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**Sent:** Wednesday, August 27, 2014 08:34  
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**Cc:** [robinbew@eiu.com](mailto:robinbew@eiu.com); Matthieu Philibert; Antoine Van Lierde  
**Subject:** IMPALA - Call for the management of .Music to be awarded to a community-based application

Dear ICANN board and staff members,

Further to our earlier correspondence on this topic, we are writing to you to renew our call for the management of the .music gTLD to be awarded to a bid supported by the music community.

On behalf of over 4,000 independent music companies and national associations across Europe, representing 99% of music actors in Europe which are micro, small and medium sized enterprises, IMPALA urges ICANN to select a music community-based application. This would ensure that any music themed or focused gTLD operates in a way that respects and protects artists' and owners' rights in copyrighted music and promotes the legitimate distribution and enjoyment of music.

Along with other organisations covering the entire worldwide music community, we have written to you on several occasions to support community priority for the .MUSIC gTLD and also to specifically support Music LLC/Far Further to operate that domain as the community's representative. For ease of reference, you will find attached our letters of support.

IMPALA and all the other music organisations who together form the music community have a very strong interest in making sure that the .MUSIC gTLD is operated by an applicant whose objectives and values are aligned with those of the music community, i.e. respecting and supporting the rights of creators and making sure that the .MUSIC gTLD provides a safe namespace for them.

As stated before, we do not believe it would be in the public's interest for .MUSIC to be auctioned off to the highest bidder, the next step of the .MUSIC attribution process if no bidder is awarded community priority evaluation. Such an auction system would inevitably lead to a bidding war between deep-pocketed companies such as Amazon or Google, which are listed as applicants and are not known for being very respectful of copyright and other property rights.

We are also aware of another bidder, DotMusic, which we believe would also be acceptable in the interests of ensuring community bids prevail over an auction process. It is of crucial important to the music sector that the .music gTLD be awarded to a bid supported by the music community, which is why we support both Music LLC/Far Further and DotMusic over any other bidders potentially selected through an auction process.

We would like to recall here that both the European Commission and the GAC have explicitly stated that they regard positively community-supported applicants.

We look forward to your reply.

Thank you,

Yours sincerely,

Helen Smith  
Executive Chair IMPALA

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2 July 2014

Dear Dr. Crocker and Mr. Chehadé

We write to you on behalf of our respective national and international organisations, each of which is a leading member of the worldwide Music community. Our diverse organisations represent songwriters, recording artists, musicians, music producers, engineers, music publishers, record labels, performing rights societies, music educators, music distributors, managers, musical instrument manufacturers, guilds, national and international music councils that are dedicated to the community and represent more than 1,000 entities in 150 countries around the world. Our members include the people that write, sing, play, nurture, develop, perform, publish, record, manufacture, market, distribute and/or license over 80% of the world's commercial music.

While the advent of digital services has brought undeniable opportunities and access to music, many of our members have been deeply affected by the breach of intellectual property rights through widespread copyright infringement. This has led to devastating consequences for the creators of music and the Music community overall.

We therefore have a strong interest in ensuring that the .MUSIC gTLD operates in a manner that not only encourages innovation, new business models and respect for intellectual property rights, but also enables community involvement and actively works to mitigate copyright infringement.

In the knowledge that ICANN's proposed top-level domain expansion could have far reaching consequences, many members of our community attended a series of

ICANN public meetings in 2008 to learn more. It was there we were informed that we could protect our values and interests through the endorsement and support of a community applicant for the .MUSIC gTLD, an applicant whose objectives, understanding and values were in alignment with ours.

ICANN's Applicant Guidebook (AGB) states:

“...a community can consist of legal entities (for example, an association of suppliers of a particular service), of individuals (for example, a language community) or of a logical alliance of communities (for example, an international federation of national communities of a similar nature). All are viable as such, provided the requisite awareness and recognition of the community is at hand among the members.”

Accordingly, applying with the “community” designation was not only appropriate and in alignment with the AGB, but also essential for our community. Respect and support for the rights of creators along with fostering the growth and sustainability of the community itself are fundamental principles to which we all adhere and which we share in common. “Music” is our commonly known and understood activity and identity, both within our community and outside of it. In this case, “music” is an exact match. We refer again to the AGB: “Name’ of the community means the established name by which the community is commonly known by others. It may be, but does not need to be, the name of an organization dedicated to the community.”

None of our organizations felt it would be practical to collectively or individually serve as the registry operator, and we therefore sought to identify one or more third parties that would be deserving of our support to operate the .MUSIC domain in way that respected our values and interests. In 2011, an initial group of 20 organisations representing various sectors of the Music community worldwide came together to issue a detailed request-for-information process, including outreach to all entities that we understood intended to apply for the “music” string. Entities interested in applying for .MUSIC were given the opportunity to provide in-depth written responses regarding their proposed policies and operational plans, followed by in-person presentations and a round of follow-up questions. We also employed third-party experts to comment on and help the organisations evaluate the candidates and their responses.

After several months of review, each of our organisations independently determined that Far Further, whose executives are themselves longstanding members of the Music community, best understood our needs and would operate the .MUSIC registry in accordance with the Music community's overall interests.

Subsequently, members of the Music community were invited to individually and voluntarily provide support letters for Far Further's .MUSIC application. Since that time, more than 70 different organisations from around the world, including the

undersigned, have endorsed and provided their support to Far Further and/or its subsidiary, .Music LLC.

Our organisations support .Music LLC/Far Further because the policies contained in their application are in common with our goals of making sure that the .MUSIC gTLD is a safe namespace that respects the values of the Music community.

Most importantly, we do not believe it serves the global public interest for the name of our community to be auctioned off to the highest bidder.

We wish to make note of the recent European Commission comments of December 16, 2013 regarding community-supported applicants like ours:

The European Commission regards positively the explicit mention in the Auction Rules of the need to "resolve any applicable GAC advice" prior to the participation in the auction process, as part of the applicant's "eligibility" criteria, but regrets the lack of reference to "community applications" or applications with community support, despite the reiterated GAC advice. In this regard the European Commission seizes this opportunity to recall the following passages of recent GAC advice:

\* "The GAC advises the board that in those cases where a community, which is clearly impacted by a set of new gTLD applications in contention, has expressed a collective and clear opinion on those applications, such opinion should be duly taken into account, together with all other relevant information." (Beijing Communiqué)

\* "The GAC reiterates its advice from the Beijing Communiqué regarding preferential treatment for all applications which have demonstrable community support, while noting community concerns over the high costs for pursuing a Community Objection process as well as over the high threshold for passing Community Priority Evaluation". (Durban Communiqué)

The GAC's Singapore Communiqué from March 27, 2014 continue this theme:

\* "The GAC reiterates its advice from the Beijing and Durban Communiqués regarding preferential treatment for all applications which have demonstrable community support. The GAC advises ICANN to continue to protect the public interest and improve outcomes for communities, and to work with the applicants in an open and transparent manner in an effort to assist those communities."

The .Music LLC/Far Further application defines us as its community, identifying our practices, characteristics and core values, setting us apart from all those that are merely interested in, or differently engaged with music.

As leading members of the Music community, the undersigned organisations strongly support community priority for the .MUSIC TLD and strongly support Music LLC/Far Further, to operate that domain as the community's representative.

Thank you for this opportunity to share our views.

Yours sincerely,

American Society of Composers, Authors and Publishers (ASCAP)  
Association of Independent Music (AIM)  
Associação de Editores de Obras Musicais (AEOM) Portugal  
Asociación Colombiana de Editoras de Música (ACODEM) Colombia  
Asociación para la Protección de los Derechos Intelectuales sobre Fonogramas y Videogramas Musicales (APDIF) Colombia  
Australasian Mechanical Copyright Owners Society (AMCOS)  
Australasian Music Publishers Association (AMPAL)  
Australasian Performing Right Association (APRA)  
Australian Recording Industry Association (ARIA)  
Bureau International Des Societes Gerant Les Droits D'enregistrement et de Reproduction Mecanique (BIEM) \*  
Broadcast Music, Inc. (BMI)  
Canadian Music Publishers Association (CMPA)  
Chambre Syndicale des Éditeurs de Musique Classique (CEMF) France  
Church Music Publishers Association (CMPA)  
Deutsche Musikverleger-Verband (DMV)  
European Music Council  
Federazione Editori Musicali (FEM) Italy  
Grupul Editorilor de Muzica din Romania (GEMRO)  
Guitar Foundation of America (GFA)  
Harry Fox Agency (HFA) US  
Independent Music Companies Association (IMPALA) \*  
Indian Performing Rights Society (IPRS)  
International Confederation of Authors and Composers Societies (CISAC) \*  
International Confederation of Music Publishers (ICMP) \*  
International Federation of Musicians (FIM) \* \*\*  
International Federation of the Phonographic Industry (IFPI) \*  
International Music Council (IMC) \*\*

MMGHQ Music Publishing (Cyprus)  
Music Canada  
Music Managers Forum (MMF) USA  
Musicians Federation of India  
Music Producers' Guild (MPG) UK/EU  
Music Publishing Association Japan (MPAJ)  
Music Publishers Association (UK)  
Musicians Union UK (MU)  
Musikverleger Union Österreich (MUÖ) Austria  
National Association for Music Education (NAfME)  
National Association of Music Merchants (NAMM)  
National Music Council of the United States (NMC)  
National Music Publishers Association (NMPA) USA  
National Songwriters Association (NSA/NSAI)  
Phonographic Performance LTD. (PPL) UK  
PRS for Music (UK)  
Recording Industry Association of America (RIAA)  
SESAC (US)  
Société d'Auteurs Belge – Belgische Auteurs Maatschappij (SABAM)  
Society of Composers, Authors and Music Publishers of Canada (SOCAN)  
Songwriters Guild of America (SGA)  
SoundExchange (USA)  
Suomen Musiikkikustantajat ry - Finnish Music Publishers Association (FMPA)  
Svaz českých hudebních nakladatelů (SCHN) Music Publishers Association of the  
Czech Republic (Czech Republic)  
RiCom Publishing (Serbia, Montenegro, Macedonia, Bosnia and Herzegovina)  
The Recording Academy (The GRAMMY Award Organization)  
Uganda Musicians Union (UMU)  
Worldwide Independent Network (WIN)

\* Permanent Accredited International NGO Observer at the World Intellectual Property Organization (WIPO)

\*\* International music NGO in official partnership with UNESCO

## American Society of Composers, Authors and Publishers (ASCAP)

The American Society of Composers, Authors and Publishers (ASCAP) is a membership association of more than 500,000 US composers, songwriters, lyricists and music publishers of every kind of music. Through agreements with affiliated international societies, we also represent hundreds of thousands of music creators worldwide. We are the only US performing rights organization created and controlled by composers, songwriters and music publishers, with a Board of Directors elected by and from our membership.

We protect the rights of ASCAP members by licensing and distributing royalties for the non-dramatic public performances of their copyrighted works. Our licensees encompass all who want to perform copyrighted music publicly. We make giving and obtaining permission to perform music simple for both creators and music users.

We're also committed to nurturing music makers throughout their careers. Who Is ASCAP? We are our members — creative people who write the music and lyrics that enrich lives in every corner of the world.

ASCAP is home to the greatest names in American music, past and present — from Duke Ellington to Katy Perry, from George Gershwin to Jay-Z, from Leonard Bernstein to Beyoncé, from Marc Anthony to Alan Jackson, from Henry Mancini to Hans Zimmer — as well as many thousands of writers in the earlier stages of their careers across the entire musical spectrum.

Our members are individuals who make their living writing music. We know that there are many steps between creation and compensation. A music creator is like a small business, and we exist to ensure that ASCAP members are paid promptly and fairly when their compositions are performed publicly. ASCAP is the only U.S. performing rights organization created and controlled by composers, songwriters and music publishers, with a Board of Directors elected by and from the membership.

## Association of Independent Music (AIM)

The Association of Independent Music (AIM) is a non-profit-making trade organisation established in 1999 to provide a collective voice for the UK's independent music industry. AIM represents over 800 member companies, from the largest and most respected labels in the World, to small start-ups and individual artists releasing their own music for the first time. AIM promotes this exciting and diverse sector globally and provides a range of services to members, enabling member companies to grow, grasp new opportunities and break into new markets.



The UK's independent music sector produces some of the most exciting and popular music in the World, and makes a huge contribution to the country's economy. AIM's members span every musical genre and every corner of the UK. They are a vibrant, entrepreneurial and diverse bunch that has one thing in common: the music comes first.

AIM oversees a sector whose artists have claimed six of the last ten Mercury Music Prizes and regularly accounts for 30% of all UK artist album awards (silver, gold, platinum). Artists signed to member labels include: Adele, Amadou and Miriam, Arctic Monkeys, Bon Iver, Bjork, Caro Emerald, Franz Ferdinand, Friendly Fires, Grimes, Netsky, Radiohead, Roots Manuva, Royksopp, The Prodigy, Queens of the Stone Age, The Strokes, The Walkmen, The White Stripes and thousands of others.

The independent music industry is very young compared to other industries; our oldest members were formed in the 1960s and many of our members are brand new labels, established in the last 10 years as a result of the Internet opening up distribution channels. In an ever changing industry, many of our members are not traditional 'labels', but also publishers, managers, studio owners, producers, musicians... the list goes on.

#### Associação de Editores de Obras Musicais (AEOM) Portugal

The Music Publishers Association of Portugal aims to defend and promote the rights of our publisher members including intellectual property, copyright and related rights for thousands of works available across all musical styles.

#### Asociación Colombiana de Editoras de Música (ACODEM) Colombia

ACODEM, the Colombian Music Publishers Association is a non-profit entity, founded on May 24, 1990, that promotes respect for the copyright as an essential condition for the promotion of musical creation and the consequent enrichment of musical culture. Our vision is to be a highly effective Association in the promotion and recognition of the rights of songwriters and their catalogues as well as our publishing partners.

#### Asociación para la Protección de los Derechos Intelectuales sobre Fonogramas y Videogramas Musicales (APDIF) Colombia

APDIF, Colombia, is a non-profit association that serves the principal phonographic music labels in the country and strives to support the production and create awareness about the cultural value of music.

### Australasian Mechanical Copyright Owners Society (AMCOS)

The Australasian Mechanical Copyright Owners Society collects and distributes mechanical royalties for the reproduction of its 10,900+ members' musical works for many different purposes. These include the manufacture of CDs, music videos and DVDs, digital downloads and the sale of mobile phone ringtones, the use of production music and the making of radio and television programmes. AMCOS represents virtually all music publishers in Australia and New Zealand.

### Australasian Music Publishers Association (AMPAL)

The Australasian Music Publishers Association works on behalf of its members to promote a better understanding of the value of music, both culturally and economically. AMPAL is a trade association with more than 50 music publisher members in Australia and New Zealand. Between them, its members represent over 90% of the economic value of the music publishing sector.

Their mission is to:

- Promote a better understanding of the value of music (and the copyrights in music);
- Promote and protect the economic rights of creators and administrators of copyright in music;
- Provide opportunities for the role of music publishers to be better understood;
- Represent the interests of music publishers to government, the music industry and the public;
- Work with other members of the music industry to increase the creation, use and enjoyment of music across Australia and New Zealand.

Originally formed in 1956 by seven Australian music publishers, we were established at a time of change for the industry. Television was becoming a second major user of music for broadcast purposes, and Australian music was being exported, particularly to the UK, for the first time. Their publisher members invest in songwriters across all genres of music. They nurture talent, promote the works of their writers and find avenues for their work to be heard. They are a vital part of an industry that contributes to the cultural and economic future of Australia and New Zealand.

AMPAL is the voice of Australian and New Zealand music publishers in a rapidly evolving legislative and commercial landscape. Through the support they provide,

they aim to ensure that the crucial services, experience, and knowledge of publishers can continue to aid the careers of songwriters of all genres.

#### Australasian Performing Right Association (APRA)

Australasian Performing Right Association is a performing right collection society established in 1926 to administer the public performance and communication rights (often referred to collectively as performing rights) of its songwriter, composer and music publisher members. APRA represents over 73,000 music creators, composers, songwriters and music publishers in Australia and New Zealand alone. In addition to representing the interests of its Australasian members, APRA represents the vast majority of the world's music creators through its reciprocal agreements with similar performing right societies throughout the world.

#### Australian Recording Industry Association (ARIA)

The Australian Recording Industry Association (ARIA) is a national industry association proactively representing the interests of its members, comprising of more than 100 record labels across Australia, ranging from small "boutique" labels, to medium size organizations and very large companies with international affiliates. ARIA is administered by a Board of Directors comprising senior executives from record companies, both large and small.

ARIA's objective is to advance the interests of the Australian recording industry.

ARIA achieves this by:

- acting as an advocate for the recorded music industry, both domestically and internationally.
- supporting Australian music, and creating opportunities to help it be heard.
- playing an active role in protecting copyright especially in relation to music piracy .
- collecting statistical information from members and retailers and compiling numerous ARIA charts with data provided by over 1,100 retailers.
- providing, in certain cases, a reproduction licensing function for various copyright users.
- assisting those in the music industry through our support of Support Act Limited, the music industry's benevolent fund
- staging the highly prestigious annual ARIA Awards which recognizes the achievements of artists in the Australian recorded music industry.

Bureau International Des Societes Gerant Les Droits D'enregistrement et de Reproduction Mecanique (BIEM) \*

BIEM, created in 1929, is an international organization gathering 52 Mechanical Rights Societies (Members) operating in 56 territories (a list of our Members is available at [www.biem.org](http://www.biem.org)). Our Members are administering recording and mechanical rights of protected musical works, with a view to the efficient administration of those rights. They license the reproduction of songs (including musical, literary and dramatic works). Their members are composers, authors and publishers and their clients are record companies and other users of recorded music. They also license mechanical aspects of the downloading of music via the Internet. BIEM negotiates a standard agreement with representatives of the International Federation of the Phonographic Industry (IFPI) fixing the conditions for the use of the repertoire of its Members. BIEM's role is also to assist in technical collaboration between its member societies and to help in solving problems that arise between individual members.

### Broadcast Music, Inc (BMI)

BMI knows that our culture is dependent on the creation of intellectual property, specifically, the creation of music. Without copyright protection, songwriters would lose their exclusive performing right, allowing anyone to use their music freely and without payment. That means that most songwriters would not be able to continue their craft, and we would not have the impressive musical culture we have and continue to build.

BMI's award-winning repertoire includes more than 8.5 million musical works created by more than 600,000 songwriters, composers and music publishers. As the global leader in music rights management, BMI advocates for your rights and licenses your music to more than 650,000 businesses.

BMI was founded in 1939 by forward-thinkers who wanted to represent songwriters in emerging genres, like jazz, blues and country, and protect the public performances of their music. Operating on a non-profit-making basis, BMI is now the largest music rights organization in the U.S. and is still nurturing new talent and new music.

BMI's role is international in scope. The songwriters, composers and publishers we represent include individuals from the more than 90 foreign performing rights organizations with which BMI has reciprocal agreements.

Music creation takes time and practice. BMI represents performance rights while Songwriters, Composers and Music Publishers focus on their craft.

### Canadian Music Publishers Association (CMPA)

The music industry is constantly changing, and with every change comes fresh challenges to the rights of the songwriters, music creators and music publishers. Since 1949 the Canadian Music Publishers Association (CMPA) has ensured the views of music publishers working in Canada and its members are heard. It is our mission to promote the interests of music publishers and their songwriting partners through advocacy, communication, and education.

As the oldest music industry association in Canada, CMPA is committed to educating and acting as a mentor body for the next generation of music publishers and young songwriters. Our vision is to make Canada the best environment in the world for music publishers and their songwriting partners.

In 1975, CMPA founded The Canadian Musical Reproduction Rights Agency (CMRRA) to handle music licensing in Canada. Through the initiatives of CMRRA, CMPA has essentially created the publishing infrastructure in Canada. Together, we have been able to increase the licensing rate from just 2 cents per song to 8.3 cents; while working to ensure that music publishing will be both a viable and sustainable industry for years to come.

The Canadian Music Publisher Association is a voluntary, member driven association that represents and speaks on behalf of music publishers to the public, media, government and other organizations. We lobby to ensure that copyright reform legislations are modernized to protect Canada's music publishers and their songwriting partners.

Our members not only own and/or administer the majority of copyrighted works performed and reproduced within Canada, but they also participate in annual workshops and symposiums dealing directly with teaching the youth about the business of music publishing.

### Chambre Syndicale des Éditeurs de Musique Classique (CEMF) France

The Chambre of the Éditeurs de Musique of France (CEMF, created 140 years ago) represents more than 25 publishers who dedicate their activities to the creation, development, promotion, safeguarding and sustainability of music.

### Church Music Publishers Association (CMPA)

Founded in 1926, The Church Music Publishers Association currently represents 46 member publishers. A diverse group, our membership includes representation from the publishing houses of almost every major church denomination, the publishing companies or affiliates from every major contemporary Christian record label, the church music divisions of several major secular publishing houses, several independents, both small and large, as well as publishers who are involved

primarily in educational markets just to name a few. While our membership is comprised primarily of American-based publishing companies, we have worldwide representation from Holland, New Zealand, Australia, Korea and Canada.

The CMPA is universal in scope, with member publishers reaching all around the world to share areas of concern and importance regarding copyright law, education, information, administration and protection, to facilitate public and industry awareness in these areas and to develop continuing personal and professional relationships.

### Deutsche Musikverleger-Verband (DMV)

The DMV "Deutscher Musikverleger-Verband e.V." is an association representing the interests of music publishers throughout the German Federal Republic. Representing over 400 music publishers, the association acts for about 90% of music publishers active in Germany.

The development of today's German Music Publishers' Association can be traced back to the year 1829, when 16 German music companies formed an "association of music-publishers against copying of music" in Leipzig.

Since then, there has always been a professional body of music publishers, whose name and structure has adapted to the developments of the times but whose aims have remained constant:

- To pursue the expansion of copyright law in close cooperation with state bodies and
- To provide a strong professional body representing the interests of German music publishers in matters dealing with official authorities and other groups

The DMV and its member publishers address the full diversity of musical life: It is about the composer, the lyricist, but also about performance practice, the exploitation of musical works, and not least to the integration of young people in the music. The DMV promotes music education and the education and training of young professionals and active music making and its importance in society.

### European Music Council (EMC)

The European Music Council is the European network of networks for music, with a membership of national music councils as well as local, national and international music organisations that are based in Europe. In line with the International Music Council's principles, the EMC's strategies and actions honour human and cultural rights. In situations where musical integrity and commercial gain are in conflict, the

EMC gives priority to musical integrity. The EMC strongly supports youth participation in decision-making processes.

The European Music Council, the regional group for Europe of the International Music Council, is the umbrella organization for musical life in Europe. It acknowledges the significant role that music and culture play in the political and societal development of a peaceful and integrative Europe. Therefore it advocates on local, national and European levels for an appropriate framework, respecting equal rights and opportunities for music, music professionals and access to music.

The European Music Council serves its members by advocating for the societal and political significance of musical diversity in Europe and, hence, plays a key role in supporting the European communities that want to celebrate their music. It provides exceptional value to its membership by building knowledge; creating networking opportunities; supporting and enhancing the visibility of projects that help sustain people's participation in music and cultural life. Being the regional group for Europe of the International Music Council, the EMC collaborates on an international level. Today the EMC consists of 78 members based in 31 European countries.

### Federazione Editori Musicali (FEM) Italy

Music publishing is an integral part of the music industry and cultural life of our country. The success of Italian music in the world is proof of the immense talent of our authors and the Italian publishing industry professionalism.

FEM exists to support and encourage these talents and skills.

- FEM acts on a daily basis to protect the publishers and authors they represent.
- The Secretary General, the Treasurer and all the bodies are available to provide first-hand information and update all members on the actions and events of major importance.
- FEM engages in actively defending the copyright through either individual initiatives, as well as participating in activities of communication and institutional representation in cooperation with other creative rights associations.
- FEM is particularly committed and attentive to the digital world and the great opportunities that this world offers for the dissemination of music. We continue to watch this complex channel and work in all areas to ensure that copyright is increasingly protected and guaranteed.
- FEM adheres to FPM, the Anti-Piracy Federation, based in Milan, which is committed to the protection of the right to enforcement actions, public awareness campaigns and information activities.

FEM maintains a constant relationship with the SIAE and its Corporate Officers and is available to individual member companies to provide advice and assistance on all activities related to music publishing.

FEM is associated with ICMP (International Confederation of Music Publishers) through which maintains a constant observation of what happens in the world in the field of music publishing and copyright.

#### Grupul Editorilor de Muzica din Romania (GEMRO)

Romanian Publishers Association represents publishers throughout Romania and is a member of the International Federation of Music Publishers

#### Guitar Foundation of America (GFA)

Founded in 1973, the Guitar Foundation of America (GFA) is America's leading guitar organization. The GFA provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an arts council. Today, the GFA is the largest multinational guitar organization; providing serious guitarists worldwide a full range of educational, literary and performance resources and opportunities. The Guitar Foundation of America is a non-profit 501(c)(3) educational and literary organization and is devoted to furthering the knowledge of and interest in the guitar and its music.

#### Harry Fox Agency (HFA) USA

The Harry Fox Agency was established in 1927 by the National Music Publisher's Association to act as an information source, clearinghouse and monitoring service for licensing musical copyrights. Since its founding, HFA has provided efficient and convenient services for publishers, licensees, and a broad spectrum of music users.

HFA is the premier music publisher agent for mechanical licensing in the United States. A mechanical license grants the rights to reproduce and distribute copyrighted musical compositions (songs), including uses on CDs, records, tapes, and certain digital configurations. By affiliating with HFA, publishers have access to a range of licensing, collection, distribution, royalty compliance and legal services to assist them in administering their catalog.

Due to the large number of affiliated publishers, licensees are often able to complete the majority of their mechanical licensing through HFA.



With its current level of publisher representation, HFA licenses the largest percentage of the mechanical and digital uses of music in the United States on CDs, digital services, records, tapes and imported phonorecords.

### Independent Music Companies Association (IMPALA) \* EUROPE

IMPALA's mission is to grow the independent music sector, promote cultural diversity and cultural entrepreneurship, improve political access and modernise the perception of the music industry. IMPALA is a not-for-profit trade organisation representing the European independent music label community in the areas of advocacy, commerce opportunities and member services, details of our activities can be found at [www.impalamusic.org](http://www.impalamusic.org).

IMPALA was established in 2000 to ensure that independent music labels, all of whom are small and medium size enterprises (SME's) were properly represented in the music community so they would not have to endure the business barriers to entry that occurred in the old music paradigm that are no longer viable in the emerging new digital economy.

IMPALA's membership is made up of more than 4,000 Independent music labels located across Europe that have banded together to form a central voice advocating for the health of the Independent music sector. Our membership includes independent music label leaders like Beggars Group, PIAS Entertainment Group, Epitaph Europe, Rough Trade Benelux, Naive and !K7 but it should be noted that our membership is not just made up of these market leaders. IMPALA membership also includes music labels of varying sizes (in terms of staffing, number of releases and revenues), and varying genres. Many of our member labels are located across Europe, in addition to the traditional London, Paris and Berlin music bases. For example we have members like CLS Music in Hungary, Playground Music in Scandinavia, Musikvertrieb in Switzerland, Pitch Black Records in Cyprus, or Anaconda Records in Poland, as well as representative national associations in Norway (FONO), Finland (Indieco), Italy (PMI), Spain (UFI), Israel (PIL) and Denmark (DUP) among others.

All of our label members have one thing in common: they are small business people with a love for music who are trying to make a living and compensate their artists and generate and maintain jobs.

Our members, as small creators whose sector comprises over 20% of European recorded music sales, are having their livelihoods challenged by unauthorized unpaid content acquisition over the Internet. Independent music labels are not luddites and the Internet has been the great equalizer for us on our ability to market, promote, monetise and introduce new music.

The Internet has opened up countless opportunities for us and we would not do anything to jeopardise this improved access. Additionally, our members have embraced new business models that allow for efficient distribution of music, such as the licensing of free-to-the user streaming services and webcasting, one price per month subscription services, bundled mobile services, etc. We honestly feel there is no other industry that has embraced new forms of economic and delivery models as completely as the music industry. Our members also, on their own terms, give away free content to reward existing fans and cultivate new fans of their label's artists.

### Indian Performing Rights Society (IPRS)

The Indian Performing Right Society Limited issues Licenses to users of music and collect Royalties from them, for and on behalf of its Members i.e. the Authors, the Composers and the Publishers of Music and distribute this Royalty amongst them after deducting its administrative costs. The IPRS came into existence on 23rd August 1969. The IPRS is a representative body of Owners of Music, viz. The Composers, Lyricists (or Authors) and the Publishers of Music and is also the sole Authorized Body to issue Licenses for usage of Musical Works & Literary Music within India by any person. Composers are those who are better known as Music Directors, Authors are better known as Lyricists, Publishers of Music are the Music Companies, or those who hold Publishing Rights of the Musical & Literary Works.

The Society is a non-profit making Organization and is a Company Limited by Guarantee and Registered under the Companies Act, 1956. It is also registered under Section 33 of the Copyright Act, 1957 as the only Copyright Society in the Country to do business of issuing Licenses for usage of Music.

IPRS is the only National Copyright Society in the India. The Council is equally represented by Publishers and Songwriters. Further, there is also an equal representation between Composers and Authors as also Region wise between North India and South India.

### International Confederation of Authors and Composers Societies (CISAC) \*

CISAC works towards increased recognition and protection of creators' rights. CISAC was founded in 1926 and is a non-governmental, non-profit organization. Its headquarters are in Paris, with regional offices in Europe, Asia-Pacific and South America, as well as in Africa.

CISAC numbers 232 authors' societies from 121 countries and indirectly represents around 3 million creators and music publishers within all the artistic repertoires: music, drama, literature, audio-visual, graphic and visual arts.

CISAC's main activities and member services aim to: strengthen and develop the international network of copyright societies; secure a position for creators and their collective management organizations in the international scene; adopt and implement quality and technical efficiency criteria to increase copyright societies' interoperability; support societies' strategic development in each region and in each repertoire; retain a central database allowing societies to exchange information efficiently; and participate in improving national and international copyright laws and practices.

#### International Confederation of Music Publishers (ICMP) \*

ICMP is the world trade association representing the interests of the music publishing community internationally. Our mission is to protect and promote copyright and to represent industry positions at international, regional and local levels. We achieve this by being vocal advocates for our members in various political and regulatory arenas and by fostering a global community for music publishers to share best practise and experience.

ICMP's members include national, regional and international music publishing associations from Europe, Middle-East, North and South America and Asia-Pacific, and the four major multinational music publishing companies.

Music by its very nature can easily transcend national borders, but it is only now that its full potential to do so is being realised. Modern technology, especially the Internet, allows this to happen in a manner never seen before. If a true diffusion of culture is to take place, however, investment and promotion are essential. This is part of the role of music publishers.

Music publishers – standing at the intersection of music and the market – will continue to play their part in promoting cultural diversity by bringing music of all kinds and from all backgrounds to the market. Cultural heritage needs investment and promotion. Music publishers do exactly this.

Collectively, our members represent hundreds of thousands of songwriters, composers and lyricists from every corner of the globe.

#### International Federation of Musicians (FIM) \*

The International Federation of Musicians, founded in 1948, is the international organization for musicians' unions, guilds and professional associations and is now counting about 65 members in 57 countries throughout the world.

FIM has created three regional groups, for Africa (FAC, the FIM African Committee), for Latin America (GLM, Grupo Latinoamericano de Músicos) and for Europe (the European group of FIM).

The Federation's main objective is to protect and further the economic, social and artistic interests of musicians represented by its member unions.

This leads to such activities as:

- Furtherance of the organisation of musicians in all countries
- Federation of unions of musicians throughout the world, furtherance and strengthening of international collaboration
- Promoting of national and international protective legislative (or other) initiatives in the interests of musicians
- Making of agreements with other international organizations in the interests of member unions and of the profession
- Obtaining and compilation of statistical and other information referring to the music profession and provision of such information to member unions
- Moral and material support of member unions in the interests of the profession and in accordance with the objects of FIM
- Furtherance of all appropriate efforts to make good music a common property of all people
- Holding of international congresses and conferences

As a nongovernmental organisation, FIM has a permanent relationship with major intergovernmental organisations such as UNESCO, the ILO, WIPO. It is recognised and consulted by the Council of Europe, the European Commission and the European Parliament. It enables it to participate in crucial negotiations on the protection of performers where it can make the voice of musicians heard.

FIM is a member of the International Music Council (IMC). It also collaborates with all national and international organisations representing workers in the media field. It has created the International Arts and Entertainment Alliance (IAEA) with the International Federation of Actors (FIA) and UNI-Media and Entertainment International (UNI-MEI). IAEA is a member of the Council of Global Unions (CGU).

#### International Federation of the Phonographic Industry (IFPI) \*

IFPI represents the recording industry worldwide, with a membership comprising some 1300 member companies (including major and independent labels), in 66 countries and affiliated industry associations in 45 countries. IFPI's mission is to promote the value of recorded music, safeguard the rights of record producers and expand the commercial uses of recorded music in all markets where its members

operate. IFPI is a not for profit members organization registered in Switzerland. It operates a Secretariat currently based in London and has regional offices in Brussels, Hong Kong and Miami.

### International Music Council (IMC) \*\*

The International Music Council (IMC), founded in 1949 by UNESCO, is the world's largest network of organizations, institutions and individuals working in the field of music. The International Music Council promotes musical diversity, access to culture for all and unites organizations in some 150 countries worldwide in building peace and understanding among peoples of all cultures and heritage.

The International Music Council advocates access to music and has proclaimed and works towards the advancement of the five music rights:

The right for or all children and adults:

- to express themselves musically in all freedom
- to learn musical languages and skills
- to have access to musical involvement through participation, listening, creation, and information

The right for all musical artists:

- to develop their artistry and communicate through all media, with proper facilities at their disposal
- to obtain just recognition and remuneration for their work

By advocating these rights, the International Music Council contributes to the development and strengthening of friendly working relations between all the musical cultures of the world on the basis of their absolute equality, mutual respect and appreciation. Over the past sixty years, IMC has developed as a world expert organization, a forum for exchange and reflection and an observatory in the field of music. Mandated to promote all types of music, IMC is an organization habilitated to speak to governments, institutions and regions. It works through and for its members to internationally support the development and the promotion of diverse music and the role of musicians in the context of social, cultural and economic development. In the course of its existence, IMC has developed into a highly influential network. This is due in large part to its geographic extension and the variety of competence of its membership. Through its members, IMC has direct access to over 1000 organizations across the world, creating a network of knowledge and experience that touches on every aspect of music. In addition to working with its members and international partners on local, regional and international projects, IMC and its members participate in a number of UNESCO's projects and initiatives in the fields of culture, education and youth.

## MMGHQ Music Publishing (Cyprus)

MMG Music Publishing was founded in Israel in 1993, and was the first company that operated exclusively in Israel in the field of copyright music featuring Israeli music.

## Music Canada

Music is one of the most visible and highly recognized expressions of the Canadian experience. Therefore, we believe that it is important to promote and protect the value of music and its production.

Music Canada is a non-profit trade organization that represents the major music companies in Canada as well as their partners, the artists. Those members include EMI Music Canada, Sony Music Entertainment Canada, Universal Music Canada, and Warner Music Canada. Music Canada was formerly known as the Canadian Recording Industry Association (CRIA). It was founded in 1964.

Music Canada's members are engaged in all aspects of the recording industry, including the manufacture, production, promotion and distribution of music. Music Canada member companies actively develop and nurture Canadian talent throughout the world.

Music Canada also works closely with recording studios, live music venues, concert promoters and managers in the promotion and development of the music cluster. In addition to the members listed above, we also provide certain membership benefits to some of Canada's leading independent record labels and distributors.

### Music Canada:

- Administers the gold/platinum awards program for best selling recordings in Canada;
- Gathers and shares technical, statistical and other information about Canada's music community;
- Seeks to develop a greater understanding of Canada's recording industry among key stakeholders and the general public;
- Represents Canada's recording industry to government and public agencies on legislative and regulatory matters;
- Works with other industry organizations to help curtail piracy and counterfeiting, and to build a legitimate music market in Canada;
- Promotes the growth and development of legal digital music services in Canada;
- Develops and promotes high ethical standards in the creation, manufacture and marketing of sound recordings;

- Represents the Canadian recording industry to its international counterparts as a member of the International Federation of the Phonographic Industry (IFPI);
- Participates in charity events and educational projects on behalf of the industry;
- Participates in industry-wide initiatives to promote music; and,
- Works with organizations representing music publishers, musicians, artists, retailers of music and musical instruments, and broadcasters as well as like-minded organizations in film, television, digital gaming, book publishing and business on issues of common interest.

### Music Managers Forum (MMF) USA

The Music Managers Forum provides a platform to connect, enhance, and reinforce the expertise and professionalism of music managers. Their goal is to further the interests of managers and their artists in all fields of the music industry, including live performance, recording and music publishing matters.

While many up and coming managers cannot easily have their voices heard or their views recognized, the MMF has a vital role to play in ensuring that the industry evolves fairly and profitably for all who work in the management industry and their clients. It is the goal of the MMF to make sure managers voices are heard. As the industry continues to evolve, the MMF-US endeavors to help its members to stay ahead of the curve.

The MMF-US is a founding member of Music United, an educational organization whose goal is to protect intellectual property for creators.

### Musicians Federation of India

The Musicians Federation of India's (Musicians Union) main objective is to protect and further the economic, social and artistic interests of musicians throughout INDIA

### Music Producers' Guild (MPG) UK/EU

The Music Producers Guild, conceived and supported by producers and engineers and is also the founding sister organisation of the P&E Wing USA, who are both passionate about all aspects of creating and recording music. We provide a professional community to share our collective experiences and collaborate and lobby for professional interests. Our Membership consists of all working producers, engineers, mixers, re-mixers, programmers, sound designers, mastering engineers,

students and enthusiasts working in the field and sectors of professional audio and content delivery and all aspects of the creation of music and audio.

### Music Publishing Association of Japan (MPAJ)

The Music Publishers Association of Japan (MPAJ) is the sole organization to represent the Japanese music publishing business. The association is committed to the dissemination of copyrighted music by promoting the music publishers and sound development of the use of copyrighted materials at home and abroad, and to develop and contribute to the overall development of music culture.

The Music Publishers Association of Japan (MPAJ), was founded in 1973 and was later authorized as an incorporated association from the Ministry of education.

MPAJ's members consist of nearly 300 music publishers and cover almost all major music publishers, and is the only organization representing the music publishing industry in Japan. In addition, many of the members, are copyright holder record producer's (master creators), and MPAJ is also the organization representing these master creators.

MPAJ promotes the "Sync Music Japan" project in cooperation with Japan Association of Music Enterprises, JAME, and the Federation of Music Producers Japan, FMPJ, in order to publicize Japanese music globally.

### Music Publishers Association (UK)

The Music Publishers Association is the trade association for music publishers in the UK, with over 270 members, representing nearly 4,000 catalogues covering every genre of music. Their members include all three of the UK's "major" music publishers, independent pop publishers, classical publishers, production music publishers and also printed music publishers. They estimate that their members represent around 95% of publishing activity in the UK.

The Music Publishers Association exists to:

- safeguard and promote the interests of music publishers and the writers signed to them;
- represent these interests to government, the music industry, the media and the public;
- provide publishers with a forum, a collective voice and a wide range of benefits, services and training courses;
- promote an understanding of the value of music and the importance of copyright; and provide information and guidance to members of the public.



### Musicians Union UK (MU)

The UK Musicians' Union is a globally-respected organisation which represents over 30,000 musicians working in all sectors of the music business.

As well as negotiating on behalf of musicians with all the major employers in the industry, the MU offers a range of services tailored for the self-employed by providing assistance for professional and student musicians of all ages.

The Musicians' Union has specialist full-time officials available to immediately tackle the issues raised by musicians working in the live arena, the recording studio, or when writing and composing. Such issues can range from copyright protection to valuable contractual advice or from the recovery of unpaid fees to crucial work in health and safety.

MU members, regardless of their genre of music, are part of one of the leading music industry bodies in Europe and the Union's democratic structures offer every opportunity for musicians to influence MU policy.

Add to this the many services that the Union provides and you have an organisation that can assist its members throughout their professional careers and beyond.

### Musikverleger Union Österreich (MUÖ) Austria

The Music Publishers Union of Austria has its headquarters in Vienna and extends its activity to the whole Federal territory and in cooperation with associations with shared interests abroad. The purpose of the Association is the promotion, development and safeguarding of music creation in support of the values and economic interests of its membership.

### National Association for Music Education (NAfME)

The mission of the National Association for Music Education is to advance music education by encouraging the study and making of music by all. Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and to share in musical experiences.

National Association for Music Education, among the world's largest arts education organizations, marked its centennial in 2007 as the only association that addresses all aspects of music education. Through membership of more than 75,000 active, retired, and pre-service music teachers, and with 60,000 honor students and supporters, NAfME serves millions of students nationwide through activities at all

teaching levels, from preschool to graduate school. Since 1907, NAFME has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers.

NAFME's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

#### National Association of Music Merchants (NAMM)

We envision a world in which the joy of making music is a precious element of daily living for everyone; a world in which every child has a deep desire to learn music and a recognized right to be taught; and in which every adult is a passionate champion and defender of that right.

Founded in 1901, NAMM has been the engine that unifies, leads and strengthens the \$17 billion global music products industry, enabling both large and small businesses to maximize productivity and reduce the costs of doing business.

With more than 9,000 Members in the United States and 100+ other countries, NAMM is ultimately dedicated to expanding the market and giving people of all ages the opportunity to experience the proven benefits of making music.

#### National Music Council of the United States (NMC)

Founded in 1940 and chartered by the 84th Congress in 1956, the National Music Council represents the United States to the International Music Council/UNESCO. The Council acts as a clearinghouse for the joint opinion and decision of its members and is dedicated to strengthening the importance of music in our life and culture.

Through the cooperative work of its member organizations, the National Music Council promotes and supports music and music education as an integral part of the curricula in the schools of our nation, and in the lives of its citizens. The Council provides for the exchange of information and coordination of efforts between its member organizations and speaks with one voice for the music community whenever an authoritative expression of opinion is desirable.

#### National Music Publishers Association (NMPA) USA

Founded in 1917, the National Music Publishers' Association is the largest U.S. music publishing trade association with over 3000 members consisting of American music publishers and their songwriting partners. Its mission is to protect, promote, and

advance the interests of music's creators. The NMPA is the voice of both small and large music publishers, the leading advocate for publishers and their songwriter partners in the nation's capital and in every area where publishers do business. The goal of NMPA is to protect its members' property rights on the legislative, litigation, and regulatory fronts. In this vein, the NMPA continues to represent its members in negotiations to shape the future of the music industry by fostering a business environment that furthers both creative and financial success. The NMPA has remained the most active and vocal proponent for the interests of music publishers in the U.S. and throughout the world, a continuing tradition of which the association is very proud.

#### National Songwriters Association (NSA/NSAI)

The National Songwriters Association (NSA) consists of a body of creative minds, including songwriters from all genres of music, professional and amateur, who are committed to protecting the rights and future of the profession of songwriting, and to educate, elevate, and celebrate the songwriter and to act as a unifying force within the music community and the community at large.

The National Songwriters Association includes the California Songwriters Association, The Texas Songwriters Association and The Nashville Songwriters Association International (NSAI). The Nashville Songwriters Association International is the world's largest not-for-profit songwriters trade association. Established in 1967, the membership of more than 5,000 active and pro members spans the United States and six other countries. NSAI is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music.

#### Phonographic Performance LTD. (PPL) UK

PPL licenses recorded music played in public or broadcast in the United Kingdom and then distributes the license fees to its performer and rights holder members. Established in 1934, PPL exists to ensure that those who invest their time, talent and money to make recorded music are fairly paid for their work. The UK is the second largest performance rights market in the world.

With over 8,500 members who are record companies or other recorded music rights holders and 51,500 performer members, PPL, a not for profit organisation, has a large and diverse membership. Members include major record labels and globally successful performers, as well as many independent labels, sole traders and session musicians ranging from orchestral players to percussionists and singers - all of whom are entitled to be fairly paid for the use of their recordings and performances. Between them, PPL's members control the rights in the overwhelming majority of recorded music.

### PRS for Music (UK)

PRS for Music is a music licensing society which represents the rights of over 100,000 member songwriters, composers and music publishers in the UK. They license organisations to play, perform or make available copyright music on behalf of their members and those of overseas societies, distributing the royalties to them fairly and efficiently. They promote and protect the value of copyright. Their songwriter and composer members span every musical genre and range from some of the world's biggest musical acts, exporting their music round the globe, to those who provide music for Britain's advertising, TV, film, fashion and video games industries.

Their publisher members range from multinational corporations right down to small private companies representing just one or two songwriters. Publishers deal with songs and musical compositions rather than recordings of them, holding a unique position in the music business. They play an important role in seeking out and supporting talent, and help maximize the use, and royalty income, from the music they publish on behalf of their clients.

PRS for Music provides business and community groups with easy access to over 10m songs through its music licenses. In an industry worth £3.8bn, PRS for Music is uniquely placed to be a voice for music and music creators. Collecting £665.7m in 2013, PRS for Music is one of the world's most efficient combined rights organisations. With over 100 representation agreements in place globally, PRS for Music's network represents over two million music creators.

### Recording Industry Association of America (RIAA)

The Recording Industry Association of America (RIAA) is the trade organization that supports and promotes the creative and financial vitality of the major music companies. Its members are the music labels that comprise the most vibrant record industry in the world. RIAA® members create, manufacture and/or distribute approximately 85% of all legitimate recorded music produced and sold in the United States.

In support of this mission, the RIAA works to protect the intellectual property and First Amendment rights of artists and music labels; conduct consumer, industry and technical research; and monitor and review state and federal laws, regulations and policies. The RIAA® also certifies Gold®, Platinum®, Multi-Platinum™ and Diamond sales awards as well as Los Premios De Oro y Platino™, an award celebrating Latin music sales.

### SESAC

SESAC is a performing rights organization with corporate headquarters in the heart of Nashville's Music Row that house all of the company's divisions, from creative to licensing to administration. The company also has offices in New York, London, Los Angeles, Atlanta and Miami. It is designed to represent songwriters and publishers and their right to be compensated for having their music performed in public. With an international reach and a vast repertory that spans virtually every genre of music, SESAC is the fastest growing and most technologically adept of the nation's performing rights companies.

#### Société d'Auteurs Belge – Belgische Auteurs Maatschappij (SABAM)

SABAM is the Belgian Society of Authors, Composers and Publishers. Its object is the receipt, the redistribution, the administration and the management (in the widest sense of the word) of all copyrights in Belgium and in other countries where reciprocity agreements are entered into (with their sister societies, that is to say, with the collective management societies throughout the world). SABAM is a private collective management society whose legal form is an SCRL. In no event is it a ministry or para-governmental undertaking. Founded in 1922 upon the initiative of authors. SABAM currently has thousands of authors in all disciplines. SABAM is proud of its multidisciplinary nature and jointly represents composers, lyricists, publishers, dramatic authors, choreographers, directors, screenwriters, dialogue writers, radiophonic creators, sub-title authors, translators, novelists, poets, comic strip authors, illustrators, journalists, sculptors, painters, videographers, artists, photographers, graphic designers, etc. This singularity makes their Society an almost unique case in the world.

#### Society of Composers, Authors and Music Publishers of Canada (SOCAN)

SOCAN is a not-for-profit member-based organization that represents the Canadian performing rights of over three million Canadian and international music creators and publishers. We play a leading role in supporting the long-term success of our more than 100,000 Canadian members, as well as the Canadian music industry. We collect license fees from over 45,000 businesses across Canada and distribute royalties to our members and other music rights organizations around the world. We also distribute royalties to our members for the use of their music internationally in collaboration with other peer societies.

In addition, SOCAN plays a leadership role in mentoring emerging creators on various aspects of the craft and business of music. We also advocate on behalf of our members to ensure that copyright is respected and that creators are appropriately remunerated for the use of their work.

SOCAN's business purpose is a framework for organizing and communicating the basic identity and intention of our organization: SOCAN serves and champions the

needs of music creators and publishers. We advocate and protect their rights, license access to the world's music, and collect and distribute royalties in Canada and around the world.

SOCAN is an enabler for licensees to earn more money as they rely on music to enhance their businesses; for members to write and perform music, and build their careers; and for employees to achieve their career objectives. We have a global reach through our partner MROs in more than 80 countries.

SOCAN was formed in 1990, but our predecessors have been around in some form or another in Canada since 1925. SOCAN was created as a result of the merger of two former Canadian performing rights societies: The Composers, Authors and Publishers Association of Canada (CAPAC) and the Performing Rights Organization of Canada (PROCAN). In 1925, the Performing Rights Society (PRS) of the United Kingdom formed the Canadian Performing Rights Society (CPRS). Over the years, CAPAC worked to protect the rights of our members, especially in the face of opposition from the well-established radio and television industries. In 1990, CAPAC and PROCAN merged to form SOCAN.

### Songwriters Guild of America

Since the enactment of the Copyright Act, the SGA has continued to take a stand on every issue of importance to songwriters and the music industry in general, including home taping, source licensing, derivative rights, author's moral rights, the deductibility of business expenses, compulsory license, copyright registration fees and, most recently, infringement of royalty payment due to digital/Internet piracy. Its president and board members spend considerable time and energy talking to the media, lobbying, negotiating and coordinating with other industry groups, and raising the funds needed to get the songwriter's message through.

True to its history, the Guild maintains its efforts to advance, promote and benefit the profession of songwriting.

### SoundExchange

SoundExchange helps the music and creative community thrive in the digital age. SoundExchange is the independent nonprofit performance rights organization that collects and distributes digital performance royalties to featured artists and copyright holders.

We represent recording artists – from unsigned a cappella to acid rock to multi-platinum stars and master rights owners including major and independent record labels. It's our job to ensure that these artists and copyright holders are compensated when their work is broadcast by non-interactive digital radio.

SoundExchange is comprised of music aficionados, technology and data buffs – many of them budding musicians themselves.

SoundExchange has international partnerships in place that allow us to collect and pay artist and right holders royalties even when their music is played outside the U.S.

The Copyright Royalty Board, which is appointed by The U.S. Library of Congress, has entrusted SoundExchange as the sole entity in the United States to collect and distribute these digital performance royalties on behalf of featured recording artists, master rights owners (like record labels), and independent artists who record and own their masters.

#### Suomen Musiikkikustantajat ry - Finnish Music Publishers Association (FMPA)

The Finnish Music Publishers Association was Founded in 1976 as an umbrella organization for Representing the Interests of Finnish music publishers. The Association has 37 publisher members. It is a non-profit-making organization with no business Aims of its own. It is itself a member of Bothan Teosto, the Finnish Composers Copyright Bureau, and Kopiosto, joint copyright organization for authors and publishers.

Aims of the association:

- To raise standards and improve conditions in music publishing and draw attention to its importance and role in the field of the arts.
- To keep its members abreast of developments and changes in legislation at home and internationally.
- To represent our members in dealings with government and other representative bodies, organisations and associations, by taking appropriate initiatives and suggesting policy.
- To prevent the illegal use of copyright musical material in printed form.
- To collate and make statistical assessments regarding the turnover of its members and the distribution of turnover between different income sources.
- Provide information on the licensing of musical rights and grant licences for the use of its members' published works in printed form.
- Organise courses and training for its members, offer consultancy on legal matters and provide information on relevant events in the field of music.

#### Svaz českých hudebních nakladatelů (SČHN) The Music Publishers Association of the Czech Republic (Czech Republic)

SČHN, or the Association of Czech Music Publishers, is a nonprofit organization that brings together the publishers operating in the Czech Republic and is a Protective Association representing copyrights.

SČHN is active in the following areas: Negotiations with trade organizations, government institutions, etc. relating to the protection of authors' rights, which represent individual members. SČKN informs the interested public about publishing issues and existing statutes for Czech music publishers.

#### RICom Publishing (Serbia, Montenegro, Macedonia, Bosnia and Herzegovina)

RICom Publishing is a music publisher which deals in control and protection of musical and authorial rights. RICom Publishing is a licensed partner of Universal Music Publishing and it protects the Rights of their Catalog together with the most popular authors for the area of Serbia, Montenegro, Bosnia Herzegovina and Macedonia. RICom publishing also represents the MMG catalog, the Aquarius Publishing catalog, the Menart publishing catalog, as well as local Serbian repertoire.

#### The Recording Academy (The GRAMMY Award Organization)

Established in 1957, the National Academy of Recording Arts & Sciences, Inc., also known as The Recording Academy, is an organization of musicians, producers, engineers, and recording professionals that is dedicated to improving the cultural condition and quality of life for music and its makers. Internationally known for the GRAMMY Awards, The Recording Academy is responsible for groundbreaking professional development, cultural enrichment, advocacy, education and human services programs — including the creation of the national public education campaign What's The Download®.

Celebrating music through the GRAMMY Awards for more than 50 years, The Recording Academy continues its rich legacy and ongoing growth as the premier outlet for honoring achievements in the recording arts and supporting the music community. Over the last decade particularly, The Recording Academy has expanded its goals from the important work of recognizing the best in music through the GRAMMY Awards to establishing itself as the preeminent arts advocacy and outreach organization in the country.

The Recording Academy is responsible for groundbreaking professional development, cultural enrichment, advocacy, education and human services programs. The Academy continues to focus on its mission of recognizing musical excellence, advocating for the well-being of music makers and ensuring music remains an indelible part of our culture.



## Uganda Musicians Union (UMU)

Uganda Musicians' Union (UMU), established in 1998, is a registered National Collective Musicians Umbrella Union under the Ministry of Gender, Labour and Social Development Department of Culture; promoting issues of social protection, equity, human rights, copyright management, decent working conditions and employment for the unemployed and upcoming performing musicians in Uganda. UMU has four regional branches Mbale (Eastern Uganda) Lira (Northern Uganda) Mbarara (Western Uganda) with our headquarters in Kampala –Central.

UMU, with a current membership of 864 musicians, is an affiliate member to the International Federation of Musicians (FIM), based in Paris, and to FIM/African Committee (FAC) since 2001.

## Worldwide Independent Network (WIN)

The Worldwide Independent Music Industry Network (WIN) is a global forum for the professional independent music industry. It was launched in 2006 in response to business, creative and market access issues faced by the independent sector everywhere. For independent music companies and their national trade associations worldwide, WIN is a collective voice. It also acts as an advocate, instigator and facilitator for its membership.

The membership of WIN is made up of 21 independent music trade associations around the world. The WIN Council consists of 20 directors of influential independent music companies in all key markets around the world who guide WIN's overall direction. WIN's entire membership stretches across every continent, with trade associations in all the well-developed legitimate music markets taking a particularly active role.

WIN exists to support the independent music community through interaction with representative trade organisations and groups, and working directly with international music industry bodies on issues of global significance.

Examples of key issues on WIN's agenda are:

- Monitoring the policies and effectiveness of collective rights management and licensing organisations for independent rights holders
- Working directly with collecting societies to ensure independent rights holders' interests are properly represented internationally
- Providing legal and commercial support to independent trade associations
- Development of independent trade associations and representative groups in countries where they do not yet exist

- Supporting member trade associations in national copyright, legislative and related issues
- Future protection and development of independent music companies in a rapidly changing market.

\* Permanent Accredited International NGO Observer at the World Intellectual Property Organization (WIPO)

\*\* International music NGO in official partnership with UNESCO

Brussels, 10<sup>th</sup> April 2012

To whom it may concern

**Re: Music Community Support for Far Further's (or its subsidiary .music LLC)  
Application for a Music Focused gTLD under the string “.music”**

***IMPALA, the Independent Music Companies Association***, would like to express its support for Far Further's (or its subsidiary .music LLC) application to operate a music focused gTLD under the string “.music”.

IMPALA is a not-for-profit trade organisation representing the European independent music label community in the areas of advocacy, commerce opportunities and member services, more details of our activities can be found on [www.impalamusic.org](http://www.impalamusic.org). IMPALA was established in 2000 to ensure that independent music labels, all of **whom** are small and medium size enterprises (SME's) were properly represented in the music community so they would not have to endure the business barriers to entry that occurred in the old music in the emerging new digital economy.

IMPALA's membership is made up of more than 4,000 Independent music labels located across Europe that have banded together to form a central voice advocating for **the** health of the Independent music sector. Our membership includes independent music label leaders like Beggars Group, PIAS Entertainment Group, Epitaph Europe, Rough Trade Benelux, Naïve and !K7 but it should be noted that our membership is not just made up of these market leaders. IMPALA membership also includes music labels of varying sizes (in terms of staffing, number of releases and revenues), and varying genres. Many of our member labels are located across Europe, in addition to the traditional London, Paris and Berlin music bases. For example we have members like CLS Music in Hungary, Playground Music in Scandinavia, Musikvertrieb in Switzerland, Pitch Black Records in Cyprus, or Anaconda Records in Poland, as well as representative national associations in Norway (FONO), Finland (Indieco), Italy (PMI), Spain (UFI), Israel (PIL) and Denmark (DUP) among others.

**All of our label members have one thing in common: they are small business people with a love for music who are trying to make a living and compensate their artists and generate and maintain jobs.**

**Our** members, as small creators whose sector comprises over 20% of European recorded music sales, are having their livelihoods challenged by unauthorized unpaid content acquisition over the Internet. Independent music labels are not luddites and the Internet has been the great equalizer for us on our ability to market, promote, monetise and introduce new music. The Internet has opened up countless opportunities for us and we would not do anything to jeopardise this improved access. Additionally, our members have embraced new business models that allow for efficient distribution of **music**, such as the licensing of free-to-the user streaming services and webcasting, one price per month subscription services, bundled mobile services, etc. We honestly feel there is no other industry that has embraced new forms of economic and delivery models as completely as the music industry. Our members also, on their own terms, give away free content to reward existing fans and cultivate new fans of their label's artists. However against this backdrop widespread copyright infringement has been to

the detriment of our members specifically and to the music economy generally. Therefore, we have a focused interest in ensuring that any music themed or focused gTLD operates in a manner that only allows authorised dissemination of music and provides for the financial and legal resources to run the .music gTLD within fair enforcement provision guidelines that protect intellectual property creators.

In the months prior to the application window, several entities with an interest in operating a music themed gTLD reached out to various music related trade associations to seek their support and endorsement. In light of that interest, our organisation, along with many other music related trade associations representing a cross-section of the global music community, participated in an extensive request for information in 2011 to solicit information from potential applicants about their plans to apply for and operate a music themed gTLD. As part of that process, this group of associations requested information concerning, among other things, the respondent's plans to operate the gTLD generally as well as its proposed intellectual property protection measures for the gTLD, its governance model, its proposed registrar requirements, its financial and technical capabilities to operate the gTLD operations and many other areas. Several entities responded to this request in writing, made presentations to the group about their proposed plans, and responded to follow-up questions.

Based on the above, the music creator community group involved decided to endorse the application by Far Further (or its subsidiary .music LLC) to operate a music themed gTLD for the music creator community under the string “.music” for the benefit of the music community and IMPALA is supporting the group's consensus decision as a member of the music creator community. We are hopeful that Far Further will operate the gTLD in a manner that respects and protects artists' and owner's rights in copyrighted music and promotes the legitimate distribution and enjoyment of music.

Should you have any questions please contact me at the below address.

Sincerely,



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cc: John Styll, Far Further  
Dr. Stephen Crocker, ICANN