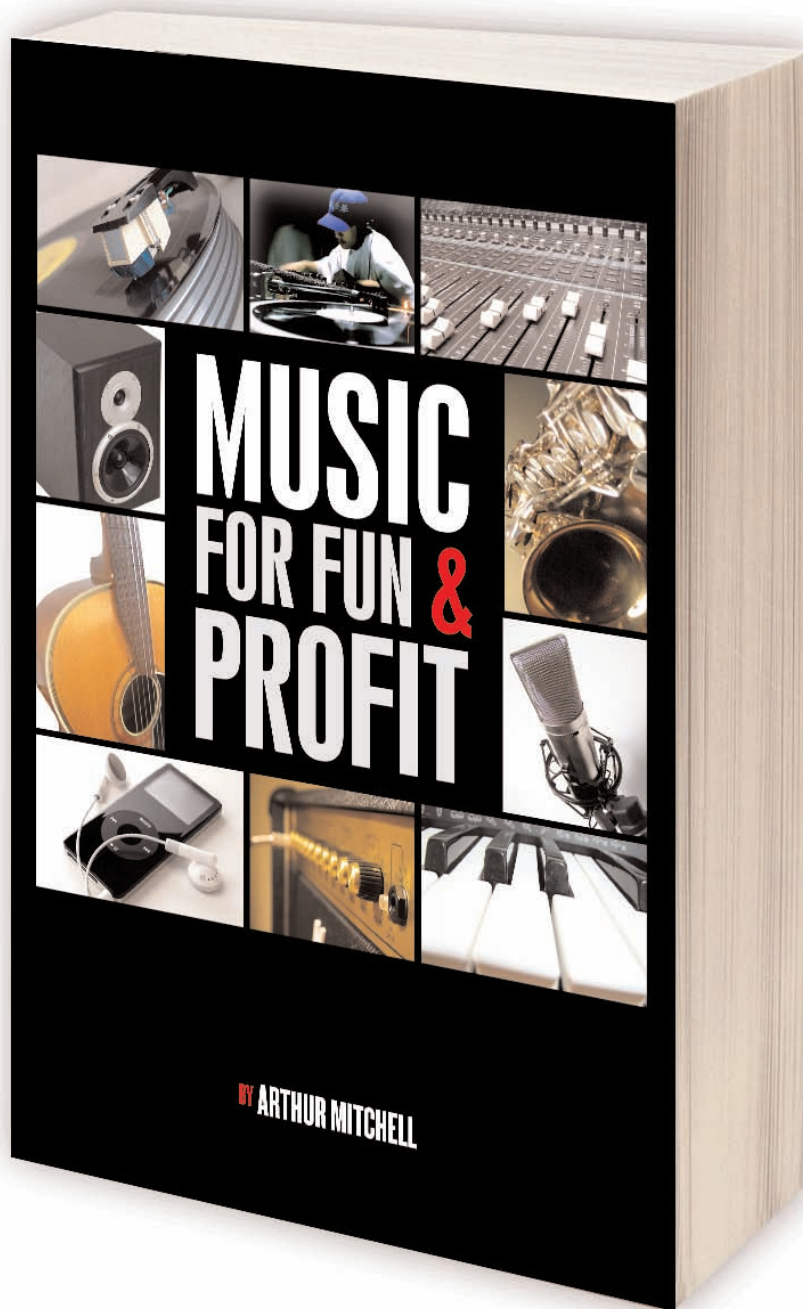


Marketing & Media Kit

DIGITAL EDITION

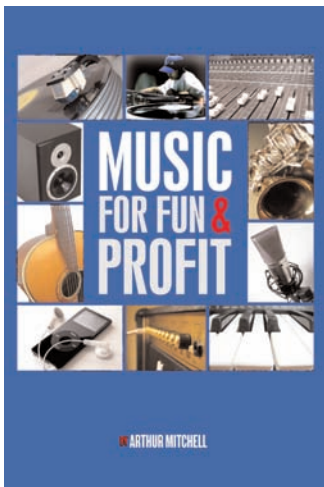
Updated 4/16/08



WEBB MARKETING

PHONE 619-334-5796

E-MAIL amitchell@musicforfunandprofit.com



Music for Fun & Profit Media/Marketing Kit Contents

INTRODUCTION, PROJECT DESCRIPTION, MARKETING PLAN

PAGE 1: Title Page

PAGE 2: Contents Page

PAGE 3: Introduction: A Unique Marketing Opportunity

PAGE 4: Comprehensive Marketing & Promotion Plan

CHAPTER SUMMARIES

PAGE 5: Chapter 1 through Chapter 6

PAGE 6: Chapter 7 through Chapter 12

SPONSORSHIP DETAILS

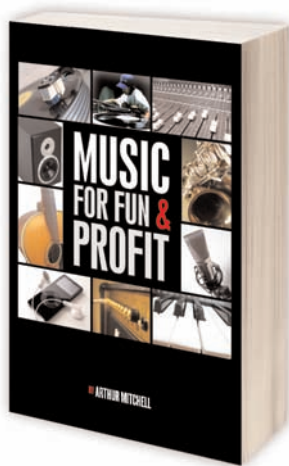
PAGE 7: Programs & Pricing

PAGE 8: Cover & Advertorial Print Specifications

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Please feel free to call us Monday through Friday, 9am to 5pm (PST) – or send us an e-mail any time – with your questions regarding sponsorship opportunities for *Music for Fun & Profit*.



Music for Fun & Profit looks at a wide range of issues in the entertainment industry today, particularly the music business. It addresses the advances in digital recording and distribution that have already changed the face of the industry. The aspiring artist, musician, manager, talent scout, agent and recording engineer will all benefit from this insightful content.

Product Specifications

- Approximately 240-280 pages
- Trade paperback
- 8 x 10 softcover format
- Suggested list price \$19.95

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Music for Fun & Profit A Unique Marketing Opportunity

THE AUTHOR

Arthur Mitchell is executive vice-president for business development at Urban Network and its flagship publication, *Urban Network* magazine. He is also the founder and chief executive of Music Management Systems, which he formed in May 1999 for the purpose of talent development, promotion, marketing and distribution. He was executive vice-president of HGI Marketing from 1988-1992 where he designed a highly successful national marketing campaign around a series of board games that received high-profile sponsorship partners including Burger King, Disney World and Motown Records. Mr. Mitchell garnered product endorsements that included Colin Powell, Coretta Scott King, Oprah Winfrey and Ed Bradley of *60 Minutes*. He founded Deemo Records in 1993 as an independent label, and was named as an authority on sales and marketing in the 2000 edition of *Who's Who*.

THE OPPORTUNITY AND ITS BENEFITS

We are offering limited opportunities for a select group of companies to participate in this exciting venture. We have limited sponsorship opportunities available for the cover art as well as for advertorials throughout the book, so you benefit from exclusivity and positioning. Each advertorial will be a maximum of 300 words and can include one picture matching our specifications (see page 8). For pricing and more information, please see page 7.

THE CAMPAIGN

This book will be nationally distributed and marketed directly to your target market. From industry executives to teenagers buying their first guitars, this book is both relevant and required reading. We will be doing online promotions and giveaways, cross-promotion with major entertainment magazines, national radio and TV spots, national and international speaking engagements, e-mail campaigns, online banner ads and retail distribution via major book and record stores (see "Marketing Plan," page 4). Unlike a magazine or newspaper ad, your sponsorship will bring you a lifetime of advertising.

Comprehensive Marketing & Promotion Plan



FULL VERSION

By Arthur Mitchell &
Harold Whaley

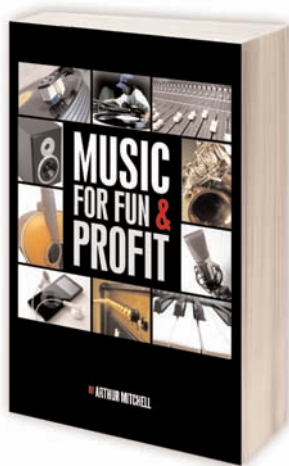
MUSIC FOR FUN & PROFIT

If you don't know how to turn your dreams into reality, don't worry – we do.
And we tell you everything in these books.

G E T T H E M O S T O U T O F Y O U R M U S I C L I F E

How we will promote *Music for Fun & Profit* and its sponsors to a global audience of aspiring artists who have been waiting for the real story:

- Online promotions and giveaways at MySpace, YouTube and other sites
- Cross-promotion with such major entertainment magazines as *Urban Network*, *Billboard* and others
- National radio and TV promotions including contests and giveaways
- Digital distribution in PDF and eBook formats
- Podcasts of excerpts and synopses
- Speaking engagements for the author(s) at national and international music conferences
- Distribution through major retail book and record stores
- Point Of Sale (POS) displays at retailers worldwide
- Author interviews with Arthur Mitchell and Harold Whaley on radio and TV
- Email campaigns targeting 20 million opt-in subscribers
- Banner ads, pop-ups on major sites
- Mobile marketing blasts to millions of mobile devices
- Full-page ads in *Urban Network* magazine featuring selected sponsors for one year
- Full-page ads in *Urban Network* digital edition emailed to 750,000 people twice monthly
- Select sponsors will participate in radio/TV ads, POS displays, contests, giveaways, E-blasts and press releases



THE ADVERTORIAL & SPONSORSHIP OPPORTUNITIES IN THESE CHAPTERS ARE RECOMMENDED FOR:

- ARTIST MANAGEMENT FIRMS
- EMPLOYMENT AGENCIES
- AGENTS & MANAGERS
- PRO AUDIO MANUFACTURERS
- PRO AUDIO STORES, WEBSITES
- INDIE MUSIC SITES
- SEMINARS & CONFERENCES
- LIFESTYLE COACHES
- NETWORKING WEBSITES
- SPECIAL INTEREST GROUPS
- MUSIC INDUSTRY LAW FIRMS

Chapter 1: It's a Big (Music) World

- State of the business today, profiles of today's artists
- The digital era, new distribution methods, etc.
- Record deals are just "bad loans"; famous cases
- You don't have to be a star; other jobs in the business
- The truth about "tip sheets" and other scams

Chapter 2: An Honest Self-Inventory

- Self-inventory (what are your gifts and talents?)
- How do you know you're any good?
- How you can get better
- Who can help you (and what's the catch?)

Chapter 3: Your Place in the Mix

- What kind of road do you want to travel?
- It can be a hobby or a profession
- Managing others can be fulfilling, too
- There are many kinds of jobs in the music business

Chapter 4: Working Bands and Performers

- Preparation, skills, assembling your repertoire
- You need strong original material to make it
- Getting gigs, realities of the performing life
- Promoting the working act
- Is self-management a viable option?

Chapter 5: The Professional Studio

- What a pro studio offers
- What are the costs and what does that get you?
- Why you might need it, why you might not
- How do you choose a professional studio?

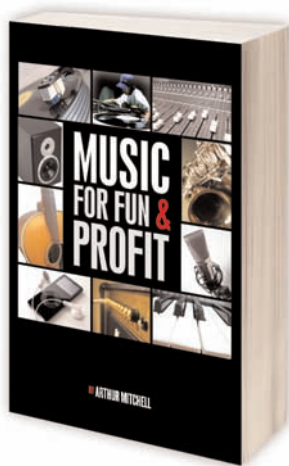
Chapter 6: Home and Project Studios

- Equipment breakdown, hardware, building a studio
- Computer software, samples, beats
- Engineering tips for the do-it-yourselfer
- Multipurpose results: CD audio, mp3 files, RealAudio, etc.

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THE ADVERTORIAL & SPONSORSHIP OPPORTUNITIES IN THESE CHAPTERS ARE RECOMMENDED FOR:

- ACCOUNTING FIRMS
- RETAIL & WEB BOOKSELLERS
- GUERRILLA MARKETERS
- BOOKING AGENTS
- GRAPHIC DESIGN & PRINTERS
- WEBMASTERS
- PR & MARKETING COMPANIES
- MUSIC PUBLISHERS
- MUSIC RETAILERS & WEBSITES
- RECORDING STUDIOS
- SCHOOLS & COLLEGES

Chapter 7: New Distribution Solutions

- How the “majors” distributed music before the Internet
- The business catches up with technology
- Distribution without a label
- CDs, DVDs, mp3 distribution
- Alternative markets (commercials, TV, etc.)

Chapter 8: Promotion and Sales

- Networking, showcases and gigs
- PR, press, print reviews
- MySpace, Facebook, indie music sites
- International reach, foreign markets
- Understanding downloads vs. streaming playlists

Chapter 9: Music Publishing

- How it works, how it’s changed, where it’s going
- Music licensing and alternative placements
- Mechanical and performing rights, royalties, etc.
- “Active” vs. “passive” publishers; hard work pays off

Chapter 10: Copyrights, Contracts & Law

- A little history about the law and the music business
- Understanding copyrights
- The new Library of Congress online service
- Sample contracts for talent, agents, producers, managers

Chapter 11: A Little Help Along the Way

- Constant reassessment and self-inventory
- Getting professional advice for free
- Conferences and seminars (music and pro audio)
- Musician and performer groups, websites

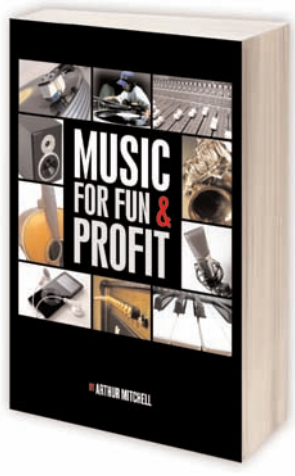
Chapter 12: Valuable Resources

- Comprehensive list of resources and information
- Free music hosting sites, musician forums, etc.
- Music gear, free software, low-cost hardware, equipment
- List of general business conferences and seminars

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Sponsorship Details PROGRAMS & PRICING

INLINE RESOURCE LISTINGS

PROGRAM A: \$2,500

A 1-column-inch shaded box – with a 1-line, all-cap headline plus 50 words – on an appropriate Chapter page, in the full edition, with a 1" x 1" image supplied to our specifications.

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<p>22 - Music For Fun & Profit</p> <p>and there was never any question that women were, and would remain, just as influential – and not just as every body’s – as ever, in bands or as solo artists. Their value as spokespersons and endusers was also secure.</p> <p>The Rise of “Girl-Friendly” Guitars:</p> <p>It was not until the year 2000, however, that someone thought of designing guitars somewhat to better fit the hands and frames of female musicians. The story goes that Tab Caserio was doodling with her then-16-year-old daughter Heidi and on a whim of a discolored guitar took shape. Caserio’s husband, Michael, an president of Schecter Guitar Works, knew a great idea when he saw one, and Daisy Rock Guitars was born. Business has about doubled every year since.</p> <p>At the 2007 International Music Products Association (IMPA) show, Caserio spoke alongside several other women-owned retailers and female musicians on a panel entitled “Party Good for a Girl.” She recalled that when she started out as a musician in the 1970s, she wasn’t comfortable in guitar stores at all. As the 1980s years of Heart and mature solo artists like Roseanne Barr got way to a new generation of guitar-playing singers such as Avril Lavigne and Lady Cyra (Daisy’s “Merch Madonna”) guitars with a “female touch” are more popular than ever for younger women.</p> <p>Lavigne now endorses a signature model Fender Telecaster and the list of artists and musicians is steadily but surely being gender-equalized. Caserio believes that Daisy Rock, beginning with just a simple sketch and a bold idea, started a revolution. “When she voiced the opinion to the IMPA audience, it erupted into cheers.</p> <p>Entrepreneur Lisa Leahy, who has signed on to Fender’s “Wife Party” campaign – which, although aimed at young women, does not have special discounts for them like there are with Caserio’s brand, says she was “delighted” to the honor panel that “Daisy Rock’s guitars are definitely fun.”</p> <p>This is an inline box for “Webb Advertising” of about 50 words. The most important line is the one in bold. The headline plus the body of 50 words would be with a logo. The box can be positioned at the top or bottom. Add the headline plus the body copy of 50 words would be with a logo.</p>	<p>Chapter 4: Working Bands & Performers - 23</p> <p>Artist endorsement deals, which can sometimes net a singer/producer or an entire band a large haul of instruments and equipment, are part of an important business model for both performers and equipment manufacturers. IMPA events, promotional campaigns and charities also provide artists and crews with a way to keep their names in the news while doing some good in the world.</p> <p>In Daisy Rock’s case, this includes supporting students and young musicians in a number of ways. The National Guitar Workshop (NGW), the nation’s largest non-profit music program, started its Daylites program as a summer music camp for kids ages 10-15. Since 1984, NGW has been teaching musicians at overnight programs throughout North America and Europe, but Daylites is available to younger students at day camps in their own communities. A professional staff of music and art teachers plus camp counselors to offer a week of music and learning. Daisy Rock supports the Daylites program with guitar donations and student scholarships.</p> <p>An appeal to high-profile charitable campaigns, not all working bands will receive the same kinds of support from music manufacturers, or any at all, in some cases. Companies use artist endorsements and publicity campaigns to reach certain target groups that, of course, are potential customers of the companies’ products. There is a great deal of good being done in a great many ways because of the efforts of both musicians and music companies like Daisy Rock. It turns out that good works can also be good for business.</p> <p>At the 2007 International Music Products Association (IMPA) show, Caserio spoke alongside several other women-owned retailers and female musicians on a panel entitled “Party Good for a Girl.” She recalled that when she started out as a musician in the 1970s, she wasn’t comfortable in guitar stores at all. As the 1980s years of Heart and mature solo artists like Roseanne Barr got way to a new generation of guitar-playing singers such as Avril Lavigne and Lady Cyra (Daisy’s “Merch Madonna”) guitars with a “female touch” are more popular than ever for younger women.</p> <p>Lavigne now endorses a signature model Fender Telecaster and the list of artists and musicians is steadily but surely being gender-equalized. Caserio believes that Daisy Rock, beginning with just a simple sketch and a bold idea, started a revolution.</p>
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ADVERTORIALS

PROGRAM B: \$5,000

A 300-word advertorial in the appropriate Chapter of the full edition of the book, along with a 1/4-page shaded box for 50 words of copy plus a logo or image matching our specifications.

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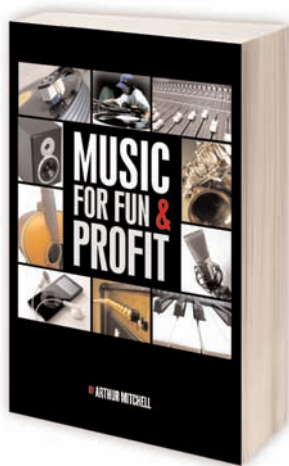
ADVERTORIAL & COVER IMAGES

PROGRAM C: \$10,000

A logo or picture on the front cover of the full edition of the book, plus a 300-word advertorial in the appropriate Chapter, along with a 1/4-page shaded box for 50 words of copy plus a second logo or image matching our specifications.

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Sponsorship Details

PRINT SPECIFICATIONS

COMPUTERS & APPLICATIONS

Music for Fun & Profit will be created exclusively on Macintosh computers. Fortunately, such major applications as Quark, Photoshop, Illustrator and Adobe Acrobat are cross-platform programs, so if you are using a current version on a PC we will be able to use the file. Files should be created and submitted at 300 dpi and graphics should be in PDF, TIFF, EPS or JPEG formats. Pagemaker and Freehand files on either platform, or PC-only files such as CorelDraw, are not accepted.

DIGITAL FILES

Artwork and text can be sent on the following media: CD, DVD, USB “flash drives” or Iomega Zip disks. Syquest disks are not accepted. Submitted media must include all images and fonts necessary to replicate and print the file. If using PostScript fonts, send both printer and screen fonts (two separate files per defined typeface). TrueType files are different for Macintosh and PC; the only true cross-platform type format is OpenType. Please contact us if you are unclear about any of the specifications for your file(s).

PHOTO SPECIFICATIONS

Photos for the cover must be 3” x 3” with white background preferred, and may be cropped for design purposes. Photos for advertorials must be either 3” x 3” or 3” X 6” (H x W).

MAIL/PACKAGE DELIVERY

Please have files clearly named and CDs clearly labeled; submit text and photo(s) simultaneously whatever delivery method you use. For U.S. mail or package delivery, our address is 2075 Darlington Ct., El Cajon, CA 92019.

ELECTRONIC DELIVERY

We can also accept advertising files by e-mail or ftp transfer. Please contact us before sending any files in this manner.