanZion Producciones | 0 |
| Bullseye | 0 | | Cap./Curb | 1 |
| Bumstead/Sony | 1 | | Cap./Spar. | 1 |
| Bungalo | 1 | | Capital Prophet | 0 |
| Bungalo/Universal | 1 | | Capitol | 1 |
| Bunky | 0 | | Capitol | 1 |
| Burgundy | 1 | | Capitol Jazz | 1 |
| Burgundy/Columbia | 1 | | Capitol Nashville | 1 |
| Burnett/Epic | 1 | | Capitol Nashville/EMC | 1 |
| Burning Heart | 0 | | Capitol Records | 1 |
| Burning Heart/Epitaph | 0 | | Capitol/Astralwerks | 1 |
| Burning Hearts/Abacus | 0 | | Capitol/EMI | 1 |
| BYO | 0 | | Capitol/EMI Latin | 1 |
| Byrdgang/Koch | 0 | | Capitol/Gotee | 1 |
| C-1 | 0 | | Capitol/Hideout | 1 |
| C-Loc | 0 | | Capitol/Nashville | 1 |
| C2 | 1 | | Capitol/Priority | 1 |
| C2/Columbia | 1 | | Capitol/Priority/Wrecksho | 1 |
| Ca\$h Money | 1 | | Capitol/ZYX Music/Benz St | 1 |
| Ca\$h Money/Universal | 1 | | Capp Records | 0 |
| Cabin 24 | 0 | | Capri | 0 |
| Cabin24/RED | 0 | MBI | Capricorn | 1 |
| Cabo Wabo | 2 | | Captiol | 1 |
| Cabo Wabo/ Azoffmusic | 2 | | Caption | 0 |

| Label name | code | A2IM members | | |
|-------------------------------|------|--------------|-------------------------------|---|
| Career | 0 | | Checker/Chess | 0 |
| Cargo | 0 | | Cheeky/Arista | 1 |
| Carnival | 1 | | Cheeky/Arista/Sony BMG | 1 |
| Caroline | 1 | | Chelsea | 0 |
| Caroline/Virgin | 1 | | Chemikal Underground | 0 |
| Cartoon Network | 2 | | Chemikal | |
| Carzino Ent. Alliance | 0 | | Underground/Transdreamer | 0 |
| Casa del Rio Records | 0 | | Chencho/CFEE/Urban Box Office | 0 |
| Casa/Universal Republic | 1 | | Cherry | 1 |
| Casablanca | 1 | | Cherry Tree/Geffen | 1 |
| Casablanca/Uni Republic | 1 | | Cherry Tree/Interscope | 1 |
| Casablanca/Universal | 1 | | Cherry/UMG | 1 |
| Cash Money | 1 | | Cherry/Universal | 1 |
| Cash Money/Universal | 1 | | Cherry/Universal Motown | 1 |
| Cash Money/Universal Moto | 1 | | Cherrytree/Interscope | 1 |
| Cash Money/Universal Republic | 1 | | Chesky | 0 |
| Castaway | 0 | | Chess | 0 |
| Castle Communications | 0 | | Chi. Kid | 0 |
| Casual/Def Jam | 1 | | Chicago | 0 |
| Catamount | 0 | | Chicken Coup | 0 |
| Catch-A-Hat | 0 | | Children's Music Fund, In | 0 |
| Category 5 | 0 | | Chime | 0 |
| Cause For Alarm/Universal | 1 | | Chocolate & Vanilla | 0 |
| CB | 0 | | Chocolate City | 1 |
| CBE/Jive | 1 | | Chop Shop/Atlantic | 1 |
| CBS | 1 | | Chop Shop/Atlantic Recording | |
| CBS Discos | 1 | | Corporation/Summit | 1 |
| CBS Discos/Sony Discos | 1 | | Chophouse | 0 |
| CBS/Epic | 1 | | Chophouse/Surfdog | 0 |
| CBS/Warner Bros. | 1 | | Choppa City/Koch | 0 |
| CBUJ Entertainment | 0 | | Chopper City/Atlantic | 1 |
| CDC/Bungalo/UMVD | 1 | | Chopper City/Koch | 0 |
| Cema | 1 | | Chordant | 0 |
| Cema Special Markets | 1 | | Chordant/EMI Gospel | 1 |
| Cement Shoes | 0 | | Chordant/Sparrow | 1 |
| Centricity | 0 | | Chosen Few Emerald | 0 |
| Century Media | 0 | A2IM | Christian | 0 |
| CeSoul | 0 | | Christian Radio Weekly | 0 |
| Cha-Ching | 0 | | Christian/Butterfly | 0 |
| Chalkmark/Cooking Vinyl | 0 | | Chronicle/Mercury | 1 |
| Chameleon | 0 | | Chrys./ERG | 1 |
| Chameleon/Capitol | 1 | | Chrysalis | 1 |
| Chamilitary/Universal | 1 | | Chrysalis/EMI | 1 |
| Chamillitary/Motown | 1 | | Church Howse | 0 |
| Chamillitary/Universal | 1 | | Cinco Por Cinco/Fonovisa | 0 |
| Chancellor | 0 | | Cinematic/Epic | 1 |
| Chaos | 1 | | Cintas Acuario/Sony Discos | 1 |
| Chaos/Thirsty Ear | 0 | | Cire Entertainment | 0 |
| Charisma | 1 | | City Boyz/J | 1 |
| CharTunes Records | 0 | | City Boyz/J/RMG | 1 |
| CharTunes/Yell Records | 0 | | City Canyons | 0 |
| Cheap Trick Unlimited | 2 | | City Slang/Astralwerks | 1 |

| Label name | code | A2IM members | | | |
|----------------------------|------|--------------|--------------------------------|---|------|
| City Slang/EMI | 1 | | Columbia/Sony Discos | 1 | |
| CityBoyz/J Records | 1 | | Columbia/Sony Urban | 1 | |
| CityRocker | 0 | | Columbus/Universal | 1 | |
| Claridge | 0 | | Combat | 0 | |
| Classified | 0 | | Combat/Pluto/Koch | 0 | |
| Claytown | 0 | | Combustion | 0 | MBI |
| CLC Music | 0 | | Combustion/Nine North | 0 | MBI |
| Clean Slate/Epic | 1 | | Come Clean | 0 | |
| CleanSlate | 0 | | Comin Atcha Music Inc. | 0 | |
| Clear Image | 0 | | Comin' Atcha | 0 | |
| Clear Sky | 0 | | Command | 1 | |
| Clear Sky/Nine North | 0 | | Compadre | 0 | |
| Close Range | 0 | | Compadre/Music World | 0 | |
| Clout | 2 | | Compadre/Music World/Quar | 0 | |
| CM/Universal Motown | 1 | | Compass | 0 | A2IM |
| CMC | 1 | | Compendia | 0 | |
| CMC Int'l | 1 | | Compendia Music Grp | 0 | |
| CMG | 1 | MBI | Compose | 0 | |
| CMG/Universal Motown | 1 | | Compound/Def Jam | 1 | |
| CMH | 0 | | Concord | 0 | A2IM |
| Co-op Pop | 0 | | Concord Jazz | 0 | A2IM |
| CO5 | 0 | | Concord Music Group | 0 | A2IM |
| CO5 Music | 0 | | Concord Picante | 0 | |
| Coalition Entertainment | 0 | | Concord Records | 0 | A2IM |
| Coalition/Motown/Universal | 1 | | Concord/Concord | 0 | |
| Coda | 0 | | ConcrdJazz | 0 | A2IM |
| Codebreaker/Earache | 0 | | Congress | 0 | |
| Coed | 0 | | Connoisseur | 0 | |
| Cold Chillin' | 0 | | Connoisseur/Artemis | 0 | |
| Cold River/Nine North | 0 | | Console | 0 | |
| Cold Snap | 0 | | Consolidated Artists | 0 | |
| Cold Snap/Universal | 1 | | Conspiracy | 0 | |
| Colgems | 0 | | Constant Ivy Music/Carbon | 0 | |
| Collectables | 0 | | Constellation | 1 | |
| Collector's Choice | 0 | | Contango | 0 | |
| Collipark Music | 1 | | Contraband | 0 | |
| Collipark/Interscope | 1 | | Control Group/CBMG | 0 | |
| Colossal Ent. | 0 | | Controlled Substance Sound | | |
| Colpix | 0 | | Labs/Die! Boredom | 0 | |
| Columbia | 1 | | ConyaDossSongs, Inc. | 0 | |
| Columbia Nashville | 1 | | Cooking Vinyl | 0 | A2IM |
| Columbia River | 0 | | Cooking Vinyl/spinART | 0 | A2IM |
| Columbia/American | 1 | | Cool Joe | 0 | |
| Columbia/CRG | 1 | | Coolsville | 1 | |
| Columbia/EMI | 1 | | Coral | 0 | |
| Columbia/Jive | 1 | | Cordless | 1 | |
| Columbia/Legacy | 1 | | Cordless/Rykodisc | 1 | |
| Columbia/Legacy/Sony BMG | 1 | | Cordova Bay | 0 | |
| Columbia/New West | 1 | | Cordova Bay/Universal Republic | 1 | |
| Columbia/Sony | 1 | | CoRecords | 0 | |
| Columbia/Sony Soundtrax | 1 | | Corner Boyz Worldwide | 2 | |
| Columbia/Sony BMG | 1 | | Cornerstone | 0 | |

| Label name | code | A2IM members | | |
|---|------|-----------------|----------------------------------|---|
| Cornerstone Promotion | 0 | | Cupit | 0 |
| Cornerstone R.A.S. | 0 | | Cupit Records | 0 |
| Cornerstone Recording Arts Society | 0 | | Curb | 0 |
| Corporate Punishment | 0 | | Curb Appeal | 0 |
| Corporate Thugz/Def Jam | 1 | | Curb-Asylum | 1 |
| Cort | 0 | | Curb/Asylum | 1 |
| Costarola/Sony Discos | 1 | | Curb/Capitol | 1 |
| Cotillion | 1 | | Curb/LonSi | 1 |
| Cotillion/Atlantic | 1 | | Curb/Lost Highway | 1 |
| Countdown/N-Coded | 0 | | Curb/MCA | 1 |
| Country Roads | 0 | | Curb/Merc. | 1 |
| Country Thunder | 0 | | Curb/Reprise | 1 |
| Cowtown | 0 | | Curb/Universal | 1 |
| COZ | 0 | | Curb/Warner Bros. | 1 |
| CP Records | 1 | | Curb/Word | 1 |
| CPI Records | 0 | | Curb/Word/Warner Bros. | 1 |
| CPR | 0 | | Curb/Word/Warner Bros. Nashville | 1 |
| Cracker Barrel | 0 | | Curtom | 0 |
| Crammed | 0 | | Custard | 1 |
| Crash | 0 | | Custard/Atlantic | 1 |
| Crash Music | 0 | | Cut Throat Committed | 0 |
| Crave | 1 | | Cutting Edge | 0 |
| Crave/Columbia | 1 | | Cutting/Mas Flow | 0 |
| Creager | 0 | | Cuzzo | 0 |
| Creative Trust | 0 | | Cuzzo Noiz | 0 |
| Creative Trust Workshop | 0 | | Cyrano | 0 |
| Cred/Columbia | 1 | | D | 0 |
| Cred/Jive | 1 | | D Records | 0 |
| Crescendo | 0 | | D-3/Liquid 8 | 0 |
| Crime Family | 0 | | D-LO | 0 |
| Criminal Background/Damon Dash Music Group | 1 | | D-Lo | 0 |
| Critical Music | 0 | | D-Lo/Big Cat | 0 |
| Critter | 0 | | D-LO/Collipark | 1 |
| Croakin' Poets/Sixthman R | 2 | | D-lo/Imperial | 1 |
| Crooked Root Records | 0 | | D-Town | 0 |
| Crop Circle | 1 | | D.I.M.E. | 0 |
| Cross Movement | 0 | | D.I.O. Records | 0 |
| Cross Over | 2 | | D.X.I./Interscope | 1 |
| Crossover | 2 | | D/Quarterback | 0 |
| Crossroads | 0 | | D1 /Majael | 0 |
| Crown | 0 | | D1 Music | 0 |
| Crown/Disa | 0 | | D1/Riot Media/Dark Sirius | 0 |
| Crowne/BEC | 2 | | D2G | 0 |
| Crunchy Frog | 0 | | D2Loyalty Ent. | 0 |
| Crunk/G's Up/Reprise | 1 | | D3 Entertainment | 0 |
| Crusader | 0 | | D4L/Asylum | 1 |
| Crys. Clr. | 0 | | Da Dirty.. | 0 |
| Crystal Clear | 0 | | Da Family/Blackground/Universal | 1 |
| Crystal Rose | 0 | | Daemon | 0 |
| Crystal Rose/Taseis | 0 | | Dakar/EMI | 1 |
| CTE/Def Jam/IDJMG | 1 | | Dakota Sky | 0 |
| | | | DAM/Universal | 1 |

A2IM

| Label name | code | A2IM members | | |
|--|------|-----------------|---------------------------------------|---|
| Damascus Road | 0 | | Decaydance/Young Money | 1 |
| Damil | 0 | | Decca | 1 |
| Dan 4 Ent. | 0 | | Decca/Immortal | 1 |
| Dance To The Radio/Mute | 1 | | Decca/Lost Highway | 1 |
| Dancing Ferret Discs | 0 | | Decca/Universal | 1 |
| Dandy World | 0 | | Decca/Universal Classics | 1 |
| Dang | 0 | | Deckdisc/Ghordo | 0 |
| Dang/Midas | 0 | | Declasse/Universal | 1 |
| Dang/Ride | 0 | | Deconstruc | 0 |
| Dangazone | 0 | | Dee Money Records | 2 |
| Dangerbird | 0 | | Dee Money/Asylum | 1 |
| Danya | 0 | | Deep Elm | 0 |
| Daptone | 0 | | Deep End | 0 |
| Daradream | 0 | | Def Amer. | 1 |
| Dark Element | 0 | | Def Con II/IDJMG | 1 |
| Dark Horse | 2 | | Def Jam | 1 |
| Darkchild | 0 | | Def Jam South/Disturbing Tha Peace | 1 |
| Darkchild Gospel/Integrity Gospel | 0 | | Def Jam South/IDJMG | 1 |
| Darksyde Empire | 0 | | Def Jam/Columbia | 1 |
| DAS/Columbia | 1 | | Def Jam/IDJMG | 1 |
| DAS/Interscope | 1 | | Def Jam/Jive/IDJMG/Zomba | 1 |
| DAS/Sony Urban/Columbia | 1 | | Def Jam/Roc-A-Fella | 1 |
| Dasmi | 0 | | Def Jam/Voiciez/IDJMG | 1 |
| Daun | 0 | | Def Soul | 1 |
| David Geffen Co. | 1 | | Def Soul Classics | 1 |
| Day & Night | 0 | | Def Soul Classics/Def Jam | 1 |
| Daylight/Epic | 1 | | Def Soul/Def Jam/IDJMG | 1 |
| Daylight/INO/Columbia | 1 | | Def Soul/IDJMG | 1 |
| Daystar Productions | 0 | | Defiant | 0 |
| Daywind | 2 | | Defiant Entertainment | 0 |
| Daywind/Word | 1 | | Definitive Jux | 0 |
| Dblock/KOCH | 0 | | Definitive/EsNtion | 0 |
| DC Flag/Sony | 1 | | Dejo | 0 |
| DCC | 2 | | Deja Vu | 0 |
| DCC Compact Classics | 2 | | Delicious Vinyl | 0 |
| DCide | 0 | | Delta | 0 |
| DACP | 0 | | Delta Disc | 0 |
| DDE | 0 | | DeltaDisc | 0 |
| De-Lite | 1 | | Deltasonic/Columbia | 1 |
| Dead Horse | 0 | | Deltasonic/Epic | 1 |
| Deadline/Cleopatra | 0 | | Deltasonic/Zealous | 0 |
| Deaf Dumb & Blind | 0 | | Demm Boys/Castaway | 0 |
| Death Row | 0 | | Demon | 0 |
| Decaydance | 1 | | Denon | 0 |
| Decaydance/Fueled By Ramen | 1 | | Density/Vagrant | 0 |
| Decaydance/Fueled By Ramen/Atlantic | 1 | | DEP/Universal | 1 |
| Decaydance/Fueled By Ramen/Island | 1 | | DEP/Universal Canada | 1 |
| Decaydance/Fueled/Lava | 1 | | Derailer | 0 |
| Decaydance/Island | 1 | | Deraileur | 0 |
| Decaydance/Fueled By Ramen | 1 | | Derrty/Universal | 1 |
| | | | Derrty/Fo' Reel/Universal | 1 |

A2IM

| Label name | code | A2IM members | | |
|---------------------------------|------|-----------------|------------------------------|---|
| Derry/Fo'Reel/Curb/Unive | 1 | | Dirt Farmer/Vanguard | 0 |
| Derry/Universal | 1 | | Dirty 3rd | 0 |
| Derry/Universal Motown | 1 | | Dirty Down | 0 |
| Descarga | 0 | | Dirty Soap | 0 |
| Desert Storm | 1 | | Dirty West/Interscope | 1 |
| Desert Storm/Atlantic | 1 | | Dischord | 0 |
| Desert Storm/Def Jam | 1 | | Discos DCO | 0 |
| Desert Storm/Elektra | 1 | | Discos Fuentes | 0 |
| Desert Storm/Elektra/EEG | 1 | | Discos GMG | 0 |
| Desperation | 0 | | Discos Musart | 0 |
| Destined Fate | 0 | | Discos Tropical | 0 |
| Destiny Joy | 0 | | Discovery | 1 |
| Deuce | 1 | | Discovery House | 0 |
| Deutsche Grammophon | 1 | | Discovery House/Crossroads | 0 |
| Deutsche Grammophon/Universal | | | Discovery/Parlophone | 1 |
| Classics | 1 | | Discretion | 0 |
| Devotion | 0 | | Disky | 2 |
| Dexterity Sounds | 2 | | Disky/Simply The Best | 2 |
| DFA/Astralwerks | 1 | | Disleyworld | 0 |
| DFA/Capitol | 1 | | Disney | 3 |
| DGC | 1 | | Disney/Melisma/Atlantic | 3 |
| DGC/Geffen | 1 | | Disturbing Tha Peace/Def Jam | 1 |
| DGC/Geffen/Interscope | 1 | | Disturbing Tha Peace/Def Jam | |
| DGC/Interscope | 1 | | South/Def Jam | 1 |
| DGP Records | 0 | | Disturbing Tha Peace/Geffen | 1 |
| Diadem | 0 | | Disturbing Tha Peace/Slot-A- | |
| Diadem/Jive | 1 | | Lot/Def Jam | 1 |
| Dial | 0 | | Diva One | 0 |
| Diamond | 0 | | Diva One/Take Note | 0 |
| Diamond Music Group | 0 | | Diva Works | 0 |
| Diamond/Spinville | 0 | | Divine | 0 |
| Diamond/Triple X | 0 | | Divine Mill/Arista | 1 |
| Diavem | 0 | | Divine Mill/Atlantic | 1 |
| Diaz Brothers/Famous Artist/TVT | 0 | | Divine Mill/Warner Bros. | 1 |
| Diaz Brothers/Koch/Epic | 1 | | Divine/Priority | 1 |
| Diaz Brothers/TVT | 0 | | Divorce | 0 |
| Dig | 0 | | DJ Music | 0 |
| Digital Products | 0 | | DJG | 0 |
| Digital Musicworks Intern | 0 | | DKG | 0 |
| Digital Recordings | 0 | | DLG | 0 |
| Dim Mak | 0 | | DLO Entertainment | 0 |
| Dim Mak/V2 | 0 | | DLV | 0 |
| Dime Records | 0 | | DM Nashville/Nine North | 0 |
| Dine Alone | 0 | | DMP | 0 |
| Dino Records | 0 | | DMZ/Columbia | 1 |
| Dionysus | 0 | MBI | DMZ/Epic | 1 |
| Diplomat/Asylum | 1 | | DMZ/Red Ink | 2 |
| Diplomat/Def Jam | 1 | | DMZ/Red Ink/Columbia | 1 |
| Diplomat/Koch | 0 | | DNK | 0 |
| Diplomatic Man/Asylum | 1 | | DNP Music Worx | 0 |
| Diplomats/Def Jam/IDJMG | 1 | | Doc Hollywood | 0 |
| Diphire Records | 0 | | Doc Hollywood Records | 0 |

| Label name | code | A2IM members | | | |
|----------------------------------|------|-----------------|----------------------------|---|------|
| Dog Leg | 0 | | Dramatico | 0 | |
| Doggy Style/Geffen | 1 | | Dramatico Ent. | 0 | |
| Doggy Style/KOCH | 0 | | Dramatico/Verve/Universal | 1 | |
| Doggy Style/Koch | 0 | | Dream It Records | 0 | MBI |
| Doggystyle/Geffen | 1 | | Dream Merchant 21/CMG | 0 | |
| Doggystyle/KOCH | 0 | | Dream Merchant 21/Concord | 1 | |
| Doggystyle/Star Trak/Geffen | 1 | | Dreamcatcher | 0 | |
| Doghouse | 1 | | Dreaming Bear Music | 0 | |
| Doghouse America | 1 | | Dreamsville | 0 | |
| Doghouse/ILG | 1 | | DreamWorks | 1 | |
| Doghouse/Interscope | 1 | | DreamWorks Nashville | 1 | |
| Doghouse/J | 1 | | DreamWorks/Interscope | 1 | |
| Doghouse/RCA/RMG | 1 | | Dress Up/Interscope | 1 | |
| Doghouse/Reprise | 1 | | Dreyfus Jazz | 0 | |
| Dogwood | 0 | | Drifter's Church | 0 | |
| Dolce Diva | 0 | | Drive | 0 | |
| Dolla Figga/Island Urban/Def Jam | 1 | | Drive Thru | 0 | |
| Dolly | 0 | | Drive-Thru | 0 | |
| Dolly/CO5 Nashville | 0 | | Drive-Thru/Geffen | 1 | |
| DolphinSaf | 0 | | Drive-Thru/Sanctuary | 2 | |
| Dolton | 0 | | Drive-Thru/Suretone/Geffen | 1 | |
| Dome | 0 | | Drive-Thru/Vagrant | 0 | |
| Dome/Select-O-Hits | 0 | | DRM/Vector/Warner Bros. | 1 | |
| Domino | 0 | | DRM/Vector/Warner Bros. | 1 | |
| Domino/Epic | 1 | | Drop The Gun/Cherry | | |
| Domino/The Leaf Label | 0 | | Tree/Interscope | 1 | |
| Domino/Warner Bros. | 1 | MBI | DRT | 0 | |
| Domo | 0 | | DRT Entertainment | 0 | |
| Don Corleon | 0 | | DTP/Capitol | 1 | |
| Done Deal | 2 | | DTP/Def Con II | 1 | |
| Doomtree | 0 | | DTP/Def Con II/IDJMG | 1 | |
| Dope House | 1 | | DTP/Def Jam South/IDJMG | 1 | |
| Dopehouse | 1 | | DTP/Def Jam/IDJMG | 1 | |
| Dorohn | 0 | | DTP/Def Jam/IDMG | 1 | |
| Dot | 0 | | DTP/Geffen | 1 | |
| Dot Point Period | 0 | | DTP/IDJMG | 1 | |
| Dot/ABC | 1 | | Dualtone | 0 | A2IM |
| Dotpointperiod | 0 | | Dualtone/Downtown | 1 | |
| Double Blind | 0 | | Dualtone/Painted Red Musi | 0 | A2IM |
| Double Deal Brand | 0 | | Duck Down | 0 | A2IM |
| Dovecote | 0 | | Duck/Reprise | 1 | |
| Down Low | 0 | | Duetsche Gramm./UMG | 1 | |
| Down/East West | 1 | | Duke | 0 | |
| Down/ILG | 1 | | Dunhill | 0 | |
| Downtown | 1 | | Dunhill/ABC | 1 | |
| Downtown/Atlantic | 1 | | Dunhill/MCA | 1 | |
| Downtown/Atlantic/Lava | 1 | | Dunwich | 0 | |
| Downtown/Lava | 1 | | Dusty Shoes Music | 0 | |
| Downtown/Lava/Atlantic | 1 | | DV8 | 1 | |
| Downtown/Rekords/Lava | 1 | | Dymond Crook | 0 | |
| DPR/Heads Up | 0 | | Dynasty | 0 | |
| Drag City | 0 | | DynoVoice | 0 | |

| Label name | code | A2IM members | | | |
|---------------------------|------|-----------------|---------------------------------|---|------|
| E 92 | | 2 | Eighteenth Street Lounge | 0 | |
| E Pluribus | | 1 | EI | 0 | |
| E-Heart | | 0 | EI Cartel | 1 | |
| E-magine | | 0 | EI Cartel/Interscope | 1 | |
| E-Squared | | 0 | EI Music Group | 0 | |
| E-Squared/Artemis | | 0 | EI Tonal/Geffen | 1 | |
| E.D.O./Arista | | 1 | EI Tonal/New Door/UMG | 1 | |
| E.L.V.A. | | 0 | Electric Cactus | 0 | |
| E.V.L.A./Atlantic | | 1 | Elektra | 1 | |
| E'Nate Music Group | | 0 | Elektra/Asylum | 1 | |
| Eagle | | 0 | Elektra/Atlantic | 1 | |
| Eagle Eye | | 0 | Elektra/EEG | 1 | |
| Eagle Records | | 0 | Element | 0 | |
| Eagle Rock | | 0 | A2IM Elementree | 1 | |
| Eagle*Seagull | | 0 | Elementree/DreamWorks | 1 | |
| Eagle/Koch | | 0 | Elementree/Reprise | 1 | |
| Eagle/Red Ink | | 2 | Elephant 6/Simian/Yep Roc | 0 | |
| Eagles | | 2 | Elese Ent. | 0 | |
| Eagles Recording Co. | | 2 | Elevator/Astralwerks | 1 | |
| Ear Candy | | 0 | Eleven | 0 | |
| Ear Drummers/Caropa | | 0 | Eleven Seven | 0 | A2IM |
| Earache | | 0 | Eleven Seven/Atlantic | 1 | |
| EarPicture | | 0 | Eleven Thirty | 0 | |
| Earth Escapes | | 1 | Eleven: A Music Company/Reprise | 1 | |
| East West | | 1 | Eleven/ILG/Atlantic | 1 | |
| East West/Elektra | | 1 | Eleven/ILG/Lava/Atlantic | 1 | |
| Eastside | | 0 | Eleven/Independent Label | 0 | |
| EastWest | | 1 | Elevenseven/Lava | 1 | |
| EB | | 0 | Elevenseven/Lava/Atlantic | 1 | |
| Eb & Flo/INO | | 0 | Elevenseven/RRP/Atlantic | 1 | |
| Echo | | 0 | A2IM Emagine | 0 | |
| Echo Mountain | | 0 | Emanon | 0 | |
| Echo/Caroline | | 0 | A2IM Emanon Records | 0 | |
| Ecko | | 0 | Ember | 0 | |
| Eclipse | | 1 | Emc/Manhattan | 1 | |
| ECM | | 0 | EMD | 0 | |
| Ecstatic Peace! | | 0 | EMD/ForeFront | 1 | |
| Ecstatic Peace!/Universal | | 0 | Emerald City | 0 | |
| EDclectic | | 0 | Emerge | 0 | |
| Edel | | 0 | Emergency | 1 | |
| Edel Amer. | | 0 | Emetro Gospel | 0 | |
| Edible | | 0 | EMG | 0 | |
| Edsel | | 0 | EMI | 1 | |
| EEG | | 0 | Emi Canada | 1 | |
| Eenie Meenie | | 0 | EMI America | 1 | |
| Effin | | 0 | EMI Canada | 1 | |
| Egg | | 0 | EMI Canada/Roadrunner | 1 | |
| EGM | | 0 | EMI Christian | 1 | |
| Ego | | 0 | EMI Classics | 1 | |
| EGO | | 0 | EMI France | 1 | |
| EHUSTL Ent. | | 0 | EMI Gospel | 1 | |
| Eidetic Records | | 0 | EMI Latin | 1 | |

| Label name | code | A2IM members | | | |
|-----------------------------|------|--------------|--------------------------------|---|------|
| EMI Latin/Capitol | 1 | | Epic/OR | 1 | |
| EMI Mexico | 1 | | Epic/Red Ink | 1 | |
| EMI Music Canada | 1 | | Epic/Sony | 1 | |
| EMI Music Italy/Astralwerks | 1 | | Epic/Sony Soundtrax | 1 | |
| EMI Music Reactive | 1 | | Epic/Sony BMG | 1 | |
| EMI Reactive | 1 | | Epic/Sony Discos | 1 | |
| EMI Spain | 1 | | Epic/Universal Republic | 1 | |
| EMI Televisa | 1 | | Epidemic | 0 | |
| EMI-Televisa | 1 | | Epidemic/Violator/Jive | 1 | |
| EMI/ Parophone | 1 | | Epitaph | 0 | A2IM |
| EMI/Capitol | 1 | | Epitaph/American | 1 | |
| EMI/EMI Music Reactive | 1 | | Epitath | 0 | A2IM |
| EMI/ERG | 1 | | Epoisse | 0 | |
| EMI/Televisa | 1 | | Equal Vision | 0 | |
| EMI/Virgin | 1 | | Equal Vision/Columbia | 1 | |
| EMICMG | 1 | | Equinoccio/EMI-Televisa | 1 | |
| Eminent | 0 | | Equinoccio/Sony BMG | 1 | |
| Emma Java Recordings | 0 | | Equity | 0 | A2IM |
| EMO | 0 | | Equity Music Group | 0 | A2IM |
| Emote | 0 | | Era | 0 | |
| Emotional Syphon/Chime | 0 | | ERC/Mercury Nashville/Lost | | |
| Emotional Syphon/Chime En | 0 | | Highway | 1 | |
| Emper.Nrtn | 0 | | ERC/Mercury/Lost Highway | 1 | |
| Empire | 0 | | Ernie Green Ent. | 0 | |
| Empire Musicwerks | 2 | | Es Paranza | 2 | |
| Empire werks/Universal | 1 | | Esion Media | 0 | |
| Empire/Universal | 1 | | ESL | 0 | |
| Empty | 0 | | Esntion | 0 | |
| Emtro Gospel | 0 | | Esntion Silver | 0 | |
| Emtro Gospel/LKS Enter. | 0 | | EsNtion Silver/EsNtion | 0 | |
| End | 0 | | Essence/Sugar Hill | 0 | |
| End Zone | 0 | | Essential | 1 | |
| Engine Room Recordings | 0 | | Essential/PLG | 1 | |
| Engine Room/Capitol | 1 | | Essential/Provident | 1 | |
| Enjoy | 0 | | Essexgirl/Hollywood | 1 | |
| Enjoy Records | 0 | | Estrus | 0 | |
| Enjoy/Universal | 1 | | Ether Boy/UMRG | 1 | |
| EO | 0 | | Eureka | 0 | |
| EO-Music | 0 | | Evanti | 0 | |
| EO/Emanon | 0 | | Eve Multimedia | 0 | |
| Epic | 1 | | Everfine | 0 | |
| Epic Nashville | 1 | | Everfine/Lava | 1 | |
| Epic Soundtrax | 1 | | Evergreen | 0 | |
| Epic/Burnett | 1 | | Evergreen/Spinville | 0 | |
| Epic/CBS | 1 | | Everloving | 0 | |
| Epic/Clean Slate | 1 | | Evidence Gospel/Artemis Gospel | 0 | |
| Epic/Columbia | 1 | | Evil Teen | 0 | |
| Epic/Interscope | 1 | | Evilive | 0 | |
| Epic/Koch | 1 | | Evo Recordings | 0 | |
| Epic/Legacy | 1 | | Exile/Lost Highway/Polydor | 1 | |
| Epic/Monument | 1 | | Exile/Manhattan | 1 | |
| Epic/One Haven/Red Ink | 1 | | Ext/Universal Republic | 1 | |

| Label name | code | A2IM members | | |
|----------------------------------|------|-----------------|--------------------------------|---|
| Extasy | 0 | | Ferret Music | 1 |
| Extasy Records | 0 | | Ferret/Atlantic | 1 |
| Extreme Entertainment | 0 | | Ferret/Columbia | 1 |
| EZ Chief | 0 | | Fervent | 1 |
| F U Pay | 0 | | Fervent-Curb | 1 |
| F-111 | 1 | | Fervent/Curb/Warner Bros. | 1 |
| F. Hammond/Verity | 1 | | Fervent/Curb/Word/Warner Bros. | 1 |
| F.U.P Mob | 0 | | Festival Five | 0 |
| Fa-One | 0 | | Fever | 0 |
| Face Value/Atlantic | 1 | | FFWD | 0 |
| Factory | 0 | | Pharmacy | 0 |
| Fader Label | 0 | | Fiction | 1 |
| Fader Label/Epic | 1 | | Fiction/A&M | 1 |
| Faeva/Thizz | 1 | | Fiction/Geffen | 1 |
| Faevaafta/SMC | 0 | | Fiction/PG | 1 |
| Familiar Faces/Jive | 1 | | Fierce Panda | 0 |
| Family Ties | 1 | | Fifth Line/KOCH | 0 |
| Family Ties/Atlantic | 1 | | Filter | 0 |
| Family Tree | 0 | | Filthy Global Rich | 0 |
| Fania | 0 | | Filthy Hands/Universal | 1 |
| Fania/rama | 0 | | Final Cut | 0 |
| Fantastic Plastic/Verve Forecast | 1 | | Final Cut/G Inc/SnS/Jive | 1 |
| Fantasy | 0 | A2IM | Final Cut/Slip-N-Slide/Jive | 1 |
| Fantasy/CMG | 0 | | Fiorilla | 0 |
| Farm Club | 1 | | Fire Connect | 0 |
| Fat Boy | 0 | | Firm | 0 |
| Fat Cat | 0 | | Firm Grip | 0 |
| Fat Lady | 0 | | Firm Grip/J Records | 1 |
| Fat Lady Music | 0 | | Firm/EMI | 1 |
| Fat Lady Music/ILG | 0 | | First Priority | 0 |
| Fat Possum | 0 | | First Priority/Jive | 1 |
| Fat Possum/ANTI- | 0 | | First Rounders Entertainm | 0 |
| Fat Possum/Epitaph | 0 | | First String | 0 |
| Fat Wreck | 0 | | Five Crowns Music | 0 |
| Fat Wreck Chords | 0 | | Fix Your Face Productions | 0 |
| Fatboy | 0 | A2IM | Flagship | 0 |
| Fathead | 0 | | Flagship/Another Level | 0 |
| Fattsak/ Universal Bungal | 1 | | Flameshovel | 0 |
| Favored Nations | 0 | | Flashlight Productions | 0 |
| Fearless | 1 | | Flawless | 1 |
| Fearless/Artemis | 1 | | Flawless/Geffen | 1 |
| Fearless/Hollywood | 3 | | Flawless/Geffen/Int. | 1 |
| Fearless/Reprise | 1 | | Flawless/Perfect Kiss/Geffen | 1 |
| Fearless/V2 | 1 | | Flawless/Reprise | 1 |
| Feature | 0 | | Flia/Hogland/Koch | 0 |
| Federal | 0 | | Flicker | 1 |
| Feenix Rising/Sony | | | Flicker/CMG/EMC | 1 |
| Urban/Columbia | 1 | | Flicker/Virgin | 1 |
| Fem Fatale Ent. | 0 | | Flip | 1 |
| Fem Fatale Entertainment | 0 | | Flip/Atlantic | 1 |
| Fenway | 0 | | Flip/Elekt | 1 |
| Ferret | 1 | | Flip/Elektra | 1 |

| Label name | code | A2IM members | | |
|------------------------------------|------|-----------------|-----------------------------|---|
| Flip/Elektra/EEG | 1 | | Fresh Records | 0 |
| Flip/Epic | 1 | | Fresh/Sony BMG Norte | 1 |
| Flip/Geffen/Interscope | 1 | | Fri./Reprise/Warner Bros. | 1 |
| Flip/Interscope | 1 | | Friday | 0 |
| Flip/Lava | 1 | | Friday Records | 0 |
| Flip/Lava/Atlantic | 1 | | Friday/Reprise | 1 |
| Flipmode/J | 1 | | Friday/Reprise/Warner Bros. | 1 |
| Floodgate | 1 | | Friday/Reprise/Warner Bros. | 1 |
| Florida Boy Intertainment | 0 | | Friggemall | 0 |
| Flow Music | 0 | | Frontier | 0 |
| Flow/Universal | 1 | | Frontside | 0 |
| Fly North Ent. | 0 | | FS Studios | 0 |
| Flying Leap | 0 | | FS Studios/Capitol | 1 |
| Flyte Tyme | 1 | | Fubu Records | 0 |
| Flyte Tyme/MCA | 1 | | Fuel | 2 |
| FMF | 0 | | Fuel 2000 | 0 |
| FMQB/The Firm & Flip/Flip/Atlantic | 1 | | FuelByRamen/Lava/Atlantic | 1 |
| Fo Reel Ent./Sony | 1 | | FuelByRamen/RRP/Atlantic | 1 |
| Fo Yo Soul Entertainment | 1 | | Fueled | 1 |
| Fo Yo Soul/Gospo Centric/ | 1 | | Fueled By | 1 |
| Fo' Reel Entertainment | 1 | | Fueled By Ramen | 1 |
| Fo' Reel/Universal | 1 | | Fueled By Ramen/Atlantic | 1 |
| Fo'Reel Entertainment/Geffen | 1 | | Fueled By Ramen/Island | 1 |
| Fog City | 0 | | Fueled By Ramen/Lava | 1 |
| Fome | 0 | | Fueled By/Lava/Atlantic | 1 |
| Fonovisa | 0 | | Fugative Recordings | 0 |
| Fontana | 1 | | Full Circle/Raw Venture | 0 |
| Fontana North | 2 | | Full Light | 0 |
| Food/SBK | 1 | | Full Moon | 1 |
| Food/Virgin | 1 | | Full Range Inc./Track Der | 0 |
| Foodchain | 0 | | Full Sur/Universal Motown | 1 |
| Foodchain/CO5 | 0 | | Full Surface/Interscope | 1 |
| Ford Music Group | 0 | | Full Surface/J | 1 |
| Forefront | 1 | | Full Surface/J/RMG | 1 |
| Forefront/EMC/EMI CMG | 1 | | Full Time Hobby/Rykodisc | 1 |
| ForeFront/EMI | 1 | | Fullblast Music Group | 0 |
| Forefront/Sparrow | 1 | | Fun Bone Records | 0 |
| Forevergreen | 1 | | Funbone | 0 |
| Found/Floodgate | 1 | | Funky Sound Of America | 0 |
| Foundation | 0 | | Funzalo | 0 |
| Foundation/Universal | 1 | | FUR | 0 |
| Foundations/Universal | 1 | | Furious? | 0 |
| Fowl | 0 | | Furious?/Sparrow | 0 |
| Fox Music/Jive | 1 | | Fury | 0 |
| Fraternity | 0 | | Fusion | 0 |
| Free Falls | 0 | | Future | 0 |
| Freefall | 0 | | FutureFmrs | 0 |
| Freeworld | 0 | | Fuze Music Grp. | 0 |
| French Kiss | 0 | | G | 0 |
| Frenchkiss | 0 | | G Unit | 1 |
| Fresh | 0 | | G Unit/Interscope | 1 |
| Fresh Production/Lideres | 0 | | G-Funk | 2 |

A2IM

| Label name | code | A2IM members | | |
|--------------------------|------|-----------------|-----------------------------------|---|
| G-Maab/Rap-A-Lot | 1 | | Ghetto Youths/Tuff Gong | 1 |
| G-Mac | 0 | | Ghetto Youths/Tuff Gong/Universal | |
| G-Man | 0 | | Republic | 1 |
| G-Rod | 0 | | Giant | 1 |
| G-Unit/Interscope | 1 | | Giant Step | 0 |
| G.O.O.D. | 1 | | Giant/Warner Bros. | 1 |
| G.O.O.D./Columbia | 1 | | Giantslayer | 0 |
| G.O.O.D./Geffen | 1 | | Giantslayer/BNA | 1 |
| G's Up/BME/Reprise | 1 | | Giantslayer/BNA/BMG | 1 |
| G4/Asylum | 1 | | Giantslayer/Capitol | 1 |
| GadFly | 0 | | Giantslayer/Quarterback | 2 |
| Gaff | 2 | | Gigantic | 0 |
| Gallo South Africa | 0 | | Gigantic Entertainment | 0 |
| Game Recordings | 0 | | Gilliam | 0 |
| Gangland/Def Jam/IDJMG | 1 | | Git Paid/SMC | 1 |
| Garage Stomp | 0 | | Glacial Pace/Epic | 1 |
| Garden City | 0 | | Glassnote | 0 |
| Garden City Music | 0 | | Glassnote/East West | 1 |
| Garden City Music/WB | 1 | | Glassnote/ILG/Atlantic | 1 |
| GardenCity | 0 | | Global | 0 |
| Gargamel | 0 | | GLUW Ent. | 0 |
| Garnett Ent. | 2 | | GMB/Epic | 1 |
| Garpax | 0 | | GMV | 0 |
| Gas Alley | 0 | | GNP | 0 |
| Gasa | 0 | | Go Funk Yourself/Stax | 0 |
| Gasoline Alley/Geffen | 1 | | Go-Kart | 0 |
| Gasoline Alley/MCA | 1 | | Go! Beat!/Astralwerks | 1 |
| Gasoline Alley/Universal | 1 | | Go! Discs | 0 |
| Gateway/SMC | 0 | | Go! Discs/London | 0 |
| Gearhead | 0 | | GO/Hear | 0 |
| Gearhead/East West | 1 | | Go/Rounder | 0 |
| Gee | 0 | | Golden Egg | 0 |
| Gee Street | 1 | | Gold Circle | 0 |
| Geed Up | 0 | | Gold M/Violator/Atlantic | 1 |
| Geffen | 1 | | Gold Mind/Atlantic | 1 |
| Geffen/A&M/Interscope | 1 | | Gold Mind/Elektra | 1 |
| Geffen/Interscope | 1 | | Gold Note | 0 |
| Geffen/Real World | 1 | | Gold Standard Laboratories | 0 |
| Geffen/UMe | 1 | | Gold Standard | |
| Geffen/UMG | 1 | | Laboratories/Universal | 1 |
| Geffen/Virgin | 1 | | Gold Star | 1 |
| Gemini | 0 | | Gold Star/Mas Flow | 1 |
| Generation | 0 | | GoldCircle | 0 |
| Genesis/Image | 0 | | Golddust/Door Knob | 0 |
| Gentlemen / Canvasback | 0 | | Golden Boy | 0 |
| Gest | 0 | | Golden Ring | 0 |
| Get Hip | 0 | | Golden World | 0 |
| Get Hip Records | 0 | | Goldenvoic | 0 |
| Geto Star Entertainment | 0 | | Goldmind Records | 0 |
| GG&L Music | 0 | | Goldmind/Atlantic | 1 |
| GG&L/Universal | 1 | | Goldmind/Elektra | 1 |
| Ghetto Arc/XL | 0 | | GoldMind/Elektra/EEG | 1 |

A2IM

| Label name | code | A2IM members | | | |
|---------------------------|------|-----------------|-------------------------------|---|------|
| GoldMind/Violator/Atlanti | 1 | | Gray Wolf | 0 | |
| GoldStar/Machete | 1 | | GRC | 0 | |
| Goldtone/TMI Ent. | 0 | | Great Escape | 0 | |
| Goldtone/Universal | 1 | | Great Northern Arts | 0 | |
| Goma | 0 | | Great Speckled Dog | 0 | |
| Gomer | 2 | | Green Horse | 0 | |
| Good Charamel | 0 | | Green Label Sound | 2 | |
| Good Cop/Bad Cop | 0 | | Greenhorse | 0 | |
| Good Ink | 0 | | Greenhouse | 0 | |
| Good Life Ent. | 0 | | Greensleev | 0 | A2IM |
| Good News | 0 | | Greensleeves | 0 | A2IM |
| Good Times | 0 | | Grey Cliff | 0 | |
| GOOD/Columbia | 1 | | Grey Mause | 0 | |
| Good/Hollywood | 1 | | Gridiron | 0 | |
| GOOD/Sony Urban | 1 | | Grilled Cheese | 0 | |
| GOOD/Sony Urban/Columbia | 1 | | Grind Up | 0 | |
| GOOD/Sony Urban/Epic | 1 | | Groove | 0 | |
| Good/TVT | 1 | | Groove United | 0 | |
| GoodGuyEnt | 0 | | Groovilicious | 0 | |
| GoodinVision/Orpheus | 0 | | Ground Control/Interscope/UMG | 1 | |
| GoodVibe | 0 | | GRP | 1 | |
| Gordy | 0 | | GRP/MCA | 1 | |
| Gordy/Motown | 0 | | GRP/Narada | 1 | |
| Gospel Truth | 0 | | GRP/UMG/Verve | 1 | |
| Gospel Warehouse/Light | 0 | | GRP/Universal | 1 | |
| Gospo Cen | 1 | | GRP/Universal/Verve | 1 | |
| Gospo Centric | 1 | | GRP/Verve | 1 | |
| Gospo Centric/Zomba | 1 | | GRP/VMG | 1 | |
| Gospo-Cen. | 1 | | Grunion | 0 | |
| Gotee | 0 | | Grv'cious | 0 | |
| Gotee/Capitol | 1 | | GSL/Strummer/UMG | 1 | |
| Gotee/EMC | 1 | | GTS | 0 | |
| Gotee/Gotee | 0 | | GTSP/Merc | 1 | |
| Gotee/Maverick | 1 | | Guacamole | 0 | |
| Gotizm/East West | 1 | | Guadalupe | 0 | |
| Gp | 0 | | Gulf Coast | 1 | |
| GPN | 0 | | Gutta Boy Ent. | 0 | |
| Gracie | 0 | | Guttar Music | 0 | |
| Gramac | 0 | | Gutter | 0 | |
| Granary/United/Red Ink | 0 | | Gwop Up | 0 | |
| Grand Hustle/Atlantic | 1 | | Gypsy/Lideres | 0 | |
| Grand Hustle/Atlantic | 1 | | H Bar | 0 | |
| Grand Illusion | 0 | | H.O.L.A. | 0 | |
| Grand Jury | 1 | | H.O.T. | 0 | |
| Grand Royal | 1 | | H2E | 1 | |
| Grand Royal/Capitol | 1 | | H2E/View2 | 1 | |
| Grand Slam | 0 | | H2E/WB | 1 | |
| GrandHustle/Atlantic | 1 | | Habakkuk Music | 0 | |
| GrandRoyal | 1 | | Hacienda | 0 | |
| Grantham Dispatch | 0 | | HackTone | 0 | |
| Grapevine | 0 | | Hag Records/Compendia | 0 | |
| Grass | 0 | | Hag/Capitol | 1 | |

| Label name | code | A2IM members | | | |
|--------------------------------|------|-----------------|-----------------------------|---------------------------|------|
| Hag/Compendia | | 0 | Heavenly | 0 | |
| HaHa | | 0 | Heavenly/Astralwerks | 1 | |
| HaHa Records | | 0 | Heavenly/Capitol | 1 | |
| Hakatak/Dancing Ferret Discs | | 0 | Hector Acosta/DAM | 0 | |
| Half Note | | 0 | Hed Kandi | 0 | |
| Hallmark | | 1 | Hellcat | 0 | A2IM |
| Hallmark Licensing | | 0 | Hellcat/Epitaph | 0 | A2IM |
| Hancock/Hear | | 0 | Hellcat/Sire | 1 | |
| Handleman/A2M | | 0 | Henchmen Entertainment | 0 | |
| Handmedown | | 0 | Henry Stone Music | 0 | |
| HangingVin | | 0 | Her Majesty's | 0 | |
| Hansa | | 0 | Her Royal Majesty's | 0 | |
| Harborwood | | 0 | Herald | 0 | |
| Hard 2 Hit Entertainment | | 0 | Herd Records | 0 | |
| Hard Ten | | 0 | Heritage | 0 | |
| Harmony | | 0 | Hero Productions | 0 | |
| Harvest | | 1 | Hi | 0 | |
| Harvest/EMI | | 1 | Hi Power | 0 | |
| Harvey Star/33rd Street | | 0 | Hi Power/SMC | 0 | |
| Hassle Life | | 0 | Hi-Bias | 0 | |
| Hat Ent. | | 0 | Hi-Power | 0 | |
| Haven | | 1 | Hi-Power/Universal | 1 | |
| Hawino | | 0 | Hickory | 0 | MBI |
| Hawino/Lightyear | | 0 | Hickory/RED | 0 | MBI |
| Hawino/Liquid 8 | | 0 | Hidden Agenda/Imperial/Mute | 1 | |
| Hazardous | | 0 | Hidden Beach | 0 | |
| HC Entertainment | | 0 | Hidden Beach Rec. | 0 | |
| HDH | | 0 | Hidden Beach/Epic | 1 | |
| He & He | | 0 | Hidden Beach/Red Dist. | 0 | |
| Head Start Ent | | 0 | Hideout/Capitol | 1 | |
| Head Start Music Group | | 2 | High House | 0 | |
| HeadCoach Records | | 0 | High Power | 0 | |
| Headliner | | 0 | High Wire Music | 0 | A2IM |
| Headliners/Fonovisa | | 0 | High4life | 0 | |
| Heads Up | | 0 | A2IM | Higher Octave | 1 |
| Heads Up Int. | | 0 | A2IM | Higher Octave Jazz | 1 |
| Heads Up International | | 0 | | Higheroctave | 1 |
| Hear | | 0 | | HigherOctv | 1 |
| Hear Music | | 0 | A2IM | Highland | 0 |
| Hear Music/CMG | | 0 | | Highlife Entertainment | 0 |
| Hear Music/Music Allies | | 0 | A2IM | Highly Favored | 0 |
| Hear/Concord | | 0 | | Highnote | 0 |
| Hear/Concord/Polydor/Universal | | | | Hightail | 0 |
| Italia | | 1 | | Hightone | 0 |
| Hear/Lava | | 1 | | HighTone | 0 |
| Hear/Vector | | 0 | A2IM | Highway 29 | 0 |
| Hear/Velour | | 0 | | Hillsboro | 2 |
| Heart | | 0 | | Himmasongs | 2 |
| Heart Music | | 0 | | Hip-O | 1 |
| Heartless | | 0 | | Hip-O/UMe | 1 |
| HeartMusic | | 0 | | Hip-O/Universal | 1 |
| Heat | | 0 | | HipHop Since1978/Atlantic | 1 |

| Label name | code | A2IM members | | A2IM members | |
|-------------------------------|------|-----------------|-------------------------------|-----------------|------|
| Hipjoint | 0 | | Humidity | 0 | |
| Hipshake | 0 | | Hummin'bird | 0 | |
| HIS | 0 | | Hungry Mouse | 0 | |
| Hit A Lick | 0 | | Hungry Mouse/Vanguard | 0 | |
| Hit Pros Records | 0 | | Hut | 1 | |
| Hit'em Hard | 0 | | Hybrid | 0 | A2IM |
| Hit'em Hard Records | 0 | | Hyena | 0 | A2IM |
| Hitman | 0 | | Hypnotize Minds | 1 | |
| Hitpros | 0 | | Hypnotize Minds/Asylum | 1 | |
| Hitz Committee/Jive | 1 | | Hypnotize Minds/Columbia | 1 | |
| HMG- Nashville | 0 | | Hypnotize Minds/Sony Urba | 1 | |
| Hobo House On The Hill Re | 0 | | Hypnotize Minds/Sony | | |
| Holla Point | 2 | | Urban/Columbia | 1 | |
| Holland | 0 | | Hypnotize/Columbia | 1 | |
| Hollyhood/Musicsnipet | 0 | | I Am: Wolfpack/Adrenaline | 2 | |
| Hollywood | 3 | | I Am/Wolfpack/Adrenaline | 2 | |
| Hollywood/Surfdog | 3 | | I AM/Wolfpack/AMG | 2 | |
| Holy Hip Hop | 0 | | I MUSIC | 0 | |
| Holy Roll | 0 | | I-School | 0 | |
| Holy Spirit | 0 | | I.E. | 0 | |
| Home | 0 | | I.E./Peak | 0 | |
| Home Records | 0 | | I.M. | 0 | |
| Home School/Atlantic | 1 | | I.M. Discos | 0 | |
| Home School/G.O.O.D./Columbia | 1 | | I.M. Records | 0 | |
| Homeless | 0 | | I.M./Rich Meda Group | 0 | |
| Homeschool/Atlantic | 1 | | I.R.S. | 0 | |
| Honest Don's | 0 | | I.R.S./Capitol | 1 | |
| Honest Jons/Astralwerks | 1 | | I.T.P./Rico/Nastyboy | 0 | |
| Honest Jons/Virgin | 1 | | IA/SH/Asylum/Warner Bros. | 1 | |
| Honeychild Inc./Koch | 0 | | Ice | 0 | |
| Honk-Shew | 0 | | Ice | | |
| Honky Tonkin' Music | 0 | | Age/Swishahouse/Asylum/Warner | | |
| Hoo Bangin | 1 | | Bros. | 1 | |
| Hoo-Bangin'/Capitol | 1 | | Ice Age/Warner Bros. | 1 | |
| Hood Raised Ent. | 0 | | Ice House | 0 | |
| Hooptyville | 0 | | Icebreakers Ent. | 0 | |
| Hooters | 2 | | Icee | 0 | |
| Hopeless | 0 | | Ichiban | 0 | |
| Horizon | 1 | | Icon | 0 | |
| Hosanna! | 0 | | Icon MES | 0 | |
| Hot | 0 | | Icon Music Entertainment | 0 | |
| Hot Lava | 0 | | Icon/SoBe | 0 | |
| hot ta def/Virgin | 1 | | Iconoclast | 0 | |
| Hot Wax | 0 | | Iconz | 0 | |
| House Of Restitution | 0 | | Iconz Music Group, I | 0 | |
| Housekeeping | 0 | | Ideatown | 0 | |
| Housekeeping Records | 0 | | IDJMG | 1 | |
| HouseOBlue | 0 | | IDJMG/Def/MI | 1 | |
| Howdy Skies | 0 | | IDJMG/Ruff Ryder | 1 | |
| Howdy Skies/Sugar Hill | 0 | | IDJMG/Ruff Ryders | 1 | |
| Howling | 0 | | Idlewild | 0 | |
| Humble Abode | 0 | | Idlewild/Zoe | 1 | |

| Label name | code | A2IM members | | | |
|----------------------------|------|--------------|------------------------------|---|------|
| Idlewild/Zoe/Universal | 1 | | Independiente | 0 | |
| Idol | 0 | A2IM | Independiente/Epic | 1 | |
| IFGAM | 0 | | Independnt | 0 | |
| Ifgam/Majama Ent. | 0 | | Indica | 0 | |
| IGO | 0 | | Indica/BMG/RCA | 1 | |
| Iguana | 0 | | IndieMafia | 0 | |
| Iguana/33rd Street | 0 | | Industry Phunk Entertainm | 0 | |
| IJ | 0 | | Inevitable | 0 | |
| IL Sistema | 0 | | Infallible Records | 0 | |
| Illegal Life/New/Universal | 1 | | Infamous/Violator/Zomba | 1 | |
| Ill Na Na/Def Jam/IDJMG | 1 | | Infared/ Sony BMG | 1 | |
| Ill Noiz Records | 0 | | Infernal | 0 | |
| Ill Will/Columbia | 1 | | Infinite Recordings | 0 | |
| Ill Will/Columbia/Def Jam | 1 | | Infinite Sound | 0 | |
| Ill Will/Columbia/Def Jam | 1 | | Infinity | 0 | |
| Ill Will/Sony Urban/Colum | 1 | | Infrared | 0 | |
| Ill-legal | 0 | | Infrared Music Group | 0 | |
| Illcit | 0 | | Infrared/Landmark | 0 | |
| Image | 0 | | Inner Soul | 0 | |
| Image Entertainment | 0 | | Innersoul | 0 | |
| Image/Geffen | 1 | | Innervation | 0 | |
| Image/Universal | 1 | | Innovative | 0 | |
| Image/Universal/MCA | 1 | | Innovative Communication | 0 | |
| Imago | 1 | | Innovative Music Network | 0 | |
| Imago/Warner Bros. | 1 | | INO | 2 | |
| Imajin/Playtime Entertain | 0 | | INO/Columbia | 1 | |
| Imani/Geffen | 1 | | INO/Curb | 1 | |
| Imani/Geffen/Interscope | 1 | | INO/Epic | 1 | |
| Immediate | 2 | | Inpop | 0 | |
| Immergent | 0 | A2IM | Inscape | 0 | |
| Immi | 0 | | Inside | 0 | |
| Immortal | 0 | | Inside Out | 0 | |
| Immortal/Epic | 1 | | Inside Out/SPV | 0 | |
| Immortal/Virgin | 1 | | Inside Recordings | 0 | |
| Impact | 1 | | InsideOut | 0 | |
| Impart/Robbins | 0 | | InsideOut/SPV | 0 | |
| Imperial | 0 | | Instinct | 0 | A2IM |
| Imperial/Mute | 1 | | Intaprize Ent. | 0 | |
| Imprint | 0 | | Integrity | 0 | |
| Impulse | 1 | | Integrity Gospel | 0 | |
| Impulse! | 1 | | Integrity Gospel/Sony Urb | 1 | MBI |
| IMusic | 0 | | Integrity/Columbia | 1 | |
| iMusic/Fearless | 1 | | Integrity/Epic | 1 | |
| In De Goot | 2 | | Integrity/Hillsong Australia | 0 | |
| In The Paint / Koch | 0 | A2IM | Integrity/Hosanna! | 0 | |
| In The Red | 0 | | Integrity/Vertical | 0 | |
| In2Une | 2 | | Integy | 0 | |
| Inc/Universal Motown | 1 | | Intentcity | 0 | |
| Indelible Creative | 0 | | Interdependent Media | 0 | |
| Independent | 0 | | Intering | 2 | |
| Independent Project | 0 | | Intermex | 0 | |
| Independent/Wild Horse | 0 | | Internal Bass | 0 | |

| Label name | code | A2IM members | | |
|---------------------------|------|--------------|-------------------------------|---|
| Interscope | 1 | | J.U.S.T.I.C.E. | |
| Interscope/Atlantic | 1 | | League/BMU/Universal Republic | 1 |
| Interscope/DGC | 1 | | J/BMG | 1 |
| Interscope/East West | 1 | | J/Columbia | 1 |
| Interscope/EI Cartel | 1 | | J/RMG | 1 |
| Interscope/Epic | 1 | | J&N | 0 |
| Interscope/Polydor | 1 | | J3 | 0 |
| Interscope/Reprise | 1 | | Ja-Tail | 0 |
| Interscope/Tha Row/Amaru | 1 | | Jack Move | 0 |
| Interscope/Universal | 1 | | Jacket | 0 |
| Interscope/XL Records | 1 | | Jacket Records | 0 |
| Intersound | 0 | | Jackpine Social Club | 0 |
| Interstate | 0 | | Jackpott | 0 |
| Intrigue | 0 | | Jackson/Titan Pyramid | 0 |
| Intuition | 0 | | Jade Tree | 0 |
| Invasion/Machete/V.I. | 1 | | Jaded Ent. | 0 |
| Invisible | 0 | | Jaded Heart | 0 |
| IPECAC | 0 | | Jag | 0 |
| Ipecac | 0 | | Jaggo/SFO/TRS | 0 |
| IPO | 0 | | Jagjaguwar | 0 |
| Iris | 0 | A2IM | Jam Right | 0 |
| Iris Records | 0 | A2IM | Jambalaya | 0 |
| IRock | 0 | | Jamie | 0 |
| Irock Ent/Rubber | 0 | | Jamlam/GAD | 0 |
| IROCK Entertainment | 0 | | Janus | 0 |
| Ironbound | 0 | | Jarrah | 0 |
| Ironclad | 0 | | Jarrah/Atlantic | 1 |
| Ironclad/Metal Blade | 0 | | Jarrah/Atlantic | 1 |
| Ironworks | 0 | | Jarrah/BMG | 1 |
| Ironworks Music | 0 | | jarrah/BMG | 1 |
| IRS | 0 | | Jarrett | 0 |
| Isabomb | 0 | | Jasrac/Universal | 1 |
| Island | 1 | | JayOz/Koch | 0 |
| Island Def | 1 | | Jazz Heritage/MCA | 1 |
| Island Urban/IDJMG | 1 | | Jazzed Media | 0 |
| Island Urban/So So Def | 1 | | JC | 0 |
| Island/Def Jam | 1 | | JCor | 0 |
| Island/IDJMG | 1 | | JCOR ENT. | 0 |
| Island/Interscope | 1 | | JDI | 0 |
| Island/Mercury | 1 | | Jdub/Or/Columbia | 1 |
| Island/PolyGram | 1 | | JDub/Or/Epic | 1 |
| Island/Tuff Gong | 1 | | JEA/Right Now | 0 |
| IslnD/Dfjm | 1 | | Jeepster/Matador | 0 |
| It's Time Child | 0 | | Jeff Meegan Music | 0 |
| It's Time Child/Shanachie | 0 | | Jelly Bean | 0 |
| Italy | 0 | | Jellybean | 0 |
| Ivy League/ANTI- | 0 | | JEM/Next Plateau | 0 |
| J | 1 | | Jen Bay | 0 |
| J Million/Asylum | 1 | | Jericho | 0 |
| J Records | 1 | | Jeriston | 0 |
| J-Bird | 0 | | Jerry Duncan Promotions | 0 |
| J.C. Hyke | 0 | | Jerry Jackie Rice Ent. | 0 |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|--------------------------------|------|
| Jersey Jamz | | 0 | K-Tell | 0 |
| Jestet | | 0 | Kalimba | 0 |
| Jet | | 1 | Kalimba Records | 0 |
| Jet Star | | 0 | Kalimba/Sanctuary | 0 |
| Jetset | | 0 | Kama Sutra | 0 |
| JG | | 0 | Kamasutra | 0 |
| Jiggiri/Atlantic | | 1 | Kan-Du/Heads Up | 0 |
| Jigirri/Warner | | 1 | Katana Ent. | 0 |
| Jimmy Franks/Universal | | 1 | Kataphonic | 0 |
| Jingle Town | | 0 | Kataphonic Records | 0 |
| Jive | | 1 | Kataphonic/Lightyear | 0 |
| Jive Electro | | 1 | Katapult | 0 |
| Jive/Def Jam | | 1 | KDS Music Group | 0 |
| Jive/Essential/PLG | | 1 | Kedar | 0 |
| Jive/Laface/Violator | | 1 | Kedar/Koch | 0 |
| Jive/Laface/Violator/Veri | | 1 | Kedar/Universal | 1 |
| Jive/Maverick/Reprise | | 1 | Keeplock Ent | 0 |
| Jive/Sick Wit It | | 1 | Keia/Atco/Rhino | 1 |
| Jive/Violator | | 1 | Kemado | 0 |
| Jive/Zomba | | 1 | Kemado/Hollywood | 3 |
| Jive/Zomba Label Grp | | 1 | Keo Music | 0 |
| JKH Entertainment | | 0 | Key Players Ent. | 0 |
| JKSS | | 1 | Key Players Music | 0 |
| JMCA Enterprises | | 0 | Keyhole | 0 |
| JMCA Enterprises | | 0 | KG2 music | 0 |
| JMG | | 0 | KGC | 0 |
| JMI | | 0 | Kickball/Interscope | 1 |
| Joe's Music | | 0 | KickButtGs | 0 |
| Joint Venture | | 0 | Kicksta | 0 |
| Josie | | 0 | Kik It | 0 |
| Journey | | 0 | KikStart/Alliant | 0 |
| Joy-Ride | | 0 | Kill Rock Stars | 0 |
| JoySong Records | | 0 | KillRockSt | 0 |
| JTJ Empire | | 0 | Kilogram/Silent Giant/Fonovisa | 0 |
| JTJ Empire Records | | 0 | Kin | 0 |
| JTS Records | | 0 | KIN KON/Netzwerk | 0 |
| Juana | | 0 | Kin Kou Records | 0 |
| JUB/SMG | | 0 | Kinetic | 1 |
| Judah | | 0 | Kinetic Records | 1 |
| Judah/Artemis Gospel | | 0 | Kinetic/Arista | 1 |
| Judgement | | 2 | Kingdom | 0 |
| Jumblesmith | | 0 | Kingdom Entertainment | 0 |
| Jumpin' | | 0 | Kingpin Entertainment | 1 |
| Jungle Queen | | 0 | Kingpin/Guerilla/Universal | 1 |
| Jus Brick | | 0 | Kirkland/Red Ink | 0 |
| Just | | 0 | Kirshner | 1 |
| Just/TVT | | 0 | Kirtland | 0 |
| Justice | | 0 | Kirtland/Red Ink | 0 |
| Justin Time | | 0 | Kirv | 0 |
| K | | 0 | Kismet | 0 |
| K-Money/Next Level | | 0 | Kiss Of Infamy/Merovingian | 0 |
| K-Tel | | 0 | Kissing Booth Music | 0 |
| | | | | A2IM |
| | | | | A2IM |

| Label name | code | A2IM members | | |
|----------------------------------|------|-----------------|---------------------------|---|
| Kitchen Table | 0 | | La Salle/Atlantic | 1 |
| Kitchenware | 0 | | La Voice | 0 |
| Kitchenware/Fader Label | 0 | | Label X | 0 |
| KMFDM/Metropolis | 0 | | Label X/Toucan Cove | 0 |
| Kmg | 0 | | Labeless | 0 |
| KMS | 0 | | Labeless Records | 0 |
| Knight Records | 0 | | LaFace | 1 |
| Knight Vision/AMG | 0 | | LaFace/Arista | 1 |
| Knockout/Koch | 0 | | LaFace/Asylum | 1 |
| Knockout/Koch/Epic | 1 | | LaFace/Jive | 1 |
| Knockout/Sanctuary | 0 | | Laface/ZLG | 1 |
| Knowledge Room/SCI Fidelity | 0 | | LaFace/Zomba | 1 |
| KOCH | 0 | | Lakeshore | 0 |
| Koch | 0 | A2IM | Lakeview | 0 |
| Koch Nashville | 0 | | Lampstand Inc | 0 |
| Koch Nashville | 0 | | Landfall | 0 |
| Koch/Beluga Heights/Epic | 1 | | Landmark | 0 |
| Koch/Epic | 1 | | Landmark Records | 0 |
| Koch/JayOz | 0 | | Landmine | 0 |
| Koko | 0 | | Landmine Entertainment | 0 |
| Kokopelli | 0 | | Landspeed | 0 |
| Kon Live | 1 | | Larkio | 0 |
| Kon Live Distribution/Interscope | 1 | | Larkio Music | 0 |
| Konichiwa/Cherrytree/Inte | 1 | | Larry | 0 |
| Konlive/Geffen | 1 | | Laser Light | 0 |
| Konlive/Geffen/Interscope | 1 | | Laser Light/Madacy | 0 |
| Kontor | 0 | | Laserlight | 0 |
| Konvict | 1 | | Laserlight (USA) | 0 |
| Konvict/Interscope | 1 | | Last Beat | 0 |
| Konvict/Jive | 1 | | Last Gang | 0 |
| Konvict/SRC/UMRG | 1 | | Last Gang/Universal | 1 |
| Korta/Sony Discos | 1 | | Latent/Zoe | 0 |
| Kottage Boy Entertainment | 0 | | Latinum Ent. | 1 |
| Kountreeboyz Ent. | 0 | | Latinum/Sony Discos | 1 |
| Krazy A | 0 | | Latium | 1 |
| Kringer | 0 | | Latium/G4/Asylum | 1 |
| Krossover Ent. | 0 | | Latium/So Quick | 1 |
| KT Records | 0 | | Latium/Universal | 1 |
| KTFA | 0 | | Latium/Universal Republic | 1 |
| Kubaney | 0 | | Laughing Stock | 0 |
| Kwik Entertainment | 0 | | Lava | 1 |
| KWJZ | 0 | | Lava/Atl. | 1 |
| L.A. Confidential/Elektra | 1 | | Lava/Atlantic | 1 |
| L.Dog/Col. | 1 | | Lava/Atlantic/AG | 1 |
| L'Age D'Or/Epitaph | 0 | | Lava/Jarrah | 1 |
| L'Dar | 0 | | Lava/RRP/Atlantic | 1 |
| L&R/MGM | 1 | | LAW/Lava/Atlantic | 1 |
| La Brea/EMI-Televisa | 1 | | Lawless/SMC Recordings | 0 |
| La Calle | 0 | | Lazy Bones | 0 |
| La Calle/Univision | 0 | | Lazy Kid Music | 0 |
| LA Confedential/Elek | 1 | | LBT Ent. | 0 |
| La Salle | 1 | | Leaps | 0 |

| Label name | code | A2IM members | | |
|---------------------------------|------|--------------|--------------------------------|--------|
| Leaps Records | 0 | | Liquor & Poker | 0 A2IM |
| Lefrak-Moelis | 0 | | Liquor And Poker | 0 |
| Legacy | 1 | | Liquor And Poker/Century Media | 0 |
| Legacy/Columbia | 1 | | Little Bear | 0 |
| Legacy/Epic | 1 | | Little Dizzy | 0 |
| Legend | 0 | | Little Dizzy/Warrior | 0 |
| Legion | 0 | | Little Dog | 0 |
| Lemon/Capitol | 1 | | LivenFire | 0 |
| Lench Mob | 1 | | Livewire | 0 |
| Lench Mob/Virgin | 1 | | Livewire/High Wire | 0 |
| Lenono | 1 | | Lizard Family Music | 0 |
| Lentom Entertainment | 0 | | LL/Atlantic | 1 |
| LenTom Records | 0 | | LMC | 0 |
| LeSun Music | 0 | | LMP Records | 0 |
| Let's Play/Blue Lobster | 0 | | Loaded | 1 |
| Lethal Dose/Geffen | 1 | | Loc Down | 0 |
| Levitical | 0 | | Local | 0 |
| Levity | 0 | | Lock 'Em Down | 0 |
| Lex | 0 | | Lockdown | 0 |
| LGN | 0 | | Locomotive | 0 |
| Liberty | 1 | | Locomotive Music | 0 |
| Liberty & Lament | 1 | | Lofton Creek | 0 |
| Liberty & Lament/East West | 1 | | Lofton Creek/3 Ring Circu | 0 |
| Libery/Capitol | 1 | | Lofton Creek/Big 7 | 0 |
| Lideres | 0 | | Lofton Creek/H2E | 0 |
| Lideres Entertainment | 0 | | Loggerhead | 0 |
| Life | 0 | | Logic | 0 |
| Life Support | 0 | | London | 1 |
| Lifeforce | 0 | | London-Sire | 1 |
| Lifeprint/J/RMG | 1 | | Lone Star | 0 |
| Lifesong | 0 | | Lone Wolf Ent. | 0 |
| Light | 0 | | Lonely Astronaut | 0 |
| Light In The Attic | 0 | | Lonestar/CO5 Nashville | 0 |
| Light Records/J3 | 0 | | Lookout | 0 A2IM |
| Light/Compendia | 0 | | Lookout! | 0 |
| Light/Gospel Warehouse | 0 | | Lost Highway | 1 |
| Light/Tehillah | 0 | | Lost Highway/DreamWorks | 1 |
| Lightyear | 2 | | Lost Highway/IDJMG | 1 |
| Limelight | 1 | | Lost Highway/MCA | 1 |
| Limp-A-Lot/Federal Distribution | 0 | | Lost Highway/Mercury | 1 |
| Line Level | 0 | | Lost Highway/Thrill Show | 1 |
| Line/Capitol | 1 | | Lost Highway/UMG | 1 |
| Linus | 0 | | Lost Land Ent. | 0 |
| Linzer-Calello | 0 | | LostAmerTh | 1 |
| Lions Gate | 2 | | Loud | 1 |
| Lions Gate Films/Rowdy/Motown | 1 | | Loud Country | 0 |
| Lions Gate/Sony | 1 | | Loud/Columbia | 1 |
| Lionsgate/Sony | 1 | A2IM | Loudhouse | 0 |
| Liquid | 0 | | Lourdens Records | 0 |
| Liquid 8 | 0 | | Love Lee | 0 |
| Liquid 8 Music/BMG | 1 | | Low Post | 0 |
| Liquid Music | 0 | | Low Profile | 0 |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|------------------------------|--------|
| Low Profile/Aries | | 0 | Madacy Grp | 0 A2IM |
| Luaka Bob/V2 | | 0 | Madacy Latino | 0 |
| Luaka Bop | | 0 | Madd | 0 |
| Luaka Bop/V2 | | 0 | MaddSociet | 0 |
| Luann/Orpheus | | 0 | Made | 0 |
| Lucky Dog | | 1 | Made Records | 0 |
| Lucky Dog/Sony | | 1 | Madhouse | 0 |
| Lucky Ear/MySpace | | 1 | Madhouse/Atlantic | 1 |
| Luke | | 0 | Madjack | 0 |
| Luke Records | | 2 | Magic Circle | 0 |
| Luke Records/Koch | | 0 | Magic City | 0 |
| Luna Chica | | 0 | Magic Johnson/MCA | 1 |
| LunaticWorks | | 0 | Magna Carta | 0 A2IM |
| Lusafrica/Bluebird/BMG | | 1 | Magnatar | 0 |
| Lyric Street | | 3 | Magnatone | 0 |
| Lyric St. | | 3 | Magnet | 0 |
| Lyric Street | | 3 | Mailboat | 0 |
| Lyric Street/Disney Music | | 3 | Mailboat/Azoffmusic | 0 |
| Lyric Street/Pearl | | 3 | Mailboat/RCA | 1 |
| Lyrical Soul | | 0 | Mailboat/Wicked Game/Reprise | 1 |
| Lyrics Street | | 3 | Mainstream | 0 |
| M Records | | 0 | Majera | 0 |
| M-11 Ent. | | 0 | Majesty/Mute | 1 |
| M.C. | | 0 | Majic | 0 |
| M.O.B. Records | | 0 | Major | 0 |
| M\$WM | | 0 | Major 7th Ent. | 0 |
| M1/TVT | | 0 | Major Hits | 0 |
| M2 | | 0 | Major Hits Records | 0 |
| M3 | | 0 | Major League/Duck Down Re | 0 |
| Ma Franklin Music | | 0 | Major Way Entertainment | 0 |
| Mach 1/Spinville | | 0 | Major Way/Rowdy | 0 |
| Mach One/Spinville | | 0 | Majordomo | 0 |
| Machete | | 1 | Majordomo/Shout! Factory | 0 |
| Machete Music | | 1 | Make | 0 |
| Machete/AllStar | | 1 | Malaco | 0 A2IM |
| Machete/EI Cartel/V.I. | | 1 | Malt | 0 |
| Machete/Sangre Nueva | | 1 | MamaLike | 0 |
| Machete/SGZ | | 1 | Mammoth | 3 |
| Machete/V.I. | | 1 | Mammoth/Hollywood | 3 |
| Machete/Venemusic | | 1 | Mango | 1 |
| Machine | | 0 | Manhattan | 1 |
| Machine Shop | | 1 | Manhattan Records | 1 |
| Machine Shop / WB | | 1 | Manhattan/Capitol | 1 |
| Machine Shop/Warner Bros. | | 1 | Manhattan/Caroline/EMI | 1 |
| Mack Avenue | | 0 | A2IM | 1 |
| Mack Town | | 0 | Manhattan/EMC | 1 |
| Mad Decent/Domino | | 0 | Manhattan/EMI | 1 |
| Mad Dog | | 0 | Manic | 0 |
| MAD Dragon | | 0 | Manifest | 0 |
| Mad Hype Entertainment | | 0 | Manifesto | 0 |
| Mad Science | | 0 | MannaGod | 0 |
| Madacy | | 0 | Mantra/Beggars Group | 0 |
| | | | Maple | 0 |

| Label name | code | A2IM members | | | |
|-----------------------------------|------|-----------------|------|-------------------------------------|---|
| Maple Jam | | 0 | | Mean Mug Entertainment | 0 |
| Maple Nationwide | | 0 | | Medalist | 0 |
| MapleMusic | | 0 | | Mediaskare | 0 |
| MapleMusic/Universal | | 1 | | Mediaskare Ent. | 0 |
| Mar | | 0 | | Medley/Sire | 1 |
| Maranatha! | | 0 | | Mega | 0 |
| Maranatha! Music | | 0 | | Mega Music/Bungalo | 1 |
| Maranatha/Corinthian Grp | | 0 | | Megaforce | 0 |
| March 3rd | | 0 | | Megaforce/Elektra/Asylum | 1 |
| March 3rd/Sony BMG Norte | | 1 | | Megaforce/Island | 1 |
| Mardi Gras | | 0 | | Megaphonic/RCA Victor | 1 |
| Margaritaville | | 1 | | Mel Bay | 0 |
| Marian | | 0 | | Melee Entertainment | 0 |
| Marquis Classics | | 0 | | Melisma/Atlantic | 1 |
| Marro | | 0 | | Memphis | 0 |
| Marsalis/Rounder | | 0 | | Memphis Industries/Columbia | 1 |
| Martez | | 0 | | Mercury | 1 |
| Martha Munizzi/Integrity | | 0 | | Mercury Nashville | 1 |
| Martha's/Reprise | | 1 | | Mercury UK | 1 |
| Martland | | 0 | | Mercury/Curb | 1 |
| Marxan | | 0 | | Mercury/Decca | 1 |
| Mas Flow/Machete | | 1 | | Mercury/IDJMG | 1 |
| Mas Flow2/Machete | | 1 | | Mercury/Interscope | 1 |
| Mass Appeal Ent. | | 2 | | Mercury/Island | 1 |
| Massive B | | 2 | | Mercury/UMG | 1 |
| Mastercuts | | 0 | | Mercury/Universal | 1 |
| Matador | | 0 | A2IM | Merge | 0 |
| Matador/Beggars Group | | 0 | | Merovingian Music/CO5 | 0 |
| Matador/Merge | | 0 | | Merovingian/Foodchain/CO5 | 0 |
| Matador/Rough Trade/Beggars Group | | 0 | | Mesa/Bluemoon | 0 |
| Matchbox | | 0 | | MesaBlueMoon | 0 |
| Matchless | | 0 | | MesaBlueMoon/AGU | 0 |
| Mathaus | | 0 | | Messenger | 0 |
| Matriarch/Geffen | | 1 | | Metal Blade | 0 |
| Maverick | | 1 | | Metal Blade/Black Market Activities | 0 |
| Maverick/Reprise | | 1 | | Metal God | 0 |
| Maverick/Volcano/Zomba | | 1 | | Metal God Entertainment | 0 |
| Maverick/Warner Bros. | | 1 | | MetalBlade | 0 |
| Maverick/WB | | 1 | | Metro Blue | 1 |
| MAXJAZZ | | 0 | | Metro Blue/Blue Note | 1 |
| Mayhem | | 0 | | Metro Blue/EMC | 1 |
| MBI | | 0 | | Metromedia | 0 |
| MBK/J/RMG | | 1 | | Metroplois | 0 |
| MCA | | 1 | | Metropolis | 0 |
| Mca | | 1 | | MFA Ent. | 0 |
| MCA / Nascar | | 1 | | MFO | 0 |
| MCA Nashville | | 1 | | MGM | 0 |
| Mca Special Products | | 1 | | MIA | 0 |
| MCA/Universal | | 1 | | MIA/Upstairs | 0 |
| MCD | | 0 | | Mid Fi | 0 |
| MCG | | 0 | | Mid-Fi | 0 |
| | | | | Midas | 0 |

| Label name | code | A2IM members | | |
|---------------------------------|------|-----------------|-------------------------------|---|
| Midas Nashville | | 0 | Moe Doe/Rah Music | 0 |
| Middle Finger | | 0 | Moe Doe/Upstairs | 0 |
| Mighty Albert/Signature Sounds | | 0 | Mojazz | 0 |
| Mighty Sound | | 0 | Mojo | 1 |
| Mightysound | | 0 | Mojo/Jive | 1 |
| Milan | | 0 | Mojo/Universal | 1 |
| Milestone | | 0 | Mokah Records | 0 |
| Militia | | 0 | Molife/Sugar water | 0 |
| Militia Group | | 0 | A2IM Mom & Pop | 0 |
| Militia Group/Contraband | | 0 | Momento | 0 |
| Militia Group/Epic | | 1 | Monarc/IDJMG | 1 |
| Milking Bull/EMC | | 1 | Monarch | 0 |
| Milking Bull/EMI | | 1 | Money-Yung'n | 0 |
| Milking Bull/EMI | | 1 | Monkey Hill/Valley | 0 |
| Mimeograph/Legacy | | 1 | Monkey Puzzle | 0 |
| Mims/Capitol | | 1 | Monkey Puzzle/Hear Music | 0 |
| Ministry Of Sound | | 0 | Mono Vs. Stereo | 0 |
| Mint | | 0 | Mono Vs. Stereo/Ferret | 0 |
| Mint/Matador/Beggars Group | | 0 | Monomoy | 0 |
| Minty Fresh | | 0 | A2IM Monopoly Music | 0 |
| Minty Fresh/Catskills | | 0 | A2IM Monopoly Music/Tommy Boy | 0 |
| MintyFresh | | 0 | A2IM Monopoly/Tommy Boy | 0 |
| Minus/NovaMute/Mute | | 1 | Montage | 0 |
| Mirage/Atlantic | | 1 | Montage Music Group | 0 |
| Miramax/Hollywood | | 3 | Montaigne | 0 |
| Misfits/Rykodisc | | 1 | Monument | 1 |
| Miss Butch | | 0 | MoodStar/Hidden Beach | 0 |
| Mission | | 0 | Moon Cycle | 0 |
| MJJ | | 1 | Moon Room | 0 |
| MM/Universal Republic | | 1 | Moon Tower | 0 |
| MMB | | 0 | Moon/Costarola/Sony Discos | 1 |
| MMT | | 0 | Moon/Sony Discos | 1 |
| MNW/Universal | | 1 | Moonshine | 0 |
| Mo Cheda | | 0 | Moonshine Conspir. | 0 |
| MOB | | 0 | Moraine | 2 |
| Mob Muzic | | 0 | Moraine Music Group | 2 |
| Mob Ties | | 0 | Morena | 0 |
| Moby Dick | | 0 | Morning Sky Productions | 0 |
| Mobydick | | 0 | MorningCrv | 0 |
| Mock & Roll | | 0 | Morr | 0 |
| Mock & Roll/Sony Discos | | 1 | Moscodisc | 0 |
| Mock & Roll/Titanio/Sony Discos | | 1 | Mosley/BG/Interscope | 1 |
| MOD Record Label | | 0 | Mosley/Blackground/Interscope | 1 |
| Moda | | 0 | Mosley/Geffen | 1 |
| Moda/Casablanca | | 1 | Mosley/Geffen/Interscope | 1 |
| Modern | | 1 | Mosley/Interscope | 1 |
| Modern Voices | | 0 | Mosley/Zone 4/Interscope | 1 |
| Modern Voices/Weir Bros | | 0 | MostWanted | 0 |
| Modular/Interscope | | 1 | Motema | 0 |
| Moe Doe | | 0 | Mother/Elektra | 1 |
| Moe Doe Ent. | | 0 | Motley | 2 |
| Moe Doe/Capitol | | 1 | Motley Records | 2 |

| Label name | code | A2IM members | | |
|----------------------------------|------|-----------------|------------------------------|---|
| Motley/Beyond | | 2 | Music World/Sanctuary | 1 |
| Motor | | 0 | Music World/Sanctuary Urb | 1 |
| Motor City Praise | | 0 | Music World/Sony/Columbia | 1 |
| Motown | | 1 | Music World/SonyUrban/Col | 1 |
| Motown/Universal | | 1 | Musick | 0 |
| Mountain | | 0 | Musicline/Capitol | 1 |
| Mouse In The Moon/bigHelium/High | | | Musicline/RocAFella/IDJMG | 1 |
| Wire | | 0 | MusicMaker | 0 |
| Mowo! | | 0 | Musicor | 0 |
| MP | | 0 | Must Destroy/Atlantic | 1 |
| Mpire | | 0 | Mute | 1 |
| MPire/The Inc/Universal | | 1 | Mute Limited | 1 |
| MPL/Hear/Concord | | 0 | Mute/Capitol | 1 |
| Mpress | | 0 | Mute/EMC | 1 |
| MRI | | 0 | Mute/Virgin | 1 |
| MRV/Caroline/CMG | | 2 | MVP | 0 |
| MSC Music Entertainment | | 0 | My Block | 0 |
| MSI | | 0 | My Block/Columbia | 1 |
| MSM/Koch | | 0 | My Block/Integrity/Columbia | 1 |
| MT/Geffen/Interscope | | 1 | Myrrh Records | 1 |
| MTE | | 0 | Myrrh/Word | 1 |
| MTL | | 0 | Myspace/Interscope | 1 |
| MTM Entertainment | | 0 | Myth America | 0 |
| MTV | | 2 | N-Coded | 0 |
| MTV Networks | | 2 | N-Coded/Unity | 0 |
| Murder | | 1 | N2K | 0 |
| Murder Inc | | 1 | Nacional | 0 |
| Murder Inc./Def Jam/IDJMG | | 1 | Nagel Heyer | 0 |
| Murder Inc/IDJMG | | 1 | Naked Language | 0 |
| Murder/Def Jam | | 1 | Nappy Boy/Jive/Zomba | 1 |
| Murderecords/Yep Roc | | 0 | Nappy Boy/Konvict/Zomba/Jive | 1 |
| Muscle Shoals | | 0 | Narada | 1 |
| Muscle Shoals Sound Gospe | | 0 | A2IM Narada Jazz | 1 |
| Muscle Tone | | 0 | Narada Jazz/BLG | 1 |
| Music 1st | | 0 | Narada Jazz/Virgin | 1 |
| Music Avenue | | 0 | Narada/EMI | 1 |
| Music City | | 0 | NaradaJazz | 1 |
| Music Force | | 0 | Nas | 1 |
| Music Line | | 1 | Nash Ent. | 0 |
| Music Line Grp/Capitol | | 1 | Nassiri | 0 |
| Music Line/Capitol | | 1 | Nasty Boy | 0 |
| Music Mind | | 0 | A2IM Nastyboy | 0 |
| Music One | | 0 | Nastyboy/ITP-Rico | 0 |
| Music One/Epic/Sony Urban | | 1 | Native | 0 |
| Music One/Sony Urban/Epic | | 1 | Native Language | 0 |
| Music World | | 1 | Nature Sounds | 0 |
| Music World Entertainment | | 1 | Nautilus/Sire | 1 |
| Music World/Columbia | | 1 | Navarre | 0 |
| Music World/Columbia/Sony BMG | | 1 | Nawmin Ent. | 0 |
| Music World/Fontana | | 1 | NBC | 1 |
| Music World/Fontana/UMG | | 1 | NBC/Squint | 1 |
| Music World/Geffen | | 1 | NCE/Asylum | 1 |

| Label name | code | A2IM members | | | |
|---------------------------|------|-----------------|-------------------------|------------------|-----|
| NCE/Asylum/Atlantic | | 1 | Next S/Bad Boy/Atlantic | 1 | |
| NCYTE | | 0 | Next Selection/Bad Boy | 1 | |
| Nebulous | | 0 | NFE | 0 | |
| Necessary/Atlantic | | 1 | NFE/Fly | 0 | |
| Neighborhood | | 0 | Nfinity Music | 0 | |
| Nemperor | | 1 | Ng | 0 | |
| Nemporer/Epic | | 1 | Nick/Jive | 1 | |
| Neobilly | | 0 | Nickelodeon/Sire | 1 | |
| Neotone | | 0 | Nike | 0 | |
| Nervous | | 0 | A2IM | Nine Mile | 0 |
| Nervous Blood | | 0 | Ninemuse/Aezra/EMC | 0 | |
| Nery/Universal | | 1 | Ninja Tune | 0 | |
| Netcom | | 0 | Nippit | 0 | |
| Netzwerk | | 0 | A2IM | NIT | 0 |
| Netzwerk /Capitol | | 1 | Nitro | 0 | |
| Netzwerk America | | 0 | Nitro/Fontana | 0 | |
| Netzwerk/Arista | | 1 | Nitrus | 0 | |
| Netzwerk/Battle Axe | | 0 | Nitrus/DRT | 0 | |
| Netzwerk/Desperation | | 0 | Nkunim | 0 | |
| Netzwerk/EMI | | 1 | NLP | 0 | |
| Netzwerk/Parlophone | | 1 | NLT | 0 | |
| Neutone | | 0 | NME | 0 | |
| Nev Records | | 0 | No Brakes | 0 | |
| Nevada/KOCH | | 0 | No Brakes/Rounder | 0 | |
| New | | 0 | No Limit | 0 | |
| New Atlantic | | 1 | No Limit/Priority | 2 | |
| New Atlantic/Atlantic | | 1 | No Limit/Universal | 1 | |
| New Door | | 1 | No Mayo | 0 | |
| New Door/UME | | 1 | No Name/Elektra | 1 | |
| New Era/Universal | | 1 | No Name/Epic | 1 | |
| New Haven | | 0 | No Salary Cap | 0 | |
| New Line | | 1 | No Ville | 0 | |
| New Line/Scratchie | | 1 | Noc On Wood | 0 | |
| New Money Ent. | | 0 | Nomota | 2 | |
| New No Limit/Koch | | 0 | NONE | 0 | |
| New No Limit/Univ. | | 1 | Nonesuch | 1 | |
| New South/Purple Ribbon/V | | 1 | Nonesuch/Atlantic | 1 | |
| New Wave | | 0 | Nonesuch/Perro Verde | 1 | |
| New West | | 0 | Nonesuch/Reprise | 1 | |
| New West/Ammal | | 0 | Nonesuch/Warner Bros. | 1 | |
| New West/CO5 Nashville | | 0 | MBI | Noo Trybe/Virgin | 1 |
| New West/Red Ink | | 0 | Noontime/Epic | 1 | |
| New Wilderness/Roadrunner | | 2 | Norbet | 0 | |
| New World | | 0 | North State/ABC | 0 | |
| New World/WEA | | 0 | Northern Blues | 0 | |
| Next Gen. | | 0 | Northwind | 0 | |
| Next P/Universal Republic | | 1 | Norton | 0 | |
| Next Page | | 0 | NOS | 0 | |
| Next Plateau | | 0 | A2IM | Noshpit Ent. | 0 |
| Next Plateau/London | | 1 | Nothing | 1 | |
| Next Plateau/Universal | | 1 | Nothing/Interscope | 1 | |
| Next Plateau/Universal Re | | 1 | Notifi | 0 | MBI |

| Label name | code | A2IM members | | |
|-------------------------|------|-----------------|---|---|
| NoVo | 0 | A2IM | Olympia Records | 0 |
| NoVo Records | 0 | A2IM | Omari | 0 |
| Novus/Jive | 1 | | Omtown | 0 |
| Now City/Def Jam | 1 | | OmTown/Higher Octave | 1 |
| Now Or Never | 0 | | On Our Own | 0 |
| Now Or Never Records | 0 | | On Point | 0 |
| NP/Universal Republic | 1 | | On Top/Def Jam/IDJMG | 1 |
| NPG | 1 | | On Your Own | 2 |
| NPG/Columbia | 1 | | ON/El/IdolRoc | 0 |
| NPG/Sony Urban/Columbia | 1 | | On/Idol Roc | 0 |
| NPG/Universal | 1 | | ONDECK/Universal Republic | 1 |
| NPG/Warner Bros. | 1 | | One | 0 |
| NS/Bad Boy/Atlantic | 1 | | One Big Spark/Unborn Media/East West | 1 |
| Nu Groove | 0 | | One Eleven | 1 |
| Nu Groove/Random Chance | 0 | | One Eleven/East West | 1 |
| Nu Mecca/Orpheus | 0 | | One Eleven/EastWest | 1 |
| Nu Mo/Shanachie | 0 | | One Eleven/Sire | 1 |
| NuAmerica/Interscope | 1 | | One Eleven/Sire/Reprise | 1 |
| Nuance Records | 0 | | One Haven | 1 |
| Nuclear B. | 0 | | One Haven/Epic | 1 |
| Nuclear Blast | 0 | | One Haven/Or/Epic | 1 |
| Nuclear Blast America | 0 | | One Haven/Red Distribution/Sony BMG | 1 |
| Nuclear Blast/Caroline | 0 | | One Haven/Red Ink/Epic | 1 |
| Nuell | 0 | | One Little Indian | 0 |
| Nuerra | 0 | | One Little Indian/Atlantic | 1 |
| NuGroove | 0 | | One Little Indian/Geffen | 1 |
| Nutty Boyz | 0 | | One Son | 0 |
| Nuvision Entertainment | 0 | | One Ton | 0 |
| Nyrraw Ent. | 0 | | One Up Ent./Virgin | 1 |
| O2 | 0 | | One Voice | 0 |
| Oar Fin | 0 | | One Way | 0 |
| Oarfin | 0 | | One Wood | 0 |
| Oats Music | 0 | | One8One6 | 0 |
| Octane | 0 | | OneBigSpark/EastWest | 1 |
| Octone | 1 | | ONJ | 0 |
| Octone/A&M | 1 | | Only Cupid | 0 |
| Octone/A&M/Interscope | 1 | | Only Cupid/Asylum/Atlantic | 1 |
| Octone/J | 1 | | Onpoint | 0 |
| Octone/J/RMG | 1 | | Open Bar/Koch | 0 |
| Octone/RMG | 1 | | Open Road | 0 |
| Ode/Epic/Legacy | 1 | | Open Road Recordings | 0 |
| Odeon/Food | 2 | | Open Road/Universal | 1 |
| ODR | 0 | | Open Wide/Columbia | 1 |
| Odyssey/Sony Classical | 1 | | Open Wide/Monument | 1 |
| Off The Hip | 0 | | Open Wide/Monument/Columb | 1 |
| Oglio | 0 | | Or | 0 |
| Oh Boy | 0 | A2IM | or | 0 |
| Okeh | 1 | | Or Music | 0 |
| Okeh/Epic | 1 | | Or Music/Epic | 1 |
| Old Boots Music | 0 | | Or/Epic | 1 |
| Old South End/Lightyear | 2 | | | |
| Ole Music | 2 | | | |

| Label name | code | A2IM members | | |
|-------------------------------|------|-----------------|----------------------------------|---|
| Orca | 0 | | Palm/Reprise | 1 |
| Orchard | 0 | | Palmetto | 0 |
| Organized Nature | 0 | | Palo Duro | 0 |
| Organized Rhyme | 0 | | Palo Duro Records | 0 |
| Origin | 0 | | Palomine/Minty Fresh | 0 |
| Original Signal | 2 | | Pamplin Music | 0 |
| Original Signal/Cabin 24 | 0 | | Panama/Universal | 1 |
| Original Sound | 0 | | Pandean/Quarterback | 0 |
| Orleans Street | 0 | | Pandisc | 0 |
| Orphanage | 0 | | Papillion | 1 |
| Orpheus | 0 | | Par-Lo | 0 |
| OSF Record | 0 | | Paragon | 0 |
| Othaz | 0 | | Parallel Ent./CO5 Music | 0 |
| OurGlass Ent. | 0 | | Parallel/CO5 Nashville | 0 |
| Outcaste | 2 | | Paramount/ABC | 1 |
| Outlook | 0 | | ParasGroup | 0 |
| Outlook Music/CO5 | 0 | | Parc | 2 |
| Outpost | 1 | | Parc Records | 2 |
| Outta The Box | 0 | | Park Place | 0 |
| Ovation | 0 | | Park The Van | 0 |
| Overcoat | 0 | | Parlane | 0 |
| Overdose | 0 | | Parlophone | 1 |
| Overit | 0 | | Parlophone/Capitol | 1 |
| Owen Lee Recordings | 0 | | Parlophone/EMI | 1 |
| P-Vine | 0 | | Parlophone/Virgin | 1 |
| P.C.O. | 0 | | Paroli | 0 |
| P.D. WAXX | 0 | | Parrot | 0 |
| P.O.D. | 1 | | Parthinie/Lightyear/WEA | 0 |
| P&P | 0 | | Partisan | 0 |
| Pachyderm | 0 | | Pasha/Epic | 1 |
| Pacific | 0 | | Passion | 0 |
| Pacific Coast Jazz | 0 | | Passion Music | 0 |
| Pacific Records | 0 | | Pat's Company/Universal | 1 |
| Pacific-Time | 0 | | Pat's Record Company | 0 |
| Pacific/Time | 0 | | Pat's Record Company/Universal | 1 |
| Paid In Full Ent./SoulMuz | 0 | | Patricia Music | 0 |
| Painted Red | 0 | | Pauper Sky | 0 |
| Painted Red Music Group | 0 | | Pavement/Infectious | 0 |
| Paisley Park/Warner Bros. | 1 | | Pavilion | 0 |
| Paisley Pk | 1 | | Paw Tracks | 0 |
| PaLance | 0 | | Payday | 0 |
| PaLance/Platinum | 0 | | Paytown | 0 |
| Palenque | 0 | | Pazzo/Acecorp | 0 |
| Palm | 1 | | Pazzo/Fontana | 0 |
| Palm / Gobstopper | 2 | | PDX Pop Now! Festival | 0 |
| Palm Pict | 1 | | Peacefrog | 0 |
| Palm Pict/Reprise | 1 | | Peacefrog/Luaka Bop | 0 |
| Palm Pictures | 1 | | Peachtree/1720 | |
| Palm Pictures/Quango/Ultimate | | | Entertainment/Universal Republic | 1 |
| Dilemma | 0 | | Peacock/Universal | 1 |
| Palm Pictures/Reprise | 1 | | Peak | 0 |
| Palm Pictures/Rx | 1 | | Peak/Concord | 0 |

| Label name | code | A2IM members | | |
|-----------------------------------|------|-----------------|-----------------------------|---|
| Peak/Universal | 1 | | Pias | 0 |
| Peak/Windham Hill Jazz | 1 | | Pilgrim/UMG | 0 |
| Pearl | 0 | | Pimo Ent. | 0 |
| Pearl/Big Machine | 0 | | Pina | 1 |
| Pearl/Lyric Street | 3 | | Pina/Universal | 1 |
| Peartree South | 0 | | Pinch Hit | 0 |
| Pedestal | 0 | | Pineapple/Atlantic | 1 |
| Pedestal/Nine North | 0 | | Pinnacle | 0 |
| Peer | 0 | | Pinnacle Music | 0 |
| Pegasus Music Group | 0 | | Pinto | 0 |
| Penalty/Ryko | 1 | | Pioneer | 0 |
| Pendulum | 0 | | Piscapo Music | 0 |
| Pendulum/Walker Davis | 0 | | Pitch A Tent/Vanguard | 0 |
| People | 0 | | Pitch Black Entertainment | 0 |
| Pepper | 1 | | Planet | 0 |
| Perception | 0 | | Planet Arts | 0 |
| Perfect Game Recording/East West | 1 | | Platano | 0 |
| Perfect Game/EastWest | 1 | | Plate-Tec-Tonic/Bar/None | 0 |
| Perfect Image | 0 | | Platform Group | 0 |
| Perfecto/Reprise/Sire | 1 | | Platino | 0 |
| Perfecto/Ultra | 0 | | Platino/Fonovisa | 0 |
| Performance Anxiety | 0 | | Platinum | 0 |
| Permanent | 0 | | Platinum Brothers/Deepsid | 0 |
| Perp. Obsc. | 0 | | Platinum Hill | 0 |
| Perpetual Obscurity | 0 | | Platinum Plus | 0 |
| Perro Verde/Nonesuch | 1 | | Platinum/Sony BMG | 1 |
| Perspective | 1 | | Play Big Ent. | 0 |
| Peruzzi/Z-Ent. | 0 | | Play:Tyme/Imajah | 0 |
| Pet Rock/Astralwerks | 1 | | Playboy | 0 |
| Pfloater Prod. | 0 | | Playhouse/VP | 0 |
| Pfordor | 0 | | PlayLouderecordings | 0 |
| PG/Sony BMG Norte | 1 | | PlayLouderecordings/Beggars | |
| PGD | 0 | | Group | 0 |
| PGOL | 0 | | Playtyme | 0 |
| Phantom | 0 | | PlayTyme/IMAJAH | 0 |
| Phase One | 0 | | PLC Records | 0 |
| Phast Company Ent. | 0 | | Plug | 0 |
| Phat Boy Records | 0 | | plug (MUSIC) | 0 |
| Phat Cat | 0 | | Plug Research | 0 |
| PHidelity/Yep Roc | 0 | | Plus 1/Image | 0 |
| Phil-L.A. | 0 | | Plus 2/Image | 0 |
| Philadelphia International | 0 | | Plus One/Counter | 0 |
| Philadelphia International/Epic | 1 | | Pluto | 1 |
| Philadelphia International/Legacy | 1 | | Pluto/East West | 1 |
| Philly Groove | 0 | | PMG | 0 |
| Philly World/4th & Broadway | 1 | | PMGR | 0 |
| Philo | 0 | | PMP/Def Jam | 1 |
| Philo Int/Right Stuff | 0 | | Podium | 0 |
| Phoenix | 0 | | Poe Boy/Atlantic | 1 |
| Phono | 0 | | Poe-Boy/Sobe | 1 |
| Phonogenic/Epic | 1 | | Poe-Boy/Sobe/Warner Bros. | 1 |
| Phonographic | 0 | | Poeboy/Atlantic | 1 |

| Label name | code | A2IM members | | | |
|------------------------------|------|--------------|--------------------------------|---|-----|
| Poetry Of The Moment | 0 | | Private Stock | 0 | |
| Point Of Grace | 1 | | Private Stock/MCA | 1 | |
| PointBlank | 1 | | Profile | 0 | |
| Pointblank/Virgin | 1 | | Profono | 0 | |
| Polar | 1 | | Progressive Music | 0 | |
| Polo Grounds | 1 | | Prolific | 0 | |
| Polo Grounds/J | 1 | | Promo Only | 2 | |
| Polo Grounds/J/RMG | 1 | | Proof Ent. | 0 | |
| Poly./PLG | 1 | | Propain | 0 | |
| Polydor | 1 | | Proper | 0 | |
| Polydor Nashville | 1 | | Property/Mercury/Def Jam | 1 | |
| Polydor/Interscope | 1 | | Prophet/Inevitable/TVT/Cash | | |
| Polygram | 1 | | Money | 1 | |
| PolyGram Discos | 1 | | Prosthetic | 0 | |
| Polymer Sounds | 0 | | Prosthetic/Epic | 1 | |
| Polyvinyl | 0 | | Prosthetic/Razor & Tie | 0 | |
| Pookie | 0 | | Protel | 0 | |
| Pookie Ent. | 0 | | Provident | 1 | |
| Pookie/Navarre | 0 | | Provident Music Grp | 1 | |
| Pookie/Universal | 1 | | Provident-Sony BMG | 1 | |
| Poor Boy | 0 | | Provident/RED | 1 | MBI |
| Poor Boy Records | 0 | | Provident/Word/EMICMG | 1 | |
| Pop Fly | 0 | | Provocative | 0 | |
| Pop Jazz/Native Language | 0 | | PS | 0 | MBI |
| Pop Killer | 0 | | PSM | 0 | |
| Pop Sense | 0 | | Psycho Baby | 0 | |
| Popjazz/Native Language | 0 | | Psychopathic | 0 | |
| Portrait | 1 | | Pulse | 0 | |
| Portrait/Columbia | 1 | | Pumkinhead/S-Curve | 1 | |
| Positiva | 1 | | Pump | 0 | |
| Power Ballad/Original Signal | 0 | | Pure | 0 | |
| Power Hittas/Atlantic | 1 | | Pure Pain | 0 | |
| Powerhowse | 0 | | Pure Springs | 0 | |
| Powerhowse/Mad Chemistry | 0 | | Pure Springs Gospel | 0 | |
| Powerhowse/Virgin | 1 | | Pure Springs Gospel/EMI Gospel | 1 | |
| Powwer Moves | 0 | | Pure Springs Gospel/Epic | 1 | |
| PRA | 0 | A2IM | PureSprings Gospel | 0 | |
| Prana | 0 | | Puresprings Gospel | 0 | |
| Prana Entertainment | 0 | | PureSprings Gospel/EMI | 1 | |
| Prawn Song/Interscope | 1 | | Purple Heart | 0 | |
| Prelude | 0 | | Purple Ribbon/New South/Virgin | 1 | |
| Premier Music Group | 0 | | Purple Ribbon/Virgin | 1 | |
| Premium Latin | 0 | | Purpose | 0 | |
| Presidential Trap House R | 0 | | PUSA | 0 | |
| Pretty Boy | 0 | | PUSA Music | 0 | |
| Primetime/G4 | 0 | | Puscifer | 0 | |
| Primoris/Spinville | 0 | | Puscifer/RED | 0 | MBI |
| Priority | 1 | | Push | 1 | |
| Priority/Capitol | 1 | | Putumayo | 0 | |
| Priority/Victor | 1 | | Puzzle Tree | 0 | |
| Private | 1 | | Pye | 0 | |
| Private Music | 1 | | Pylon | 0 | |

| Label name | code | A2IM members | | |
|---------------------------|------|--------------|-------------------------------|---|
| Pylon Records | 0 | | Rainwater Records | 0 |
| Pyramid | 1 | | Raison d'Etre | 0 |
| Pyramid/Fontana/Universal | 1 | | Rak | 0 |
| Pyramid/Nine North Record | 0 | | rama | 0 |
| Pyramid/Universal | 1 | | Rambler | 0 |
| Q | 0 | | Ramblin' | 0 |
| Q Division | 0 | | Ramp | 0 |
| Q Records | 0 | | Ramseur | 0 |
| Q West | 1 | | RanchORecords | 0 |
| Q-Vo | 0 | | Random Chance | 0 |
| Q-Zone | 0 | | Rangeline Records | 0 |
| Q-Zone/Fonovisa | 0 | | Rap Hustlaz/Universal | 1 |
| Q-Zone/Sony BMG | 1 | | Rap-A-Lot | 1 |
| Q/Atlantic | 1 | | Rap-A-Lot/Asylum | 1 |
| QB Entertainment | 0 | | Rap-A-Lot/Asylum/TVT | 1 |
| Quack! Media | 0 | | Rap-A-Lot/Asylum/Warner Bros. | 1 |
| Quack! Media/Atlantic | 1 | | Rap-A-Lot/Virgin | 1 |
| QUALITY | 0 | | Ras | 0 |
| Quango | 2 | | Rat-A-Kast;e | 0 |
| Quannum Projects | 0 | | Rat/Venom | 0 |
| Quannum Projects/TVT | 0 | | Rattlesby | 0 |
| Quarterback | 0 | | Raven | 0 |
| Quarterstick | 0 | | Raven Records | 0 |
| Queen Bee/Atlantic | 1 | | Raw Deal | 0 |
| Quick Flip/Big Cat | 0 | | Raw Deal Records | 0 |
| Quinlan Road/Verve | 1 | | Raw Venture | 0 |
| Quinlan Road/Warner Bros. | 1 | | Rawkus | 0 |
| Qwest | 1 | | Rawkus/MCA | 1 |
| Qwest/Warner Bros. | 1 | | RAYBAW/Warner Bros. | 1 |
| R Records/Orpheus | 0 | | Raybaw/Warner Bros. Nashville | 1 |
| R World | 1 | | Raybaw/Warner Bros. Nashville | 1 |
| R World/Ryko | 1 | | Raydio | 0 |
| R&M Artist | 0 | | Raydio Music Group | 0 |
| R&R | 0 | | Raystone | 0 |
| R2 Entertainment | 0 | | Razdaz/Sunnyside | 0 |
| r3 | 0 | | Razor & Tie | 0 |
| Ra Ra Ntrtainment | 0 | | Razor & Tie/Triple Crown | 0 |
| Rabid/Brille/Mute | 1 | | Razor And Tie | 0 |
| Rack 'Em | 0 | | Razor&Tie | 0 |
| Radar | 0 | | RBC | 2 |
| Radar/Red Ink/3/Columbia | 1 | | RCA | 1 |
| Radikal | 0 | | RCA Nashville | 1 |
| Radio Killa/Def Jam | 1 | | RCA Victor | 1 |
| Radioactive | 1 | | RCA Victor/Legacy | 1 |
| Radioactive/Geffen | 1 | | RCA/ACR | 1 |
| Radioactive/Universal | 1 | | RCA/BMG | 1 |
| Ragged Company/Hollywood | 3 | | RCA/BMG/Legacy | 1 |
| Ragin' Grace | 0 | | RCA/J | 1 |
| Rainbow Quartz | 0 | | RCA/Mailboat | 1 |
| Rainin' Records | 0 | | RCA/RMG | 1 |
| Rainman | 0 | | RCA/Sony BMG | 1 |
| Rainman Inc. | 0 | | RCAM | 0 |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|----------------------------------|---|
| RCM | 0 | | Refuge | 1 |
| RCR | 0 | | Regain | 0 |
| RCR/Cbuj Ent. | 0 | | Regal/Capitol | 1 |
| Re: Think | 1 | | Regal/EMI | 1 |
| Re:Think | 1 | | Regatta | 0 |
| Real Deal | 0 | | Regina | 0 |
| Real Music | 0 | | Reincarnate | 2 |
| Real World | 2 | | Rekords Records | 0 |
| Real World/Universal | 1 | | Rekords Rekords/Downtown | 1 |
| Real World/Virgin | 1 | | Rekords Rekords/Interscope | 1 |
| Realign/Universal | 1 | | Relapse | 0 |
| Reality | 0 | | Relapse/Reprise | 1 |
| RealWorld | 2 | | Relativity | 1 |
| Rebel Rock/Atlantic | 1 | | Relativity/RCA | 1 |
| Rebound | 0 | | Relaxed Records | 2 |
| Recall | 0 | | Release | 0 |
| Receptors/Astralwerks | 1 | | Relentless | 1 |
| Reckshop | 0 | | Relentless/Virgin | 1 |
| Recon | 0 | | Relentless/Virgin/Capitol | 1 |
| Record Collection | 0 | | Relix | 0 |
| Record Collection/Reprise | 1 | | Relix/Music Allies | 0 |
| Red | 0 | | Remuda | 0 |
| Red Ant | 0 | | Rendezvous | 2 |
| Red C | 0 | | Rendezvous Entertainment | 2 |
| Red Car | 0 | | Rendezvous/N-Coded | 2 |
| Red Eye | 0 | | Rent A Label | 0 |
| Red Giant/Koch | 0 | | Repossession | 0 |
| Red Hen | 0 | | Reprise | 1 |
| Red House | 0 | A2IM | Reprise/Atlantic | 1 |
| Red Ink | 1 | | Reprise/BME | 1 |
| Red Ink/Columbia | 1 | | Reprise/BME/Sic Wit It | 1 |
| Red Ink/Epic | 1 | | Reprise/Curb | 1 |
| Red Ink/Jive | 1 | | Reprise/Desperation/Warner Bros. | 1 |
| Red Ink/Provident | 1 | | Reprise/Doghouse | 1 |
| Red Ink/Sony | 1 | | Reprise/Serjical Strike | 1 |
| Red Ink/Sony BMG | 1 | | Reprise/Sire | 1 |
| red ink/Trustkill | 0 | | Reprise/Sire/Mute | 1 |
| Red Light Management | 0 | | Reprise/Sire/Mute/Warner Bros. | 1 |
| Red Records | 0 | | Reprise/Warcon | 1 |
| Red Wagon | 0 | | Reprise/Warner Bros. | 1 |
| Red Wind | 0 | | Reprise/WB | 1 |
| Red/Epic | 1 | | Reprise/WEA | 1 |
| Red/Sony/BMG | 1 | | Reprise/WSM | 1 |
| Redbird/Island | 1 | | Republic | 1 |
| Redfern/Lightyear | 0 | | Republic/Geffen | 1 |
| Redhead/Hoodrich | 0 | | Republic/Mercury/Universal | 1 |
| Redline | 0 | | Republic/UMG | 1 |
| Redline Ent. | 0 | | Republic/Universal | 1 |
| Reel Loud | 0 | | Republic/Universal South | 1 |
| Reel Star | 0 | | Resist/Epitaph | 0 |
| Reel Star Records | 0 | | Respond 2 | 2 |
| Reflektion | 0 | | Restless | 0 |

| Label name | code | A2IM members | | | |
|---------------------------------|------|-----------------|---------------------------------|---|------|
| Restless/Rykodisc | 1 | | RMM | 1 | |
| Restless/Virgin | 1 | | RMM Records | 1 | |
| Rethink/EMI Reactive | 1 | | RMM/Universal | 1 | |
| Rethink/EMI Reactive | 1 | | RMR | 0 | |
| Retrospect | 0 | | RMR/Virgin | 1 | |
| Reunion | 1 | | Roadrunner | 0 | A2IM |
| Reunion/PLG | 1 | | Roadrunner/Atlantic | 1 | |
| Reunion/Silvertone | 1 | | Roadrunner/IDJMG | 1 | |
| Revelation | 0 | | Roadrunner/IDJMG/Col | 1 | |
| Revolution | 0 | | Roadrunner/Lava/Atlantic | 1 | |
| Rhino | 1 | | Roadrunner/RRP/Atlantic | 1 | |
| Rhino Company | 1 | | Roadshow | 0 | |
| Rhino/Atco/Elektra | 1 | | Roar | 0 | |
| Rhino/Atlantic | 1 | | Roaring Stream | 0 | |
| Rhino/Elektra | 1 | | Robbins | 0 | A2IM |
| Rhino/MTV Networks | 1 | | Robbins Ent. | 0 | A2IM |
| Rhino/Reprise | 1 | | Robbins Nashville | 0 | A2IM |
| Rhino/Warner Bros. | 1 | | Robbins/Yoshitoshi | 0 | A2IM |
| Rhino/Warner Strategic | 1 | | Roc La Familia/IDJMG | 1 | |
| Rhino/WSM | 1 | | Roc La Familia/Machete/Gold | | |
| Rhymesayers | 0 | A2IM | Star/Def Jam | 1 | |
| Rhythm & Booze/Cherry/Universal | 1 | | Roc La Familia/Violator/Def Jam | 1 | |
| Rhythm & Groove/Liquid 8 | 0 | | Roc-A-Fella | 1 | |
| Rice Bird/Pampelmoose | 0 | | Roc-A-Fella/Def Jam | 1 | |
| Rich ID | 0 | | Roc-A-Fella/Def Jam/IDJMG | 1 | |
| Rich Squad Ent. | 0 | | Roc-A-Fella/IDJMG | 1 | |
| Richboy South Ent. | 0 | | Roc-A-Fella/Jive/Def Jam | 1 | |
| Richcraft/Atlantic | 1 | | Roc-A-Fella/Jive/IDJMG/Zo | 1 | |
| Richcraft/SonyUrban/Colum | 1 | | Roc-A-Fella/Warner Bros. | 1 | |
| Rick Ridge Music | 0 | | Roc-La-Familia/Def Jam/ID | 1 | |
| Right Now | 0 | | Rock City | 0 | |
| Right Stf. | 0 | | Rock It Hard | 0 | |
| Right.Babe | 0 | | Rock Ridge | 0 | |
| Righteous Babe | 0 | A2IM | Rock Ridge Music | 0 | |
| Rip-It | 0 | | Rock River | | |
| Ripa | 0 | | Communications/Quango/Tuff Gong | 1 | |
| Rising Sons | 0 | | Rocket | 1 | |
| Rising Storm | 0 | | Rocket/MCA | 1 | |
| Rising Storm/Eye-Con/Universal | 1 | | Rocket/Universal | 1 | |
| Rising Td. | 1 | | Rocket/Universal Republic | 1 | |
| Risk | 0 | | Rocketown | 0 | |
| Riva | 1 | | Rocketown/Epic | 1 | |
| Riva/PG | 1 | | Rockhill | 0 | |
| Rival/EMI Latin | 1 | | Rockingale | 0 | |
| River Bend | 0 | | Rockland/Interscope | 1 | |
| River North | 0 | | Rockpie | 0 | |
| River Nrth | 0 | | RockSTAR | 0 | |
| River Run | 0 | | RockSTAR/KOCH | 0 | |
| Riverside | 0 | | RockSTAR/Nevada | 0 | |
| Riviera | 0 | | RockSTAR/Nevada/KOCH | 0 | |
| RKT | 0 | | Rockview/Fontana/Universa | 0 | |
| RM Records | 0 | | Rockview/Fontana/Universal | 1 | |

| Label name | code | A2IM members | | |
|----------------------------------|------|-----------------|-----------------------------|---|
| Rockwilder Ent. | 0 | | RSO/Polydor | 1 |
| Rocky Comfort/CO5 | 0 | | RT Ent. | 0 |
| Rocky Comfort/CO5 Nashville | 0 | | RT/Koch | 0 |
| Rocky Road | 0 | | Rubber Jungle | 0 |
| Rocky Road/Island/IDJMG | 1 | | Rubin The Cat | 0 |
| Rocky Road/Island/IDJMG | 1 | | Ruby/Koch | 0 |
| Rocky Top | 0 | | Rude Mouth | 0 |
| Rogue Records | 0 | | Rude/Unauthorized/Asylum | 1 |
| Rokstarr London/Island/Universal | | | RudeBwoy | |
| Republic | 1 | | Records/Unauthorized/Asylum | 1 |
| Rolling Cloud | 0 | | Ruf | 0 |
| Rolling S. | 1 | | Ruff Ryder | 1 |
| Rolling Stones | 2 | | Ruff Ryder/SUM/Columbia | 1 |
| Rollycstr Music | 0 | | Ruff Ryders/Artemis | 0 |
| Roman/Columbia | 1 | | Ruff Ryders/Columbia | 1 |
| Romeo Ent. | 0 | | Ruff Ryders/Interscope | 1 |
| Romeo Records | 0 | | Ruff Ryders/Intscope | 1 |
| Rooster Blues | 0 | | Ruff Ryders/Virgin | 1 |
| Ropeadope | 0 | | Ruffhouse | 1 |
| Ropeadope Records | 0 | | RuffHouse/Columbia | 1 |
| Rose Colored Records | 0 | | RuffNation | 1 |
| Rose Hip Records | 0 | | Rufftown Ent. | 0 |
| Rosehip | 0 | A2IM | Rufftown/Maybach | 0 |
| Rostrum | 0 | | Ruffworld | 0 |
| Rostrum/Universal/UMRG | 1 | | Run 'Em Ova | 0 |
| Rostrum/Warner Bros. | 1 | | Runaway | 0 |
| Roswel/RCA | 1 | | Rural Rhythm | 0 |
| Roswell | 1 | | Russell Simmons | 1 |
| Roswell/Legacy/RCA | 1 | | Russell Simmons/Def Jam | 1 |
| Roswell/RCA | 1 | | Rust | 0 |
| Roswell/RCA/RMG | 1 | | Rust Nashville | 0 |
| ROT | 0 | | Rust/Universal | 1 |
| Rough Trade | 0 | A2IM | Ruthless | 1 |
| Rough Trade/Mercury | 1 | | Ruthless/Epic | 1 |
| Rough Trade/Sanctuary | 0 | | Rx/Metropolis | 0 |
| Rough Trade/World's Fair | 0 | | Ryko Filmworks | 1 |
| Rounder | 0 | | Rykodisc | 1 |
| Rounder/Capitol | 1 | | Rykodisc/Commotion | 1 |
| Rowdy | 1 | | Ryster Records | 0 |
| Rowdy/Universal | 1 | | S Records | 0 |
| Rowdy/Universal Motown | 1 | | S-Curve | 1 |
| RowHouse | 0 | | S-Curve/EMC | 1 |
| Roxbury | 0 | | S-Curve/EMI | 1 |
| Royal dollar | 0 | | S-Curve/Virgin | 1 |
| Royce | 0 | | S.A.M. Records | 0 |
| RPM | 0 | | S.I.N. | 0 |
| RPM/Columbia | 1 | | S.P.Q.R. | 0 |
| RPM/Columbia/Legacy | 1 | | S/19/Arista | 1 |
| RRP/Atlantic | 1 | | S/19/RCA | 1 |
| RSMG/Def Jam/IDJMG | 1 | | S+S Mack | 0 |
| RSMG/IDJMG | 1 | | SA Entertainment | 0 |
| RSO | 1 | | Saboteur | 0 |

| Label name | code | A2IM members | | |
|-----------------------------|------|-----------------|------------------------------------|---|
| Sactuary/Rough Trade | 1 | | Scratchie/New Line | 1 |
| Saddle Creek | 0 | A2IM | Scream | 0 |
| Safe House | 0 | | Scream Marketing/Scream | 0 |
| Sai | 0 | | Screaming Ferret | |
| Saja | 0 | | Wreckords/Locomotive | 0 |
| Salonmusique.com | 0 | | Scrilla Hill/Universal Republic | 1 |
| Salsoul | 0 | | SDEG | 0 |
| Salt Creek | 0 | | Seaview | 0 |
| Salt.X | 0 | | Second-Nature | 0 |
| Samari Sound | 0 | | Second-Nature/Arista | 1 |
| Samson | 0 | | Second-Nature/Edel America | 0 |
| Samson/Gold Circle | 0 | | Secretly Canadian | 0 |
| San Remo/Universal Republic | 1 | | Seethrough | 0 |
| Sanctuary | 0 | | Select | 0 |
| Sanctuary Urban | 0 | | SELECTOHIT | 0 |
| Sanctuary Urban/E2 | 0 | | Selectone | 1 |
| Sanctuary/ RAS | 0 | | Selectone Records | 1 |
| Sanctuary/Attack | 0 | | Selectone/Selectone | 1 |
| Sanctuary/Drive-Thru | 0 | | Selectric | 0 |
| Sanctuary/Quarterback Rec | 0 | | Self-Released | 0 |
| Sanctuary/SRG | 0 | | Sequence | 0 |
| SAR | 0 | | Serenity | 0 |
| Sarathan | 0 | A2IM | Serenity/Taseis | 0 |
| Sargent House | 0 | | Serjical Strike/Columbia | 1 |
| Sarinjay | 0 | | Serjical Strike/Reprise | 1 |
| Sassy Angel | 0 | | Serjical Strike/Universal Republic | 1 |
| Satellite/Trauma | 2 | | Sessions Ent. | 0 |
| Satin Tie Productions | 0 | | Setting The Pace | 0 |
| Savage | 0 | | Setting The Pace/Gonzales | 0 |
| Savage Jams | 0 | | Seven Places Music/AMG | 0 |
| Savoir-Fair/Koch | 0 | | Sextant | 2 |
| Savoy | 0 | A2IM | SF Records | 0 |
| Savoy Jazz | 0 | | SGS | 0 |
| Savoy Jazz/12th St. Recor | 0 | A2IM | SGZ | 0 |
| Sayre Ent. Group | 0 | | SGZ/Fonovisa | 0 |
| Sazon | 0 | | SGZ/Sony Discos | 1 |
| saZon/Two22 | 0 | | SH/Asylum/Atlantic | 1 |
| Sazon/Two22 Music/AMG | 0 | | Shadowdog | 0 |
| SB | 0 | | SHADY | 1 |
| SBK | 1 | | Shady Brook | 0 |
| SBS | 0 | | Shady/After/Interscope | 1 |
| Scaleen | 0 | | Shady/Aftermath/Interscop | 1 |
| Scarlet Moon | 0 | | Shady/Aftermath/Interscope | 1 |
| Scepter | 0 | | Shady/G-Unit/Aftermath/Interscope | 1 |
| Sci Fidel. | 0 | | Shady/Interscope | 1 |
| Sci Fidelity | 0 | | Shakedown | 0 |
| SCI Fidelity | 0 | | Shamrock Media | 0 |
| SCIP | 0 | | Shanachie | 0 |
| SCIP/Virgin | 1 | | Shanachie Entertainment | 0 |
| Scotti Bros. | 0 | | Shangri-La | 0 |
| Scotti Brothers | 0 | | Sharp Nine | 0 |
| Scratch Pro | 0 | | Shea | 0 |

| Label name | code | A2IM members | | | |
|--------------------------------|------|-----------------|----------------------------------|---|------|
| Shell Pt. | 0 | | Silent Majority | 0 | |
| Shelter | 1 | | Silent Majority/ILG | 0 | |
| Shelter/A&M | 1 | | Silica | 0 | |
| Sheridan Square/Artemis | 0 | | Silver Arrow | 0 | |
| Sheridan Square/V2 | 0 | | Silver Label | 0 | |
| Shicity | 0 | | Silver Label/Tommy Boy | 0 | |
| Sho'Nuff | 2 | | Silver Mountain/Sony BMG | 1 | |
| Sho'Nuff/Capitol | 1 | | Silvertone | 1 | |
| Sho'Nuff/Radiculture | 2 | | Silvertone/Essential | 1 | |
| Shock | 0 | | Silvertone/Essential/Jive | 1 | |
| Shockarama | 0 | | Silvertone/Silvertone | 1 | |
| Shockarama/Vanguard | 0 | | Silvertone/Zomba | 1 | |
| Shockorama/Vanguard | 0 | | Simple Living | 0 | |
| Shoeless | 0 | | Simple/INO | 0 | |
| Shoot To Kill/Interscope | 1 | | simplyred.com | 0 | |
| Shoreline | 0 | | simplyred.com/Red Ink | 2 | |
| Short Stack | 0 | | Sin Drome | 0 | |
| Short Stop | 0 | | Sin-Drome | 0 | |
| Shout Factory | 0 | | Singso | 0 | |
| Shout! Factory | 0 | | Sire | 1 | |
| Shout! Factory/Hacktone | 0 | | Sire/Atlantic | 1 | |
| Shout! Factory/Sony | 0 | | Sire/Mute | 1 | |
| Show Dog | 0 | | Sire/Rep/BH/Epitaph | 1 | |
| Show Dog Nashville | 0 | | Sire/Reprise | 1 | |
| Show Dog/DreamWorks | 1 | | Sire/Warner Bros. | 1 | |
| Show Dog/Universal | 1 | | Siren Ent. | 0 | |
| Showcase | 0 | | Six Degrees | 0 | A2IM |
| Showtime Ent. | 0 | | Six Shooter | 0 | |
| Shred/RockSTAR/Nevada | 2 | | Six Steps | 0 | |
| Shu-Bel/Artemis | 0 | | Six Steps/EMI | 1 | |
| Shy | 0 | | Six Steps/Sparrow | 1 | |
| Sic Wit It/BME/Reprise | 1 | | SixDegrees | 0 | A2IM |
| Sick Wid It/BME/Warner Bros. | 1 | | Sixsteps | 0 | |
| Sick Wit It | 2 | | Sixsteps/Sparrow | 1 | |
| Sicko Records | 0 | | Sixthman | 0 | |
| Sicko/Fontana | 0 | | Sixthman/Rock Ridge | 0 | |
| Side One | 0 | | SJL | 0 | |
| Side One Dummy | 0 | | Skaggs Fam./Lyric St | 3 | |
| Side One/ATO/RED | 0 | | Skaggs Family | 0 | |
| SideCho | 0 | | Skaggs Family Records | 0 | |
| Sidecho / Militia Group | 0 | | SKG | 1 | |
| SideOneDummy | 0 | | Skg Nashville | 1 | |
| Sidewinder | 0 | | Skint | 2 | |
| Siente | 0 | | Skint/Astralwerks | 1 | |
| Siente/VENE/Fonovisa/Universal | 1 | | Skull Crown | 0 | |
| Signa.Snds | 0 | | Skunk/Universal | | |
| Signal 21 | 0 | | Chronicles/Gasoline Alley/Geffen | 1 | |
| Signature | 0 | | Sky's The Limit | 0 | |
| Signature Sounds | 0 | | Skyblaze | 1 | |
| Silas/MCA | 1 | | Skyblaze/Columbia | 1 | |
| Silent Giant | 0 | | Skyblaze/Sony Urban | 1 | |
| Silent Giant/Machete | 1 | | Skydoor | 0 | |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|-----------------------------|---|
| Skyline | 0 | | So So Def | 1 |
| Slamajama | 0 | | So So Def/Arista | 1 |
| Slamjamz | 0 | | So So Def/Arista/Zomba | 1 |
| Slanted | 0 | | So So Def/Columbia | 1 |
| Slash | 1 | | So So Def/Island Urban | 1 |
| Slash/Reprise | 1 | | So So Def/Island/IDJMG | 1 |
| Slash/Warner Bros. | 1 | | So So Def/Jive | 1 |
| Slave Entertainment | 0 | | So So Def/Virgin | 1 |
| Sleep It Off | 0 | | So So Def/Zomba | 1 |
| Slewfoot | 0 | | SoBe | 0 |
| SLG | 0 | | Sobe | 0 |
| SLG/429 | 0 | | Sobe Entertainment | 0 |
| Slightly Bigger/Columbia | 1 | | Soft Alarm/Signature Sounds | 0 |
| Slightly Dangerous/Epic | 1 | | Soft Drive | 0 |
| Slip N Slide/Def Jam | 1 | | Softdrive | 0 |
| Slip-N-Slide | 2 | | Soigne | 0 |
| Slip-N-Slide/Atl. | 1 | | Sojourn Hills | 0 |
| Slip-N-Slide/Atlanti | 1 | | Solar | 0 |
| Slip-N-Slide/Atlantic | 1 | | Solar Federation Records | 0 |
| Slip-N-Slide/Def Jam | 1 | | Solid State | 0 |
| Slip-N-Slide/Def Jam/IDJM | 1 | | Solid State/Tooth & Nail | 0 |
| Slip-N-Slide/IDJMG | 1 | | Solution 6 | 0 |
| Slip-N-Slide/SoBe/EMG | 1 | | Soma | 0 |
| Slot-A-Lot/Capitol | 1 | | Some | 0 |
| Slow River | 1 | | Some-Niche | 0 |
| Slow River/Ryko | 1 | | Song&Dance | 0 |
| SlpNSl/Atl | 1 | | Songbook/Atlantic | 1 |
| SLR/Lightyear | 2 | | Sonic | 0 |
| Smackaya Face | 0 | | Sonic Temple | 0 |
| Smackdown/Columbia | 1 | | Sonolux | 0 |
| Small & Nimble | 0 | | Sons/Thndr | 0 |
| Smash | 1 | | Sony | 1 |
| Smash Hyperactive/VP | 0 | | Sony Nashville | 1 |
| SMC | 0 | A2IM | Sony Nashville/Epic | 1 |
| SMC/Fontana | 0 | | Sony Soundtrax | 1 |
| SMC/SoBe | 0 | | Sony BMG | 1 |
| Smilin' Castle | 0 | | Sony BMG Canada | 1 |
| Smirnoff | 2 | | sony BMG Commercial Music | 1 |
| Smith | 0 | | Sony BMG Norte | 1 |
| Smith Entertainment | 0 | | Sony BMG/MBE | 1 |
| Smith M.G. | 0 | | Sony BMG/Red Ink | 1 |
| Smithsonian Folkways | 0 | A2IM | Sony Classical | 1 |
| Smoakwood Rockhard/IDJMG | 1 | | Sony Classics | 1 |
| Smoakwood/Rockhard | 1 | | Sony Discos | 1 |
| Smooth Head | 0 | | Sony Discos/CBS Discos | 1 |
| SNA | 0 | | Sony Discos/Columbia | 1 |
| Snapper/Koch | 0 | | Sony Intl/Red Ink | 1 |
| Sneaky Long/Vanguard | 0 | | Sony Legacy | 1 |
| Sniper | 0 | | SONY MUSIC | 1 |
| SNS/Def Jam/IDJMG | 1 | | Sony Music Norte | 1 |
| So So Def/Zomba | 1 | | Sony Music Urban/Columbia | 1 |
| So Slim Ent. | 0 | | Sony Special Products | 1 |

| Label name | code | A2IM members | | | |
|---------------------------|------|-----------------|------------------------------------|---|------|
| Sony Sweden | 1 | | Sparrow/Universal South | 1 | |
| Sony Tropical | 1 | | Specialty | 0 | |
| Sony Urban | 1 | | Spectra Records | 0 | |
| Sony Urban Music/Columbia | 1 | | Spectrum | 0 | |
| Sony Urban Music/Epic | 1 | | Speed Of Light | 0 | |
| Sony Urban/Columbia | 1 | | Speedwagon/Mailboat | 0 | |
| Sony Urban/Epic | 1 | | Speedway | 0 | |
| Sony Wonder | 1 | | SPG | 0 | |
| Sony/BMG/Red | 1 | | SPG Music | 0 | |
| Sony/Columbia | 1 | | Spin 360 | 0 | |
| Sony/Legacy | 1 | | Spin Art | 0 | A2IM |
| Sony/Madacy | 1 | | spinART | 0 | A2IM |
| Sony/Tug | 1 | | SpinArt | 0 | A2IM |
| Sony/Word | 1 | | Spindletop | 0 | |
| SonyDiscos | 1 | | Spindletop Records | 0 | |
| SoSo Def | 1 | | Spinefarm | 1 | |
| SoSo Def/Arista | 1 | | Spinning Plates | 0 | |
| Sotti/Koch | 0 | | Spinning Plates/Springhill Worship | 0 | |
| Soul | 0 | | Spinville | 0 | |
| Soul Brother/Warner Bros. | 1 | | Spire Artists Media/Telarc | 0 | |
| Soul World/Verity | 1 | | Spirit Rising/Music World | 0 | |
| Soulestial | 0 | | Spirithouse | 0 | |
| Soulful | 0 | | Spit | 0 | |
| Soulife/Atlantic | 1 | | Spitfire | 0 | |
| Soulthought | 0 | | Spitfire/Eagle Rock | 0 | |
| Sound Barrier | 0 | | Spoiled Rotten/Big Beat | 1 | |
| Sound Of Gospel | 0 | | Spongebath | 0 | |
| Sound Success | 0 | | Spooky House | 0 | |
| Soundbwoy Entertainment | 0 | | Sprague | 0 | |
| SoundonSound Ent. | 0 | | Spring Hill | 0 | |
| Soundonsound Entertainmen | 0 | | Spring Hill/Slanted | 0 | |
| Sounds Of The Underground | 0 | | Spring Hill/Word | 1 | |
| Soundstage 15 | 0 | | Spring House/Gaither | 0 | |
| SOURCE/Astralwerks | 1 | | SpringHill Music Group | 0 | |
| South Central Musica | 0 | | Springhill Worship | 0 | |
| SouthBeat | 0 | | Sputnik | 1 | |
| Southern Boy/35/35/Asylum | 1 | | SPV | 0 | |
| Southern Lord | 0 | | SPV/Steamhammer | 0 | |
| Southern Signal Ent. | 0 | | Spy | 0 | |
| Southland | 0 | | Square One | 0 | |
| Southland Ent./ Bungalo | 1 | | Square One Records | 0 | |
| Sovage/SRG | 0 | | Squint | 1 | |
| Sovereign | 1 | | Squint/Curb/Reprise | 1 | |
| Soverign Artists | 1 | | Squint/Warner Bros. | 1 | |
| Spaceman/Fontana | 0 | | SRC | 1 | |
| Spanks-A-Lot | 0 | | SRC/Universal | 1 | |
| Sparrow | 1 | | SRC/Universal Motown | 1 | |
| Sparrow/Columbia | 1 | | SRE/Ardent | 2 | |
| Sparrow/Dream Works | 1 | | SRE/Ardent/Epic | 1 | |
| Sparrow/EMI | 1 | | SRE/Columbia | 1 | |
| Sparrow/EMI CMG | 1 | | SRE/INO | 0 | |
| Sparrow/MCA Nashville | 1 | | SRG | 0 | |

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|------------------------------|---|
| SRP/Def Jam | 1 | | STM | 0 |
| SRP/Def Jam/IDJMG | 1 | | STM Records | 0 |
| SRP/Mercury | 1 | | Stockholdaz | 0 |
| SRP/SRC/UMRG | 1 | | Stockinrock | 0 |
| Ssmack/Valhalla | 0 | | Stolen Transmission | 0 |
| SST | 0 | | Stolen Transmission/Polydor | 1 |
| St. Clair | 0 | | Stone City | 0 |
| Stack Up Ent/Smooth-N-Let | 0 | | Stones Throw | 0 |
| Stacks On Deck/Interscope | 1 | | Stony Plain/Warner Canada | 0 |
| Stampede | 0 | | StormWatch | 0 |
| Stand up Ent./ Green Ligh | 0 | | Straight L | 0 |
| Standard Records | 0 | | Strandid Ent. | 0 |
| Stang | 0 | | Strange | 0 |
| Star 69 | 0 | | Strange Famous/ANTI- | 0 |
| Star Apple | 0 | | Strange Music | 0 |
| Star Song | 1 | | Strange Music/MSC | 0 |
| Star Song Communications | 1 | | StrctlyRhm | 1 |
| Star Time | 0 | | Streamline/Interscope | 1 |
| Star Trak | 1 | | Street Cred | 0 |
| Star Trak/Arista | 1 | | Street Cred Ent./Koch | 0 |
| Star Trak/Interscope | 1 | | Street Dwellaz | 0 |
| Star Trak/Re-Up Gang/Jive | 1 | | Street Genius | 0 |
| Star Trak/Zomba | 1 | | Street Hustler | 0 |
| Star Trek/Interscope | 1 | | Street Sense | 0 |
| Starbucks/Columbia | 1 | | StreetBeat | 0 |
| Starbucks/Razor & Tie | 0 | | StreetSweepers | 0 |
| Starcyde/Kedar | 2 | | Streetsweepers/Flipmode | 1 |
| Starplex Records | 0 | | StreetSweepers/Jive | 1 |
| StarPointe | 0 | | StreetSweepers/Koch | 0 |
| Start 2 Finish Ent | 0 | | Strictly Bizness | 0 |
| StarTime | 0 | | Strictly Bizness/BME/Reprise | 1 |
| StarTime Int./Red Ink | 0 | | Strictly Bizness2005 | 0 |
| StarTime/Sire | 1 | | Strictly Live | 0 |
| StarTime/Vagrant | 0 | | Strictly Rhythm | 1 |
| Startrak | 1 | | StrictlyRh | 1 |
| Stax | 0 | A2IM | Stringtown/CO5 Nashville | 0 |
| Stax/Concord | 0 | A2IM | Strip City | 0 |
| Stay Paid | 0 | | Strong Arm | 0 |
| Steamhammer | 0 | MBI | Strummer Recordings | 1 |
| Steamhammer/SPV | 0 | | Strummer/Universal | 1 |
| Stellar Cat | 0 | | Studio 25 Recordings/JEG/ | 0 |
| Step One | 0 | | Studio 25/Koch | 0 |
| Stereo Supersonic | 0 | | Studio E | 0 |
| Sterling Productions | 0 | | Studio E Records | 0 |
| Stiff/Warner Bros. | 1 | | Studio Showtime | 0 |
| Still Hustlin | 1 | | Style | 0 |
| Still Waters/TMG | 0 | | Stylesonic/Mercury | 1 |
| StillOK | 0 | | StyleSonic/Mercury | 1 |
| StillOK Records | 0 | | Sub City | 0 |
| Stillwaters/Hidden Beach | 0 | | Sub Pop | 0 |
| Stimulus | 0 | | Sub Pop/Geffen | 1 |
| STL | 0 | | Subliminal | 0 |

A2IM

| Label name | code | A2IM members | | |
|---------------------------|------|-----------------|---------------------------------|---|
| Subterranean | 0 | | Swampland | 0 |
| Subterraneous | 0 | | Swan | 0 |
| Suburban Noise/100% Womon | 0 | | Swan Song | 1 |
| Suburban Noize | 0 | | Swan Song/Atlantic | 1 |
| Suburban Noize/100% Womon | 0 | | SWI/BME/Warner Bros. | 1 |
| SuburNoise | 0 | | Swisha House | 0 |
| Sucka Free/Loud/Columbia | 1 | | Swisha House/Asylum | 1 |
| Suckafree/Columbia | 1 | | SwishaBlast | 1 |
| Sue Fabisch Music | 0 | | Swishahouse/Asylum | 1 |
| Sugar Hill | 0 | | Swishahouse/Asylum/Atlantic | 1 |
| Sugar/UMG | 1 | | Swishahouse/Asylum/Warner Bros. | 1 |
| Sugarwater/Fontana/Univer | 0 | | Swishahouse/Asylum/WB | 1 |
| SugaShack Music | 0 | | Swishahouse/Atlantic | 1 |
| Suicidal | 0 | | Syco/Columbia | 1 |
| Suicide Squeeze | 0 | | Syco/J | 1 |
| Suma | 0 | | SYCO/J/RMG | 1 |
| Summit | 0 | | Sympathy For The Rec | 0 |
| Sun | 0 | | Sympathy For The Record I | 0 |
| Sun Country | 0 | | Sympathy For The Record Indus | 0 |
| Sun/RCA Victor | 1 | | Synchoro Records | 0 |
| Sunbird | 0 | | Syren | 0 |
| Sundazed | 0 | | T-Neck | 0 |
| Sundholm | 0 | | T-Town/Universal | 1 |
| Sundi | 0 | | T-Town/Universal Republic | 1 |
| Sunnyside | 0 | | T.K. | 1 |
| Sunnyview | 0 | | T.M.I./Goldstone | 0 |
| Sunrise/EMI Gospel | 1 | | T.Mercedes | 0 |
| Sunshine | 0 | | T.U.G. | 1 |
| Super Ego | 0 | | T.U.G. Entertainment | 1 |
| Super Loud | 0 | | T.U.G./Columbia | 1 |
| SuperEgo | 0 | | T.U.G./Elektra | 1 |
| SuperEgo/Red Ink | 0 | | T.U.G./Epic | 1 |
| Superfly | 0 | | T.U.G./Geffen | 1 |
| Superkala | 0 | | T.U.G./Sony Urban/Epic | 1 |
| Surco/Universal | 1 | | T.U.G./Universal Motown | 1 |
| Sure/Geffen/Interscope | 1 | | T.U.G./Virgin | 1 |
| Suretone | 1 | | T&TM | 0 |
| Suretone/Geffen | 1 | | Taang! | 0 |
| Suretone/Interscope | 1 | | Tabu | 0 |
| Surf Dog | 0 | | Tabula Rasa | 0 |
| Surfdog | 0 | | Tag/Atlantic | 1 |
| Surrender | 0 | | Taj Entertainment | 0 |
| Susquehanna | 0 | | Take 6 Records | 0 |
| Sussex | 0 | | Take Fo' | 0 |
| Sustain | 0 | | Take Fo'/Universal Republic | 1 |
| Sustain Records | 0 | | Takeover | 0 |
| Sustain/Universal | 1 | | Talkin' Loud | 0 |
| Swag Up Ent. | 1 | | Tallulah | 0 |
| Swagg Team/Block Ent/Jive | 1 | | Tamla | 1 |
| Swagg Team/Block/Jive | 1 | | Tamla/Motown | 0 |
| Swagga/Atlantic | 1 | | Tape Slap | 0 |
| Swamp | 0 | | Tappan Zee/Koch | 0 |

| Label name | code | A2IM members | | |
|------------------------------|------|-----------------|--------------------------------|---|
| Tar Pit Records | 0 | | The Firm | 2 |
| Taragon | 0 | | The Firm & Flip/Atlantic | 1 |
| Target | 0 | | The Grateful Dead | 0 |
| Tastes Like Chicken | 0 | | The Groove/The Machine | 0 |
| TaylorMade | 0 | | The Inc | 1 |
| TBA | 0 | | The Inc./Def Jam/IDJMG | 1 |
| TBD/ATO | 0 | | The Inc./Universal Motown | 1 |
| TBD/ATO/RED | 0 | | The Inc/Def Jam | 1 |
| TCG | 0 | | The Inc/Def Jam/IDJMG | 1 |
| Team Love | 0 | | The Inc/Sho'nuff/UMRG | 1 |
| Teamsta | 0 | | The Inc/Universal | 1 |
| Teamworx Mutli-Media | 0 | | The Inc/Universal Motown | 1 |
| TEEC | 0 | | The Label | 1 |
| Teenacide | 0 | | The Label/Jive | 1 |
| Teenager | 0 | | The Militia Group | 1 |
| Tehillah | 0 | | The Militia Group/Columbia | 1 |
| Tektonic | 0 | | The Militia Group/Epic | 1 |
| Telarc | 0 | A2IM | The Militia Group/Island | 1 |
| Telarc Blues | 0 | | The Movement | 0 |
| Telarc Jazz | 0 | | The Null Corporation | 0 |
| Teleprompt/Warner Bros. | 1 | | The Orchard/Columbia | 1 |
| Teleprompt/Curb/Word | 1 | | The Planetary | 0 |
| TeleSoul | 0 | | The Pocket/Hollywood | 3 |
| Telstar | 2 | | The Right Stuff | 1 |
| Temporary Residence | 0 | | The Star Apple Kingdom | 0 |
| Ten Club | 0 | | The Taste/Warner Bros. | 1 |
| Tenacity/Equity | 0 | | The Vanity Label/Nettwerk | 0 |
| Tenkiller | 0 | | The Verve/Verve Forecast | 1 |
| Terminus | 0 | | Thelonious/Blue Note | 1 |
| Terror Squad/Atlantic | 1 | | Think Tank | 0 |
| Terror Squad/Imperial/Virgin | 1 | | Third Angels | 0 |
| Terror Squad/Koch | 0 | | Third Man / V2 | 0 |
| Terror Squad/Virgin | 1 | | Third Man/V2 | 0 |
| TerrorSquad/Atlantic | 1 | | Third Man/Warner Bros. | 1 |
| Tesla Electric | 0 | | Third Millenium | 0 |
| Tesla Electric Company | 0 | | Third Stone/Atlantic | 1 |
| Texas | 0 | | Third Ward/Machine | 0 |
| Texas Music/Antone's | 0 | | Thirsty Ear | 0 |
| Texas Roadhouse | 0 | | Thirty Tigers | 0 |
| Texican Records | 0 | | Thizz | 0 |
| Teze | 0 | | Thizz/City Hall | 0 |
| TF | 0 | | Three Keys | 0 |
| TF/Swishahouse | 0 | | Three Keys Music | 0 |
| TF/Universal Motown | 1 | | Three Keys/Lightyear | 0 |
| TG/Universal Republic | 1 | | Three King | 0 |
| Tha Row | 1 | | Three Kings | 0 |
| The Chipher | 0 | | Three Ring | 0 |
| The Coalition | 0 | | Three Ring Projects Management | 0 |
| The Console/Image | 0 | | Threeman/Candlelight | 0 |
| The Echo Label/Caroline | 0 | | Threshold | 1 |
| The End | 0 | A2IM | Thrill Jockey | 0 |
| The Fever Zone | 0 | | Thrive | 1 |

| Label name | code | A2IM members | | |
|----------------------------------|------|-----------------|--------------------------------|---|
| Thrive Music | 1 | | Tooth & Nail/Capitol | 1 |
| Throwback | 0 | | Tooth & Nail/EMI Reactive | 1 |
| Throwing/Yep Roc | 0 | | Tooth & Nail/EMI Reactive | 1 |
| Thump | 0 | | Tooth & Nail/Virgin | 1 |
| Thunderqst | 0 | | Tooth&Nail | 2 |
| Tiger | 0 | | Tootsie's Records | 0 |
| Tight 2Def | 0 | | Top 20 | 0 |
| Tigress | 0 | | Top 5 Ent. | 0 |
| Tigress/Telarc | 0 | | Top Dog | 1 |
| Tilly Mann | 0 | | Top Dog/Atlantic | 1 |
| TillyMann | 0 | | Top Hits | 0 |
| Tilo | 0 | | Top Notch | 0 |
| Tilo/CO5 | 0 | | Top Shelf | 0 |
| Tim Bradshaw | 0 | | Top Ten Hits | 0 |
| Time Bomb | 2 | | Torii | 0 |
| Time Life | 0 | | Tortuga | 0 |
| Time-Life | 0 | | Tot Ou Tard/Atlantic | 1 |
| Time-Life/Sony/UMG | 1 | | Total Energy | 0 |
| Timpanick | 0 | | Totally Independent | 0 |
| Tin Ear | 0 | | Toucan Cove | 0 |
| Tin Roof | 0 | | Toucan Cove Entertainment | 0 |
| Tinderbox Music | 0 | | Toucan Cove/Alert | 0 |
| Tiny E/Reincarnate/Sony Pictures | 1 | | Toucan Cove/Label X | 0 |
| Tiny Evil/Interscope | 1 | | Toucan Cove/Republic/Universal | 1 |
| Tiny Evil/Interscope/Island | 1 | | Toucan Cove/UMG | 1 |
| Titan | 0 | | Touch & Go | 0 |
| Titan Entertainment Inc. | 0 | | Touch and Go | 0 |
| TK Records | 0 | | Touch And Go | 0 |
| TL Education Services | 2 | | Touch And Go/Interscope | 1 |
| TM | 0 | | Touch Zone | 0 |
| TMB/EMI | 1 | | Touch/EMI Latin | 1 |
| TMI/Goldtone | 0 | | Tower | 1 |
| TNT/Spinville | 0 | | Trace | 0 |
| Todomundo | 0 | | Track Derby | 0 |
| Tomato | 0 | | Track Masters/Arista | 1 |
| Tomlab | 0 | | Track Masters/Columbia | 1 |
| Tommy Boy | 0 | | Trackboyz/Atlantic | 1 |
| Tomoboom | 0 | | Trackboyz/Capitol | 1 |
| Tone 1 | 0 | | Trackboyz/Jive | 1 |
| Tone Box | 0 | | Trackboyz/Trillvillans | 0 |
| Tone Cool | 0 | | Trackstar Recordworks | 0 |
| Tone Cool/Artemis | 0 | | Trackworks | 0 |
| Tone Cool/ATO | 0 | | Tragic Hero/Fearless/East West | 1 |
| Tone-Cool | 0 | | Train Wreck/Back Porch | 1 |
| Tone-Cool/Artemis | 0 | | TrainWreck | 0 |
| Tony Mercedes | 0 | | Trampoline | 0 |
| Too Pure | 0 | A2IM | Trampoline/Zoe | 0 |
| Too Pure/Beggars Group | 0 | | Trans Continental | 1 |
| Tool Dissectional/Volcano | 1 | | Trans Continental Latino | 1 |
| Tooth & Nail | 2 | | TransContinental Latino | 1 |
| Tooth & Nail/ Solid State | 2 | | Transcopic/Astralwerks | 1 |
| Tooth & Nail/BEC | 2 | | Transctl. | 1 |

| Label name | code | A2IM members | | | |
|--------------------------------|------|-----------------|---------------------------------|---|------|
| Transdreamer | 0 | | Truwarier/Lightyear/WEA | 1 | |
| Transgressive/Rykodisc | 1 | | TS/Imperial/Capitol | 1 | |
| Transmit Sound/Legacy | 1 | | TSOP | 0 | |
| Transmit Sound/Legacy/Sony BMG | 1 | | TSR | 1 | |
| Transmit Sounds/Legacy | 1 | | Tuckertime/Capitol | 1 | |
| Transmit Sounds/Sony BMG | 1 | | Tuff Break Ent. | 1 | |
| Trauma | 1 | | Tuff Gong | 1 | |
| Trauma/Interscope | 1 | | Tuff Gong Worldwide | 1 | |
| Trauma/Kirtland | 1 | | Tuff Gong/Ariola | 1 | |
| Traveler | 0 | | Tuff Gong/Ghetto Youths/U | 1 | |
| Travio | 0 | | Tuff Gong/IDJMG | 1 | |
| Treacherous | 0 | | Tuff Gong/Island | 1 | |
| Trespass | 0 | | Tuff Gong/Island/Universal | 1 | |
| Trevel | 0 | | Tuff Gong/Universal | 1 | |
| Triad | 0 | | Tuff Gong/Universal Repub | 1 | |
| Tribe | 0 | | Tuff/Universal Republic | 1 | |
| Tribute | 0 | | TUG | 1 | |
| Tricycle | 0 | | TUG Entertainment | 1 | |
| Trill | 1 | | Tug/Epic | 1 | |
| Trill Entertainment | 1 | | TUG/Geffen | 1 | |
| Trill/Asylum | 1 | | Tug/Geffen/Interscope | 1 | |
| Trill/Asylum/Atlantic | 1 | | TUG/Sony Urban/Epic | 1 | |
| Triloka | 0 | | TUG/Universal | 1 | |
| Triple Crown | 0 | | TUG/Virgin | 1 | |
| Triple Crown / Razor & Ti | 0 | A2IM | Turn-Up | 0 | |
| Triple Crown/East West | 1 | | TV2 | 0 | |
| Triple T/Quarterback | 0 | | TVI | 0 | |
| Triple T/Spinville | 0 | | TVN/BMG U.S. Latin | 1 | |
| Trippin 'N' Rhythm | 2 | | TVT | 0 | A2IM |
| Trippin' 'n Rhythm | 2 | | TVT/Poe Boy Ent. | 0 | A2IM |
| Trippin' 'N' Rhythm | 2 | | Twin Tone | 0 | |
| TriStar | 1 | | Twinbeat/Quarterback | 0 | |
| Triumph | 0 | | Twisted | 0 | |
| Trojan Horse | 0 | | TwistedAme | 0 | |
| Tru South | 0 | | TxMusicGrp | 0 | |
| Tru-vine | 0 | | Type A | 0 | |
| Tru-Warier/Lightyear | 1 | | Tyscot | 0 | |
| Tru/Priority | 1 | | U-Turn | 0 | |
| Truck/Better Looking | 1 | | U-Watch | 2 | |
| Truck/Better Looking/East West | 1 | | UA | 1 | |
| True North | 0 | | Ubiquity | 0 | |
| True North/Rounder | 0 | | UBO/Machete/Universal | 1 | |
| Trump Card Records | 0 | | UBO/Universal Republic | 1 | |
| Trump Tight Ent. | 0 | | UBO/Virgin | 1 | |
| Trumpet Swan | 0 | | UFO | 0 | |
| Trumpp Tight | 0 | | Ugly | | |
| Trustkill | 0 | | Truth/Brightside/Aware/Columbia | 1 | |
| Trustkill/Epic | 1 | | UK | 0 | |
| Trustkill/Fontana | 0 | MBI | Ultimate | 0 | |
| Trustkill/Jive/Zomba | 1 | | Ultimate Dilemma/Atlantic | 1 | |
| Trustkill/Sony BMG | 1 | | Ultimatum | 0 | |
| Truwarier/Lightyear | 1 | | Ultimatum/Artemis | 0 | |

| Label name | code | A2IM members | | |
|-----------------------------|------|--------------|----------------------------|---|
| Ultra | 0 | A2IM | Universal Republic | 1 |
| Ultra/3Am | 0 | | Universal South | 1 |
| Ultrax | 0 | | Universal Special Markets | 1 |
| Umami/bigHelium | 0 | | Universal Special Products | 1 |
| Umbrella | 0 | | Universal/Bungalow | 1 |
| Umbrella/Bungalo | 1 | | Universal/Cherry/SCE | 1 |
| UME | 1 | | Universal/GRP | 1 |
| UMG | 1 | | Universal/Island | 1 |
| UMG/Lost Highway | 1 | | Universal/MCA | 1 |
| Umgd/Rounder | 0 | | Universal/Mercury | 1 |
| UMRG | 1 | | Universal/Motown | 1 |
| Unauthorized | 0 | | Universal/New Door | 1 |
| Unauthorized/Asylum | 1 | | Universal/Polydor | 1 |
| Undeas/Atlantic | 1 | | Universal/Republic | 1 |
| Undeas/Big Beat | 1 | | Universal/Roadrunner | 1 |
| Undertow | 0 | | Universal/Strummer | 1 |
| Underwater | 0 | | Universe | 0 |
| Underworld | 0 | | University | 1 |
| Undisputed | 0 | | University/Interscope | 1 |
| Undisputed Records & Ent. | 0 | | Univision | 0 |
| Undone | 0 | | Unk Records | 0 |
| Unfiltered | 0 | | Unknown/DGC | 1 |
| Uni | 1 | | Up All Nite/Jive | 1 |
| Uni South/Repub South | 1 | | Upbeat | 0 |
| Uni/Island | 1 | | Upfront | 1 |
| Unico | 0 | | Upscale | 0 |
| Uninhibited | 0 | | Upsouth | 0 |
| Uninhibited / MCA | 1 | | Upstairs | 0 |
| Uninhibited Records | 0 | | Upstart | 0 |
| Union | 1 | | Uptown | 1 |
| Union/Universal | 1 | | Uptown/MCA | 1 |
| United Artists | 1 | | Uptown/Universal | 1 |
| United Music | 0 | | Urban Box Office | 0 |
| Unity | 0 | | Urban Flair | 0 |
| Unity Label | 0 | | Urban Heat Productions | 0 |
| Univ./Repub./Mercury | 1 | | Urban Jungle/Six Degrees | 0 |
| Univeral Latino | 1 | | Urban Music Group | 0 |
| Universal | 1 | | Urban Vibe | 0 |
| Universal Canada | 1 | | Urbana | 0 |
| Universal Latino | 1 | | Urbana/Fonovisa | 0 |
| Universal Portugal/Mercury | 1 | | US/J | 1 |
| Universal Chronicles/DGC | 1 | | US/J Records | 1 |
| Universal Chronicles/Geffen | 1 | | US/J/RMG | 1 |
| Universal International | 1 | | Utha Syde Productions | 0 |
| Universal Island | 1 | | Utopia | 0 |
| Universal Latino | 1 | | Utopia/Taseis | 0 |
| Universal Motown | 1 | | UTP/Atlantic | 1 |
| Universal Motown/Dirty En | 1 | | UTR Music Group, Inc. | 0 |
| Universal Motown/SCE | 1 | | UTV | 1 |
| Universal Music Canada | 1 | | V-Star | 0 |
| Universal Music Ent. | 1 | | V-Tone | 0 |
| Universal Music Latino | 1 | | V.I. | 1 |

| Label name | code | A2IM members | | | |
|-----------------------------------|------|--------------|----------------------------------|---|------|
| V/Alliant | 0 | | Verity/La Face/Zomba | 1 | |
| V2 | 0 | | Verity/Zomba | 1 | |
| V2/Artemis | 0 | | Vertical | 0 | |
| V2/Hellsquad | 0 | | Vertical/Epic | 1 | |
| V2/Sony BMG | 1 | | Vertical/Sony | 1 | |
| Vagrant | 0 | | Vertigo | 0 | |
| Vagrant Records | 0 | | Vertigo/Island | 1 | |
| Vagrant/Drive-Thru | 0 | | Vertigo/Mercury/Universal | 1 | |
| Vagrant/Interscope | 1 | | Verve | 1 | |
| Vagrant/Interscope/UMG | 1 | | Verve Forecast | 1 | |
| Vagrant/Jcor | 2 | | Verve Forecast/Polydor | 1 | |
| Vagrant/StarTime Int'l | 2 | | Verve Forecast/UMG | 1 | |
| Valhalla Music | 0 | | Verve Forecast/VMG | 1 | |
| Valley | 0 | | Verve/Forecast | 1 | |
| Valley Ent | 0 | | Verve/UMG | 1 | |
| Valory | 0 | | Verve/Universal | 1 | |
| Vandit/Mute | 1 | | Verve/VMG | 1 | |
| Vangaurd | 0 | | VFR | 0 | |
| Vanguard | 0 | | Vfr | 0 | |
| Vanguard/Welk | 0 | | VH1 Classic | 0 | |
| Vapor | 0 | | VI Music | 1 | |
| Vapor/Sanctuary | 0 | | VI Music/Machete | 1 | |
| Vapor/Sire | 1 | | VI/Machete | 1 | |
| Vapor/SRG | 0 | | ViaStar | 0 | |
| Varese Sarabande | 0 | | Vibration | 0 | |
| Varietal/Vineyard | 0 | | Vice | 0 | |
| Vatican | 0 | | Vice/Atlantic | 1 | |
| Vaya | 0 | | Vice/Last Gang | 0 | |
| VBE Entertainment | 0 | | Victor | 1 | |
| Vector | 1 | | Victor/Epic | 1 | |
| Vector/Warner Bros. | 1 | | Victor/Sony | 1 | |
| Vedisco | 0 | | Victor/Sony BMG | 1 | |
| Vellum | 0 | | Victory | 0 | A2IM |
| Vellum Ent | 0 | | Victory/Island | 1 | |
| Velocette | 0 | | View 2 Records | 0 | |
| Velocette/Capricorn | 1 | | View2 | 0 | |
| Velocette/Volcano | 1 | | Viewfinder | 0 | |
| Velocity | 0 | | Vik Recordings | 1 | |
| Velocity/Big Deal | 0 | | VIK/BMG | 1 | |
| Velour | 0 | A2IM | Viking Legacy/Columbia | 1 | |
| Velvet Hammer | 2 | | Villa | 0 | |
| Velvet Hammer / Atlantic | 1 | | Villa Ent. | 0 | |
| Velvet Hammer/Atlantic | 1 | | Villa One | 0 | |
| Velvet Hammer/Atlantic/Streetwise | 1 | | Vineyard Songs | 0 | |
| VENE | 0 | | Vintage Sound | 0 | |
| Vene Music | 0 | | Vintage Sound/Universal Republic | 1 | |
| VENE/Q-Zone | 0 | | Vinyl Dreams | 0 | |
| VENE/Sony Discos | 1 | | Violator | 1 | |
| VENE/Universal | 1 | | Violator/Loud | 1 | |
| Verdict Ent./Travio | 0 | | VIP | 0 | |
| Verity | 1 | | Virgin | 1 | |
| Verity/Jive | 1 | | Virgin Mobile | 1 | |

| Label name | code | A2IM members | | |
|----------------------------|------|-----------------|---------------------------|---|
| Virgin Nashville | 1 | | Warlock | 0 |
| Virgin UK | 1 | | Warner | 1 |
| Virgin/Capitol | 1 | | Warner Archives | 1 |
| Virgin/EMI | 1 | | Warner Bro | 1 |
| Virgin/Narada Jazz | 1 | | Warner Bros. | 1 |
| Virt | 0 | | Warner Bros. Nashville | 1 |
| Visible Noise/Columbia | 1 | | Warner Bros. Nashville | 1 |
| Vision | 0 | | Warner Bros./Blacksmith | 1 |
| Vision Ent. | 0 | | Warner Bros./Rhino | 1 |
| Vision Ent./Pyramid | 0 | | Warner Bros/Hollyw'd | 1 |
| Viva/Regional/Universal | 1 | | Warner Brothers Nashville | 1 |
| Vivaton | 0 | | Warner Latina | 1 |
| Vivaton! | 0 | | Warner Music | 1 |
| VMG | 1 | | Warner Music Canada | 1 |
| Voicez | 0 | | Warner Music Latina | 1 |
| Volcano | 1 | | Warner Special Products | 1 |
| Volcano/Jive | 1 | | Warner Sunset | 1 |
| Volcano/Zomba | 1 | | Warner Sunset/Reprise | 1 |
| Volcano/Zomba | 1 | | Warp | 0 |
| Volcano/Zomba/Sony BMG | 1 | | Warpaint | 0 |
| Volcano/Zomba/Way Moby | 1 | | Warren Entertainment | 0 |
| Volcom | 0 | A2IM | Warrior | 0 |
| Volcom Ent./EastWest | 1 | | WASA/DRT | 0 |
| Volcom/East West | 1 | | Water Music | 0 |
| Volcom/EastWest | 1 | | Waterfront | 0 |
| Volcom/Universal | 1 | | Watershed/Essential | 1 |
| Volt | 0 | | Watts | 0 |
| Volt/Stax | 0 | | Waveland/Nettwerk | 0 |
| Voodoo Nation | 0 | | Waveland/Rounder | 0 |
| Vortexan | 0 | | Wawazat | 0 |
| VP | 0 | A2IM | Wax Trax! | 0 |
| VP Records | 0 | A2IM | Waxy Silver | 0 |
| VP/Atlantic | 1 | | WaxySilver | 0 |
| VP/Big Yard | 0 | | Way Cool | 0 |
| VP/Don Corleon | 0 | | WB | 1 |
| VP/Singso | 0 | A2IM | WB/Curb | 1 |
| Wabejon Ent. | 0 | | WB/H'wood | 1 |
| Waldoxy | 0 | A2IM | WB/Maverick | 1 |
| Walkerboy | 0 | | WB/Sire | 1 |
| Wall Of Sound | 0 | | WCI | 0 |
| Wall Of Sound/Grand | | | WDMG | 0 |
| Royal/DreamWorks | 1 | | WE | 0 |
| Wall Of Sound/PIAS America | 0 | | We Are Free | 0 |
| Walt Disney | 3 | | We Put Out | 1 |
| Walt Disney/Hollywood | 3 | | We Put Out/Atlantic | 1 |
| Walt Disney/Lyric Street | 3 | | We Put Out/East West | 1 |
| Wand | 0 | | We The Best/Def Jam/IDJMG | 1 |
| Wandering Hazel/AMG | 0 | | We The People | 0 |
| Wanna Blow | 1 | | WEA | 1 |
| Wannaplay | 0 | | WEA Mex | 1 |
| WannaRun | 0 | | WEA/Canada | 1 |
| Warcon | 0 | | WEA/London | 1 |

| Label name | code | A2IM members | | |
|----------------------------|------|-----------------|----------------------------|---|
| WEA/Rykodisc | 1 | | Williams Street | 2 |
| WEA/Warner Bros. | 1 | | Williams Street/Adult Swim | 2 |
| Weapons Of Mass/Interscope | 1 | | Wincraft/SCI Fidelity | 0 |
| Weasel Disc | 0 | | Wind Up | 0 |
| Weasel Land | 0 | | Wind-up | 0 |
| WEB Entertainment | 0 | | Wind-Up | 0 |
| Welk Music Group | 0 | | Windham Hill | 1 |
| Wellspring | 0 | | Windham Hill Jazz | 1 |
| Wellspring Gospel | 0 | | Windham Hill/RCA | 1 |
| Wenzl-Hopper/AMG | 0 | | WindhamHil | 1 |
| Wenzlhopper/Adrenaline | 0 | | Windsong | 1 |
| West Bound/SMC | 0 | | Windswept/Quarterback | 0 |
| West Coast/Discovery | 0 | | Winedark | 0 |
| Westbound/SMC | 0 | | WineDark/7 Bros | 0 |
| Westside | 1 | | Winedark/7Bros. | 0 |
| Westside/Sire | 1 | | Wing | 1 |
| WG Records | 0 | | Wire Records | 0 |
| What Are | 0 | | Wise Guise Music | 0 |
| What Are ? | 0 | | WJJZ | 0 |
| WhatAreRec | 0 | A2IM | WM | 0 |
| Whiplash | 0 | | WMOT Records | 0 |
| Whistling Dog | 0 | | WMSC | 0 |
| White | 0 | | Wolfgang | 0 |
| White Drugs/Island | 1 | | Womanly Hips/Plum | 0 |
| White Label | 0 | | Women's World | 0 |
| White Lion | 1 | | Wonder Boy/Motown | 1 |
| White Whale | 0 | | Wonderdrug | 0 |
| Whitfield | 0 | | Wonderment | 0 |
| Who's The Man Records | 1 | | Wonderment Records | 0 |
| Whyte Collar/Koch | 0 | | Wooden Nickel | 0 |
| Wichita | 0 | | Word | 1 |
| Wichita/World's Fair Label | 0 | | Word Entertainment | 1 |
| Wicked Cool | 0 | | Word/Curb | 1 |
| Wicked Game/Reprise | 1 | | Word/Curb/Warner Bros. | 1 |
| Wideawake | 0 | | Word/Curb/WB | 1 |
| Widespread | 0 | | Word/Epic | 1 |
| Widespread Panic | 0 | | Word/Warner Bros. | 1 |
| Widespread/Sanctuary | 0 | | WORK | 1 |
| Wigshop | 0 | | Work | 1 |
| Wijja | 0 | | Work/Epic | 1 |
| Wilbury | 1 | | World | 1 |
| Wildcatter/Quarterback | 0 | | World Artists | 0 |
| WildSide/Epic | 1 | | World Circuit/Nonesuch | 1 |
| WildStar/Atlantic | 1 | | World Class Gospel Record | 0 |
| Wildstar/Atlantic/AG | 1 | | World Jam | 0 |
| Wilflo | 0 | | World Pacific | 0 |
| Wilflo/Warner Bros. | 1 | | World Sound | 0 |
| Will Keys | 0 | | World Village | 0 |
| Will.I.Am/A&M | 1 | | World Wide Gospel | 0 |
| Will.I.Am/A&M/Interscope | 1 | | World Wide Music | 0 |
| Will.I.Am/Geffen | 1 | | World Wide/Verity/Zomba | 1 |
| Will.I.Am/Interscope | 1 | | Worldwide Ent. | 0 |

| Label name | code | A2IM members | | | |
|-------------------------|------|-----------------|----------------------------------|---|------|
| WorldWide Gospel | 0 | | Yoshi | 0 | |
| WorldWide Gospel/Verity | 1 | | YoshiToshi | 0 | |
| Worldwide Music | 0 | | Young American | 0 | |
| Worship Together | 0 | | Young Aspiring | | |
| WPE | 0 | | Professionals/Netzwerk | 0 | |
| WPO/East West | 1 | | Young Baby | 0 | |
| Wraptight Inc. | 0 | | Young God | 0 | |
| Wreck Tha Mic | 0 | | Young Mogul/Reprise/Warner Bros. | 1 | |
| Wreckless | 0 | | Young Money/Cash | | |
| Write On | 0 | | Money/Universal | 1 | |
| Writeon | 0 | | Young Turks/Say Hey | 0 | |
| Wrong | 0 | | Your Big Buddy | 0 | |
| Wrong Again | 0 | | Yse | 0 | |
| Wsm | 0 | | Yung Boss/Koch/Epic | 1 | |
| WSM/FFRR | 1 | | Z-Entertainment | 0 | |
| WTG/CBS | 1 | | Zainwayne | 0 | |
| Wu Music Group | 1 | | Zant | 0 | |
| Wu/SRC/UMRG | 1 | | Zappa | 0 | |
| X Records | 0 | | ZE | 0 | |
| X-Factor Ent. | 0 | | Zealous | 0 | |
| X9 Records | 0 | | Zebra | 0 | |
| Xcel | 0 | | Zentertainment | 0 | |
| Xemu | 0 | | Zero Sum | 0 | |
| XL | 0 | A2IM | Zero Summer | 0 | |
| XL Recordings | 0 | A2IM | Zillionaire | 0 | |
| XL/ARTIST direct | 0 | A2IM | Ziriguiboom/Crammed Discs/Six | | |
| XL/Astralwerks | 1 | | Degrees | 0 | |
| XL/Beggars Banquet | 0 | | ZNO Records | 0 | |
| XL/Beggars Group | 0 | | Zoe | 0 | |
| XL/Columbia | 1 | | Zoe/Rounder | 0 | |
| XL/Interscope | 1 | | Zoe/Rounder/Foundations | 0 | |
| XL/Maverick/Mute | 1 | | Zoho | 0 | |
| Xtreme Records | 0 | | Zoho Roots | 0 | A2IM |
| Xzault Media Group | 0 | | Zoho Roots/Cote Basque | 0 | |
| Y Hustle | 0 | | Zomba | 1 | |
| Y&D Ent. | 0 | | Zomba Gospel | 1 | |
| Ya Basta!/XL | 0 | | Zomba Group | 1 | |
| YA/Atlantic | 1 | | Zomba/Jive | 1 | |
| Yab Yum | 0 | | Zone 4 Inc/Interscope | 1 | |
| Yab Yum/550/Epic | 1 | | Zone 4/Interscope | 1 | |
| Yacht Music Group | 0 | | Zoo | 0 | |
| Yakum Ent. | 0 | | Zoo/Volcano | 1 | |
| Yardley Pop | 0 | | Zoth Ommog | 0 | |
| YCLEF Records/J Reco | 1 | | Zoth Ommog/Cleopatra | 0 | |
| YCLEF/J Reco | 1 | | ZTT | 1 | |
| Ye Olde | 0 | | ZTT/Island | 1 | |
| Yega | 0 | | ZTT/Sire | 1 | |
| Yep Roc | 0 | A2IM | Zyx | 0 | |
| Yep Roc/679 | 0 | | Zyx/Capitol | 1 | |
| Yep Roc/V2 | 0 | | | | |
| YMC | 0 | | | | |
| Yorktown | 0 | | | | |