October 28, 2013

Dr. Larry Wacholtz
Mike Curb College of Entertainment and Music Business
1900 Belmont Blvd
Nashville, TN 37012

Dear Dr. Wacholtz,

As you know, I am completing a doctoral dissertation at The University of Alabama entitled “Artist-Fan Engagement Model: Implications for Music Consumption and the Music Industry.” I would like your permission to reprint in my dissertation the following adaptations from your work:

**Description 1:** Songwriting/Music Publishing Revenue Stream. This figure graphically depicts the various types of licenses which the music publisher distributes and in turn, receives royalty payment flows.

In Text Legend:
*Figure 2.3 The Music Publishing Revenue Stream*

In Text Caption:
A description of the various licenses that a songwriter or their associated music publisher utilizes to generate music royalty flows. Adapted from *Off the Record; Everything You Really Need to Know About the Music Business* (4th ed., p. 35) by L. E. Wacholtz, 2013. Adapted with permission.


**Description 2:** Recorded Music Revenue Stream. This figure depicts the relationship between recording artists and the various business interactions that that they have both within and outside of a given music organization.

In Text Legend:
*Figure 2.4 The Recorded Music Revenue Stream*
In Text Caption: A description of the relationships between recording artists and the various business interactions that they have both within and outside of a given music organization. Adapted from Off the Record; Everything You Really Need to Know About the Music Business (4th ed., p. 36) by L. E. Wacholtz, 2013. Adapted with permission.


Description 3: Live Entertainment Revenue Stream. This figure details the various relationships that the music artist has to a manager, booking agent, and show personnel. It also details how the various parties interact around a concert event.

In Text Legend:
Figure 2.5. The Live Entertainment Revenue Stream

In Text Caption: A description of the various relationships that the music artist has to a manager, booking agent, and show personnel. It also details how the various parties interact around a concert event. Adapted from Off the Record; Everything You Really Need to Know About the Music Business (4th ed., p. 37) by L. E. Wacholtz, 2013. Adapted with permission.


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If these arrangements meet with your approval, please sign this letter where indicated below. Thank you for much for your consideration of this request.

Sincerely,

[Signature]

Sarita Stewart

Doctoral Candidate
College of Communication and Information Sciences
The University of Alabama
By:

[Signature]

Dr. Larry Wacholtz

Date: Oct 3, 2013
Figure 2.3. The Music Publishing Revenue Stream

Figure 2.3. A description of the various licenses that a songwriter or their associated music publisher utilizes to generate music royalty flows. Adapted from Off the Record: Everything You Really Need to Know About the Music Business (4th ed., p. 35) by L. E. Wacholtz, 2013. Adapted with permission.
Figure 2.4. A description of the relationships between recording artists and the various business interactions that they have both within and outside of a given music organization. Adapted from *Off the Record: Everything You Really Need to Know About the Music Business* (4th ed., p. 36) by L. E. Wacholtz, 2013. Adapted with permission.
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Figure 2.5. A description of the various relationships that the music artist has to a manager, booking agent, and show personnel. It also details how the various parties interact around a concert event. Adapted from *Off the Record: Everything You Really Need to Know About the Music Business* (4th ed., p. 37) by L. E. Wacholtz, 2013. Adapted with permission.