

Exhibit A19-1

20 (f)

The advent of the internet has shifted the way the Music Community interacts and has affected how the Community operates in profound ways. As a result of Internet the Community has become more organic and decentralized with millions of people sharing music than ever before and engaging with the Community. This was a salient shift away from the centralized and highly controlled way in which the market for music once operated.

In effect, this marked the birth of the Community in the truest sense of the word, shifting away from monopolized power structures by creating a truly networked Community of music makers connected to their fans in a more direct manner (Direct-to-Fan). There were three salient developments that followed:

- 1) The music market experienced much more product diversity (see Chris Anderson's Long Tail at: <http://wired.com/wired/archive/12.10/tail.html>) since music makes and music lovers could now interact with each other without the 'forced' mediation of parties who benefitted from the filtering process that they kept in place.
- 2) Copyright law was instantly outdated, prompting a major legislative overhaul in the US (for more info go to <http://www.loc.gov/crb/proceedings/2006-3/> and <http://www.loc.gov/crb/proceedings/2006-3/riaa-ex-o-103-dp.pdf>). In effect, this marked a weaker appropriability regime, which benefits the Community but not parties who want to monopolize the means of appropriation.
- 3) The evaluation/selection process of music itself is now much more democratized; the days are over when the DJs and VJs at the major broadcasting stations were the single voice that mattered in how music was valued. Today the Internet is a massive space for evaluation by the masses.

The Community's engagement, interactions and operations have changed significantly as a direct result of the advent of the Internet in an environment where the collective Community voice rather than the voice of the few are now able to make a difference that matters in music, its distribution and consumption (Joeri Merijn Mol, University of Melbourne, Faculty of Business and Economics, Department of Management and Marketing, <http://www.managementmarketing.unimelb.edu.au/who/staff.cfm?StaffId=145>, 2012).

PROCESS AND RATIONALE USED IN ARRIVING AT THE EXPRESSION OF SUPPORT

The DotMusic Mission, as expressed in response to question 18, is to (i) create a trusted, safe online haven for music consumption & licensing, (ii) establish a safe home on the Internet for Music Community members regardless of locale or size, (iii) protecting intellectual property and fight piracy, (iv) support musicians' welfare, rights and fair compensation, (v) promote music and the arts, cultural diversity & music education, and (vi) follow a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional Advisory Committee Board working in the Community's best interest, including both reaching commercial and non-commercial stakeholders.



To be aligned with its Mission, DotMusic has focused on expressions of support that cover an all-inclusive global, balanced and multi-stakeholder representation of the Community, as delineated in response to question 20(a), that collectively represents the majority of the recognized Community by size.

The size of the Community relates to the total number of constituents represented or covered by the recognized institutions, federations, associations, organizations, Coalitions or any other music entities that have expressed their support.

DotMusic's Mission, rationale and bottom-up, all inclusive multi-stakeholder process in obtaining expressed support has been conducted and executed to eliminate the likelihood of material detriment to the rights or legitimate interests of a significant portion of the Community to which .MUSIC may be explicitly or implicitly targeted. DotMusic's Mission, support rationale and process has also taken into consideration objectives relating to competition, innovation and enhanced safeguards in intellectual property protection, security and safety, which are consistent with not only ICANN's Affirmation of Commitments but also the Basic Principles of the "vital importance of transparency, openness and non-discrimination" expressed by the WIPO-led International Music Registry (with participants including music stakeholder groups RIAA, IFPI, SCAPR, ACTRA, SAMRO, IRSC, ECAD and CIAM).

The total expressions of support vary and are far-reaching, multi-stakeholder representative and balanced, including: (i) the only recognized federation representing national members from over 70 countries comprised of governments' Ministries of Culture and Arts Councils covering all continents, (ii) an association representing a global network of 40 member music information centers in 37 countries which document and promote the music from our time, (iii) all the major digital distributors and aggregators representing the vast majority of all global digital music sold on iTunes (the world's largest digital music retailer with 70% market share) and other popular legal music download stores, (iv) country-focused Music Coalitions, comprised of recognized associations and organizations representing the interests of Community members from those countries and regions, (v) multiple music export offices responsible for the export of music from their country/territory internationally (vi) global online music communities totaling millions of artists and music professionals, (vii) organization focused on licensing lyrics (one of the most searched terms on the Internet) online that represent over 2,000 music publishers, including all four major publishers (EMI Music Publishing, Universal Music Publishing Group, Warner/Chappell Music Publishing, and Sony/ATV Music Publishing), (viii) music professionals' associations, guilds and other professional member-based organizations, (ix) music technology companies, (x) other music-related recognized institutions, (xi) social media participation totaling over 5 million participants across the DotMusic social profiles/accounts, (xii) over 1.5 million supporters from over 50 countries signing the .MUSIC Initiative petition to launch the .MUSIC TLD, and many more.

An example that illustrates that DotMusic represents the majority of the Community is the TuneCore support letter for DotMusic by founder Jeff Price, one of leaders in the music space and Community. Note the letter represents the support and opinion of Jeff Price/TuneCore and showcases the new Internet landscape and its relation to the Community moving forward:

"To Whom It May Concern

I am writing regarding the Music.us/.MUSIC initiative's music-themed top level domain submission to ICANN.



There has been a significant shift in the music industry in the last decade. The majority of music being released, distributed, bought, shared, streamed is being created outside of the "traditional" industry.

As one example, TuneCore distributes between 15,000 - 20,000 newly recorded releases a month, this is more music being distributed monthly than all the major labels combined in 100 years. TuneCore's customers are the artists as record label, songwriter, publisher and performer - none of the artist customers are members of the RIAA.

Over the past 3 years, the **TuneCore customer base has sold over 600 million units of music generating over \$300 million dollars in gross music sales representing over 60% of all new music sales.** This market share continues to grow significantly quarterly. In addition, **many of TuneCore's artist customers dominate the iTunes, Amazon and other music retail charts outselling and out earning well over 98% of major label releases.**

An important point to reiterate, not a single one of TuneCore's hundreds of thousands artist customers are a member of or are affiliated with the RIAA. The voice of the RIAA is not the voice of the artist or of the new music industry.

The RIAA no longer represents the music industry. Fortunately, or unfortunately, its members have been disintermediated. As a trade group, it represents a minority section of the new industry that diminishes daily.

It has no right or legitimacy to control a .MUSIC domain. Further, if it did, it would harm the existing new industry while decreasing competition while working against the interests of the very artists it claims to serve.

This is an email of support for of Music.us/MUSIC initiative's music-themed top level domain submission to ICANN."

The process by which DotMusic has received its support is through its global communication outreach campaign. Pursuant to its Mission, DotMusic has been conducting extensive outreach to the Community since 2008 to brand itself and its mission to convey the benefits of .MUSIC and requesting Community support letters. Since 2008 DotMusic has led Music Community efforts to the ICANN community through dedicated participation at ICANN meetings and other DNS/new TLD related events. The Music Community Member Organization (mCMO) domain allocation method during the Landrush phase was created by DotMusic to allow Community members to register through established Community organizations. During the General Registration phase the TLD is open to all Community members for registration but also restricted by Eligibility, Use and other Policies, including enhanced safeguards.

DotMusic has been a strong Community supporter and participant as demonstrated in its ongoing efforts to build a sustainable TLD with policies dedicated to match the needs of the Community using a multi-stakeholder model, while ensuring it is implemented in a manner fulfilling DNS and ICANN technical, political and legal requirements.

DotMusic has publicly branded itself in an open, transparent and accessible manner through differentiated .MUSIC-related sites, social media, online marketing and through tens of thousands of web discussions/media mentions. Over 1,500,000 have signed the .MUSIC Initiative petition; over 5 million



have liked/followed DotMusic in popular social media sites; and a significant number of leading mCMOs have signed support/interest letters as shown in response to this question.

Other activities include sponsorships of Community events such as SxSW, Midem, Billboard, CMJ, Digital Music Forum, SF Music Tech, SoundCtrl, Social Media Week, ASCAP Expo, Popkomm, Miami Music Festival, Future of Music Policy Summit, Bandwidth, New Music Park Thing and others.

Social Media presence includes:

- Myspace, the Internet's largest music artist community (4.2 million friends: www.myspace.com/musicextension)
- Facebook, the world's largest social media site (Over 100,000 likes on www.facebook.com/musicextension and www.facebook.com/DotMusic and about 5,000 group members on www.facebook.com/groups/46381289474)
- Twitter, the world's largest micro-blogging site (220,000+ followers on www.twitter.com/mus, about 50,000 followers on www.twitter.com/dotmusic, about 60,000+ followers on www.twitter.com/musicextension, about 31,000+ on www.twitter.com/dot_music, about 21,000+ followers on www.twitter.com/musicdomain) and other social media sites

While social media numbers do not explicitly translate into expressed support, the intent of the participants is interest in the .MUSIC TLD and engagement with the .MUSIC brand trademarked by DotMusic in 27 countries.

DotMusic also branded itself through earned media including:

- Forbes, Billboard, Hollywood Reporter, Los Angeles Times, Washington Post, World Trademark Review (www.music.us/news.htm), other mainstream publications, online press and thousands of blogs and social media mentions
- Google and Bing search engines have ranked the official DotMusic site (www.music.us) on the top of search engine results for the term "music" (#23 Google, #25 Bing – March 6th, 2012), one of the most competitive keyword terms on the web according to Google Adwords (277 million global searches on Google, costing advertisers over \$9k a day in clicks - www.music.us/adwords/google-adwords-keyword-music.jpg)
- The official DotMusic site ranks on the top of both Google's and Bing's search engines for terms such as "dotmusic", "dot music", "music domain", "music TLD", "music gTLD", "music top-level domain", "music generic top level domain" (www.music.us/seo)

A complete list of events relating to the ongoing outreach campaign can be found on www.music.us/events.htm

DotMusic will continue its active outreach and participation efforts in the Community and anticipates receipt of additional support letters from Community members throughout and beyond the ICANN TLD evaluation process.

With respect to "Support," DotMusic has received documented support from the only international Federation of government ministries of culture agencies and arts councils representing the Music Community, namely arts and culture in general. The Federation's mission is strongly aligned with the



DotMusic Mission as described in Question 18 and will assist in the outreach effort to protect geographic country names, as described in the response to Question 22 relating to Government Advisory Committee (GAC) advice, and the promotion of international music, diversity and arts culture from these countries.

DotMusic will be working closely with the International Federation of Arts Councils and Culture Agencies, with national members from over 70 countries comprised of governments' Ministries of Culture and Arts Councils covering all continents, to ensure country names protection and the promotion of government-related cultural and music initiatives. Strategic partners include UNESCO, African Arts Institute, Asia-Pacific Regional Centre of the Culturelink Network, European League of Institutes of the Arts, European Research Institute for Comparative Cultural Policy and the Arts, European Commission Directorate General Education & Culture, Fundació Interarts, International Conference on Cultural Policy Research, International Network for Contemporary Performing Arts, International Federation of Coalitions for Cultural Diversity, International Network for Cultural Diversity, ISPA - International Society for the Performing Arts Foundation, National Assembly of State Arts Agencies, Organization of American States, Observatory of Cultural Policies in Africa, Organización de Estados Iberoamericanos, Caribbean and Pacific Group of States, United Cities and Local Governments.

Ministries of Culture Agencies and Arts Councils include:

Albania (Ministry of Tourism, Culture, Youth & Sport)
 Armenia (Ministry of Culture)
 Australia (Australia Council for the Arts)
 Bahamas (Ministry of Youth, Sports & Culture)
 Belgium (Fédération Wallonie-Bruxelles, Cabinet de la Culture)
 Belgium (Ministry of the Flemish Community, Arts & Heritage)
 Belize (National Institute of Culture & History)
 Botswana (Department of Arts & Culture, Ministry of Youth, Sport & Culture)
 Bulgaria (National Culture Fund)
 Cambodia (Ministry of Culture & Fine Arts)
 Canada (Canada Council for the Arts)
 Cayman Islands (Cayman National Cultural Foundation)
 Chile (Consejo Nacional de la Cultura y las Artes)
 China (CFLAC - China Federation of Literary & Art Circles)
 Colombia (Ministerio de Cultura de Colombia)
 Cook Islands (Ministry of Cultural Development)
 Croatia (Ministarstvo Kulture - Ministry of Culture)
 Cuba (Ministerio de Cultura de la República de Cuba)
 Denmark (Kulturstyrelsen - Danish Agency for Culture)
 Egypt (Ministry of Culture)
 England (Arts Council England)
 Fiji (Fiji Arts Council)
 Finland (Arts Council of Finland)
 France (Ministère de la Culture et de la Communication de France)
 Gambia (National Council for Arts & Culture of The Gambia)

Grenada (Grenada Arts Council)
 Guyana (National Trust of Guyana, Ministry of Culture, Youth and Sport)
 Hong Kong (Home Affairs Bureau, Culture Section Government of Hong Kong)
 Iceland (Ministry of Education, Science & Culture)
 India (Ministry of Culture)
 Ireland (Arts Council of Ireland - An Chomhairle Ealaíon)
 Jamaica (Ministry of Youth, Sport & Culture)
 Japan (Japan Foundation)
 Kenya (Bomas of Kenya)
 Lithuania (Ministry of Culture)
 Luxembourg (Ministère de la Culture)
 Malawi (Ministry of Tourism, Wildlife & Culture)
 Malaysia (Ministry of Information, Communication & Culture)
 Maldives (Ministry of Tourism, Arts & Culture)
 Malta (Malta Council for Culture and the Arts)
 Mongolia (Ministry of Education, Culture & Science)
 Mozambique (Ministério da Cultura)
 Namibia (National Arts Council of Namibia)
 Netherlands (Mondriaan Fund)
 Netherlands (Nederlands Fonds voor Podiumkunsten, Fund for Performing Arts)
 Netherlands (Nederlands Letterenfonds - Dutch Foundation for Literature)
 Netherlands (Raad voor Cultuur - Council for Culture)
 Netherlands (SICA - Stichting Internationale Culturele Activiteiten)
 New Zealand (Creative New Zealand - Toi Aotearoa)
 Niger (Ministere de la Communication, des Nouvelles Technologies de l'Information et de la Culture)
 Nigeria (National Council for Arts & Culture)
 Northern Ireland (Arts Council of Northern Ireland)
 Norway (Norsk Kulturråd - Arts Council Norway)
 Palau (Ministry of Community & Cultural Affairs)
 Papua New Guinea (Ministry of Culture & Tourism)
 Philippines (National Commission for Culture & the Arts)
 Portugal (Direcção-Geral das Artes)
 Qatar (Ministry of Culture, Arts & Heritage)
 Romania (Ministry of Culture & National Heritage)
 Saudi Arabia (Ministry of Culture & Information)
 Scotland (Creative Scotland)
 Senegal (Ministère de la Culture et du Tourisme)
 Serbia (International Cultural Centre Belgrade)
 Seychelles (Ministry of Community Development, Youth, Sport & Culture)
 Singapore (National Arts Council of Singapore)
 Slovenia (Ministry of Education, Science, Culture and Sport)
 Solomon Islands (Ministry of Culture & Tourism)
 South Africa (National Arts Council of South Africa)
 South Korea (Arts Council Korea)
 Spain (Secretaría de Estado de Cultura, España)
 Swaziland (Swaziland National Council of Arts and Culture)
 Sweden (Statens Kulturråd - Swedish Arts Council)
 Switzerland (Pro Helvetia - Swiss Arts Council)
 Tanzania (Basata: National Arts Council)
 Tunisia (Ministry of Culture)



United Arab Emirates (Sharjah Museums Council)
 USA (National Endowment for the Arts)
 USA (National Endowment for the Humanities)
 Vietnam (Ministry of Culture, Sports & Tourism)
 Wales (Cygnor Celfyddydau Cymru - Arts Council of Wales)
 Zambia (National Arts Council of Zambia)
 Zimbabwe (National Arts Council of Zimbabwe)

DotMusic also has support from the International Association of Music Information Centres (IAMIC), a global network of organizations which document and promote the music from our time. IAMIC will also help .MUSIC with its outreach efforts relating to the protection of country-name domains and the allocation of the domains to the proper government authorities to promote culture and music from those territories and the advancement of the DotMusic Mission to benefit the Music Community. IAMIC “supports the work of 40 member organizations in 37 countries. Music Information Centers across the world bear fundamental similarities: they provide specialized music resources for music students, performers, composers and music teachers; they act as visitor centers for any member of the public with an interest in learning about national musical heritage; they develop audiences for new music through educational and promotional projects.”

These include:

Australia (Australian Music Centre)
 Austria (MICA - Music Information Center Austria)
 Belgium (**Flanders Music Centre**)
 Belgium (**CEBEDEM - Belgian Centre for Music Documentation**)
 Belgium (**MATRIX**)
 Brazil (CIDDIC-Brasil/UNICAMP)
 Canada (Canadian Music Centre)
 Croatia (Croatian Music Information Centre KDZ)
 Cyprus (Cyprus Music Information Center - CyMIC)
 Czech Republic (Czech Music Information Centre)
 Denmark (Danish Arts Agency - Music Centre)
 England (Sound and Music - SAM)
 Estonia (Estonian Music Information Centre)
 Finland (Finnish Music Information Centre Fimic)
 France (CDMC - Centre de documentation de la musique contemporaine)
 Georgia (Georgian Music Information Centre)
 Germany (German Music Information Centre)
 Greece (**Greek Music Information Centre / Institute for Research on Music and Acoustics**)
 Hungary (BMC Hungarian Music Information Center)
 Iceland (Iceland Music Information Centre)
 Ireland (Contemporary Music Centre, Ireland)
 Israel (Israel Music Information Centre / Israel Music Institute)
 Italy (CIDIM / AMIC)
 Latvia (Latvian Music Information Centre - LMIC)
 Lithuania (Lithuanian Music Information and Publishing Centre)
 Luxembourg (Luxembourg Music Information Centre)
 Netherlands (Netherlands Music Information Centre)



New Zealand (Centre for New Zealand Music - SOUNZ)
Norway (Music Information Centre Norway)
Poland (Polish Music Information Centre)
Portugal (Portuguese Music Research & Information Centre / Miso Music Portugal)
Scotland (Scottish Music Centre)
Slovakia (Music Centre Slovakia)
Slovenia (Slovene Music Information Centre)
South Africa (Music Communication Centre of Southern Africa - MCCOSA)
Sweden (Svensk Musik)
Switzerland (Fondation SUISA pour la musique)
USA (American Music Center)
Wales (Ty Cerdd - Welsh Music Information Centre)

DotMusic also support from multiple music export offices from different countries/territories. The music export offices are typically run by government agencies, and have expressed and signed letters of interest to administer the corresponding [countryname/territoryname.MUSIC] in an appropriate manner that benefits the music industry for that corresponding country/territory.

Furthermore, DotMusic has support from country-focused Music Coalitions, such as Canada and Australia, comprised of recognized associations and organizations representing the interests of Community members from those countries and regions.

DotMusic will continue its active outreach and participation efforts in the Community and anticipates receipt of additional support letters from Community members throughout and beyond the ICANN TLD evaluation process.



SUPPORT & MCMO LETTERS

A & R WorldWide

A&R Worldwide is a globally renowned, independent, forward thinking, multi-faceted and all-encompassing platform, specializing in music and its implementation in the global marketplace. Its unprecedented network of international relationships and insider music industry knowledge deliver a one-stop solution for talent discovery, development, consulting and marketing services.

The company's vast subscriber reach of over 12,000 music industry professionals with a vested interest in music, worldwide influence, emerging brands, variety of promotional platforms and extensive track record serve as a central hub between the artist, entertainment industry and the consumer. Over the years A&R Worldwide and its team have assisted with brokering thousands of deals and opportunities, including signings, licensing, synch placements, publishing, booking agents, management, brand tie-ins and key media support, etc.

Some of the artists and/or their representatives that A&R Worldwide's team have supported include: Coldplay, Lady Gaga, Dido, Adele, Katy Perry, Keane, LMFAO, Robyn, Lily Allen, Jessie J, The Temper Trap, La Roux, Ting Tings, Duffy, Faithless, Sia, Muse, Missy Higgins, Bonnie McKee, Fatboy Slim, Avril Lavigne, Sugababes, Bitter:Sweet, Nova Delai, Kate Havenevik, Bloodpit, Just Jack, Ella Rouge, Disco Ensemble, Sam Sparro, Wolfmother, Vassy, Teddybears, Steriogram, Airbourne, Sixpence None The Richer, Frank Turner, Evermore, Laura Izibor, Klaxons, Frou Frou, Imogen Heap, Dead Letter Circus, SoShy, The Dares, Carolina Liar, Jem, Gary Jules, The Noisettes, Pilate Speed, McQueen, Dúné, Pint Shot Riot, Howling Bells, Capra, Skybombers, Mexicolas, Pete & The Pirates, Miss Li, The Crimea, King Blues, Headway, The Rifles, Scouting For Girls, Yoav (formerly known as Y), Swingfly, Linda Kiraly, Tina Dico, Rob Dougan, Corinne Bailey Rae, The Chevin, Makeshift Innocence, and many others.

A&R Worldwide assists artists and/or their support teams, as well as top executives and decision-makers in various arenas, not only through personal consultation, but also by offering access to our vast global Rolodex of relationships and insight with A&R executives, label heads, film/TV/gaming music supervisors, music publishers, artist managers, producers, concert bookers/promoters, broadcast media, trendsetter radio outlets, online/digital/mobile platforms, distribution networks, press/media, advertising agencies, international trade organizations, consumer brands, technology companies and trade fairs/seminars.

In fact, A&R Worldwide also produces and programs its own annual international music, media, technology and entertainment conference: the critically acclaimed MUSEXPO in Los Angeles as well as the events the Worldwide Radio Summit (with our partners AllAccess Media Group), Global Synch and Consumer Brands Summit, and the A&R Expo. In the past, A&R Worldwide has hosted MUSEXPO Europe (London), and One Movement/MUSEXPO (Perth, Australia). These events provide intimate networking opportunities and bring together some of the world's top executive minds, emerging talent, influential figures from the music, media, technology and press realms.

A&R Worldwide has decades of professional music and media industry experiences in both the US and international markets. A&R Worldwide is recognized by many of the most influential music and entertainment industry executives from around the globe for its ability to discover and develop talent, playing a key role in assisting artists with multiple needs well before their local, regional, national and international successes.

Website: <http://www.anrworldwide.com/mission.php>



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Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Sat Bisla

Position/Title: President/Founder

Organization: A&R Worldwide

Signature: 
 Contact Information Redacted

Date: 2/2/2015

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

Adrev

AdRev is music multi-channel music network providing YouTube music creators the opportunity to improve monetization, discovery, programming, audience growth and production quality for their YouTube music video content. Adrev administrates and manages over 6 million music copyrights across 26.5 million music videos. The Adrev network has over 36 billion views annually.

Founded in 2011, AdRev has grown from humble beginnings as a Content ID admin and digital media licensing service to a multi-channel network generating over 3 billion monthly views. As experts in rights management Adrev understands how to handle 3rd party claims so that its partners can operate within appropriate copyright policy.

Adrev provides artists the opportunity to promote and monetize their YouTube channel and music videos. By partnering with AdRev, artists get immediate access to a suite of benefits including dedicated support with video and channel optimization, unlimited access to a music and sound effect library we've licensed for your YouTube videos, access to all of the YouTube partner features, and more.

Adrev has grown into a multifaceted business that includes a YouTube MCN but also includes Content ID services for everybody from indie artists to major publishers. Partners include the world's largest music companies, such as Universal, Sony, Warner Chappel, BMG and Imagem.

Inc. named AdRev the #2 fastest growing media company in 2014. AdRev handles a broad range of music including the production music libraries of Universal Publishing Production Music, Warner/Chappell Production Music, Extreme Music (Sony/ATV), Selectracks (BMG), 5 Alarm Music (Imagem); master recordings of Universal Pictures Film Music, including Pharrell Williams' "Happy"; songs recorded by bestselling artists Eminem, T.I., Creedence Clearwater Revival, Imagine Dragons, Bob Dylan, Robbie Robertson, The Rolling Stones, The Who, Wu Tang Clan, Two Steps from Hell, Celldweller, Dino Merlin; and YouTube stars Kurt Hugo Schneider, Mack Z and comedian Kat Williams.

Website: <http://www.adrev.net>

Music video/Youtube creator signup: <http://talent.adrev.net/connect>



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Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

DotMusic's community definition – a "strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music" (See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia's "Music Community" definition:

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants. UNESCO identifies the music community as a "community of identity" implying common identifiable characteristics and cohesive attributes, such as sharing a music culture, norms and subscribing to common ideals related to music... defined....by common values, cohesive norms and interconnected structures to build a community identity...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.³

DotMusic is the only .MUSIC application which incorporates music-tailored Enhanced Safeguards and Registration Policies aligned with its community-based purpose, such as:

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

³ Music Community. In *Wikipedia*. Retrieved December 1, 2014, from https://en.wikipedia.org/wiki/Music_community



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- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting "Eligibility" to verified members of the global Music Community, including members of recognized DotMusic .MUSIC-Accredited Music Community Member Organizations (MCMOs);
- Validating members by mandating two-step email and phone authentication of all Community members;
- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List ("GPML") that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names e.g. "PirateBay";
- Launching in phases that provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains. Phases include (i) Sunrise, reserved for rights holders with music-related trademarks; (ii) the MCMO domain allocation phase, reserved for members of DotMusic-accredited .MUSIC Community Member Organizations (MCMOs); and (iii) Landrush. To ensure fairness, no conflicts of interest and non-discrimination, all multiple applications for the same domain will be decided upon via a mini-auction after each phase. After all phases are completed, domains will be available for all global music Community members (including non-MCMO members) on a first-come first-serve basis under General Availability. All members must identify the music community they belong to and also verify themselves via a two-step phone and email authentication;
- Mandating "Name Selection" naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, "doing business as (D.B.A)," description or mission;
- Restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other "Content and Use" restrictions include prohibiting parking pages and the registration of a domain containing an established music brand's name in bad faith that might be deemed confusing to Internet users and the Music Community;
- Incorporating both proactive and reactive "Enforcement" measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated, such as music copyright and trademark infringement;
- "Enforcement" includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation. DotMusic will provide registrants reasonable time to address the Registration Policy compliance matter. DotMusic has also incorporated all RIAA-recommended music-tailored intellectual property protection safeguards. These include provisions to stop domain hopping, takedown policies, authorizations, permanent blocks, privacy/proxy provisions, true name/address provisions and trusted sender complaint policies;



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 Monies Flow to the Music Community.
 Governed by the Global Music Community.
 Available to the Entire Global Music Community.

- Addressing allegations if domain is not used for legitimate music purposes or otherwise infringes on DotMusic's Registration Policies. "Enforcement" measures and appeals are provided under the provisions of the music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), which includes specific appeals/reconsideration requests heard by the Registry and the "National Arbitration Forum," the DotMusic-approved independent, alternative Dispute Resolution Provider ("DRP").⁴

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Ryan Born

Position/Title: CEO

Organization: AudioMicro, Inc.

Signature: Contact Information Redacted

Date: 1/30/15

⁴ National Arbitration Forum ("NAF"), The .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), <http://domains.adrforum.com/main.aspx?itemID=2195>. Refer to the DotMusic MPCIDRP document at <http://domains.adrforum.com/resource.aspx?id=2190> for more detail on appeals mechanisms

Alberta Music Industry Association. Part of the Canadian Music Coalition

The Alberta Music Industry Association is a non-profit, service-based association dedicated to helping professionals in the music industry to succeed in their careers.

The Alberta Recording Arts Foundation was founded in 1980 by Bob McCord from CISN Radio in accordance to the licensing agreement that was required by the CRTC for radio broadcasting. This led to the incorporation of the Alberta Recording Industries Association (ARIA) in 1984 under the Societies Act of Alberta. Its official mandate was to “participate and assist in the overall development and improvement of the Alberta and Canadian recorded music industry, especially as it relates to Alberta.”

The criteria of who was eligible to be a full member changed at that time to consisting of incorporated business members only. Artists were no longer allowed to become members who had voting rights or could hold a position on the Board unless they owned and operated a limited company. Therefore studios, record labels, publishers and distributors made up the majority of the board with the business membership fee priced at \$250.00/yr.

From 1995 to 1999 ARIA collaborated with the music industry associations of Manitoba, Alberta and Saskatchewan and staged independent music festivals and conferences known as the All Indie Weekend. With this common project, these three industry associations worked in tandem toward the shared vision of developing the infrastructure of the independent music industry in Alberta, Saskatchewan, and Manitoba.

After four successful All Indie Weekends, these MIA’s decided to join forces and resources to create a new entity in further promoting prairie music to the world, calling it the Prairie Music Alliance Inc. (May 1999). In 2001 ARIA ratified the by-laws changing the criteria for membership. Full members with voting rights and consideration for Board positions constituted...“those companies and individuals whose principal source of income is earned from the following activities in the Alberta music industry: Artists, songwriters, publicists/promoters, producers, engineers, studios, labels, publishers, distributors, artists managers, public broadcasters.”

The Associate and Sustaining Memberships were introduced at that time as well. The Western Canadian Music Alliance Inc. (January 2003) was formed in late 2002 when the Prairie Music Alliance expanded, inviting the Music Industry Associations of BC and the Yukon to join forces in creating a new entity. The vision of developing the infrastructure of a regional music industry is intact and now shared across these five provinces.

In October of 2007 the members of the Alberta Recording Industries Association voted to change the name to the Alberta Music Industry Association. This was in line with other music industry associations in the country who were striving to be looked upon as an all-inclusive resource for the music industry.

Currently, Alberta Music has a permanent staff of five, with offices in Edmonton and Calgary (January 1). The organization frequently runs information sessions and workshops, provides financial tour support,

assistance in attending festival/conferences and produces showcase opportunities for artists at events like Canadian Music Week (Toronto), The Great Escape (Brighton) and Reeperbahn (Hamburg).

The Mission Statement is “Building, connecting and inspiring a dynamic Alberta music industry.”

- The Alberta Music Industry Association is a non-profit, service-based association dedicated to helping professionals in the music industry to succeed in their careers. We are here to build, connect and inspire a dynamic Alberta music industry.
- Member Services – grants, programs, advice, workshops, etc.
- External advocacy work – work with other organizations, government, advocacy, partnerships.
- Maintain the support and growth of the Western Canadian Music Alliance.

The Alberta Music Industry Association serves:

- Bands/Artists, Managers, Publicists, Labels, Studios, Producers, Engineers...well, everyone in the Alberta music industry

Partners include:

- Government (Provincial and Municipal)
- Radio Broadcasters (through Canadian Content Development Programs)
- FACTOR (Foundation to Assist Canadians Talent On Recordings)

Establishment Date: 1980

Community Activities: <http://www.albertamusic.org/about>

Membership Information: <http://www.albertamusic.org/membership>



Canadian Independent Music Association

December 19, 2011

Mr. Constantine G. Roussos
Founder
Music.us (dot Music)
Contact
Information
Redacted

Dear Constantine:

The Canadian Independent Music Association (CIMA) would like to formally express its full support for your .MUSIC (dotMUSIC) initiative, and enthusiastically commits to recruiting and leading an accredited national coalition, and becoming a music Community Member Organization, representing the Canadian market.

CIMA represents more than 180 Canadian companies and professionals engaged in the worldwide production and commercialization of Canadian independent music, who in turn represent thousands of Canadian artists and bands.

CIMA's membership consists of Canadian-owned companies and representatives of Canadian-owned companies involved in every aspect of the English-language music and music-related industries. They are exclusively small and medium sized businesses which include: record producers, record labels, publishers, recording studios, managers, agents, licensors, music video producers and directors, creative content owners, artists and others professionally involved in the sound recording and music video industries across Canada.

For 36 years, CIMA has dedicated its efforts to developing business opportunities through an international network of business contacts in the music and entertainment industries and in the associated media such as film, TV, new media and other users of music products. CIMA's mandate is to ensure the long-term development of the Canadian-owned music sector and to raise the profile of Canadian independent music both in Canada and around the world.

In short, our members are the owners and operators of small businesses who invest in the creation of intellectual property that spurs economic benefits in terms of jobs, increased GDP, contributions to our nation's trade balance, and are an integral component of Canada's culture as expressed through music.



Canadian Independent Music Association

CIMA has successfully recruited the support of Canada's Provincial Music Industry Associations as active participants in the national coalition to support your .MUSIC initiative. What this means, is through CIMA (a national music trade association) and the provincial and territorial music industry associations (MIAs), the coalition truly represents a coast-to-coast community of music interests, from British Columbia in the west to Nova Scotia in the east. In addition to BC and Nova Scotia, the coalition will also include the provincial MIAs from Saskatchewan, Alberta, Manitoba, Ontario, Newfoundland, Prince Edward Island and New Brunswick.

CIMA and its partners look forward to working with you, and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative. Thank you for the opportunity to be a part of this exciting venture.

Yours sincerely,

Stuart Johnston
President

Altafonte Music Network

Altafonte the #1 music distributor for Spanish independent labels, covering services for all formats from streaming of singles to vinyl albums.

[PIAS] Entertainment Group and Altafonte have formed an alliance in Iberia and Latin America. As part this [PIAS] agreement we: represent [PIAS]'s labels; do physical distribution of CD's, DVD's, and vinyl; direct and carry out marketing and promotion campaigns; administer related rights; and digitally represent some of the artists from their digital catalogue. This alliance has made them the largest independent physical supplier in Spain and Portugal.

Altafonte is also the leading independent digital distribution company in Iberia and Latin America. It has agreements and alliances with leading labels, producers, distributors, management entities, communication companies, and concert/festival promoters. These alliances span countries including Spain, Portugal, Mexico, Cuba, Colombia, Chile, Uruguay and Argentina, among others. Altafonte actively operates in all of these markets while providing professional services throughout the region.

Altafonte also focuses its attention on the music industry in the United States, where the strong presence of Latin music and culture continues to grow.

Altafonte distributes digital and physical music to over 100 platforms worldwide including Apple iTunes, Spotify, Amazon, Google Play, Youtube, Vevo, 7Digital, Rdio, Vodafone, Rhapsody, Shazam, Napster, Deezer, Pandora, Slacker, Ovi, Orange and others.

Website: <http://altafonte.com/en/>



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Available to the Entire Global Music Community.

Public Comments to ICANN & Economist Intelligence Unit

The purpose of this letter is to recommend that the governing body of the Internet's namespace ICANN and the EIU Panel award DotMusic Limited (Application ID 1-1115-14110) community priority status because DotMusic is the only applicant that surpasses the Community criteria because it is inclusive of the entire global Music Community and ensures it is governed under a multi-stakeholder model of fair representation irrespective of type, size or locale or type.

Global access should be open to strings which do not rely on the Internet for earning a living through intellectual property monetization. Global access should also be open to those strings that do not operate in a regulated sector. If global access creates a likelihood of harm, rampant piracy and abuse then Community membership verification criteria must be imposed to protect the respective Community and Internet users. The .MUSIC string is a sensitive string that operates in a highly regulated sector. It is well-documented that it has been subject to substantial abuse by pirates involved in mass music copyright infringement or cybersquatters registering artists' names in bad faith.

DotMusic's Application incorporates more music-focused policies and enhanced safeguards than any other .MUSIC Applicant, including a responsible approach to verify members of the Community to prevent bad actors from abusing the string since it is highly vulnerable for abuse. DotMusic will efficiently serve the global Music Community and ensure that the Community controls .MUSIC and that monies flow to the Community through legally-licensed .MUSIC sites and Community organizations.

There is deep concern that policies in .music LLC's Application (ID 1-959-51046) are not aligned with its Mission. Its Application does not meet the Community criteria because it excludes a significant portion of the Community from registering .music domains. It also excludes all of DotMusic's Community organizations (constituting a majority of the Community) from offering .music domains to its legitimate members. Their Application also lacks naming policies which will increase abuse and cybersquatting because registrants would be allowed to register any name they want. Also their policies do not have usage or content format mandates (i.e non-music-related activities are allowed). This will compromise the quality and trust of .MUSIC domains harming the global Music Community and the user's experience.

GAC (which consists of over 130 governments) advised ICANN to give preferential treatment to Community applicants with demonstrable support. As such, it would be against the global public interest to allow .MUSIC to be purchased in an auction by technology companies, such as Google or Amazon, or portfolio applicants whose policies lack enhanced safeguards to protect intellectual property and are in conflict with the interests of the Music Community.

Contact Information Redacted

Name: Florian von Hoyer Email: _____

Occupation or Title: General Manager

Signature: 

Date June 19th 2014

American Association of Independent Music (A2IM)

A2IM, launched in 2005, is a not-for-profit trade organization that serves the music community internationally, with over 270 independent Label Members (which include labels for globally top-selling artists such as Adele and Taylor Swift) and over 140 globally-recognized Associate members that cover nearly all of the music community worldwide in headcount and in global music consumption. A2IM also serves the Independent music community as a unified voice representing a sector that, according to Billboard Magazine, comprises over 34.5% of the U.S music industry's market share, as much as 80% of the music industry's releases, a significant portion globally. The organization represents the Independents' interests in the marketplace, in the media, on Capitol Hill, and as part of the global music community.

A2IM also has over 140 Associate Members, such as Apple iTunes that accounts for 63% of global digital music market according to Apple Insider with a catalog of over 26 million songs, available in 119 countries. Other Associate A2IM members include Pandora (72.4m active users), Spotify (6m paid subscribers, 24 million active users in 35 countries) and Youtube, the largest video site in the world. Other A2IM Associate members also include entities associated with global governments, such as France (BureauExport), China (China Audio Video Association) and Germany (Initiative Musik), which represent significant economies in the music sector.

The American Association of Independent Music (A2IM) represents members that cover hundreds of millions of music constituents with formal boundaries globally. A2IM has two types of members: U.S independent Label members and Associate members. A2IM membership for Labels and Associates is invoked formally through an application and if accepted would require annual membership dues.¹ A2IM is committed to the global music community through community-based activities that benefit music constituents and its membership. The reach of A2IM's membership represents a significant portion of the global music community: A2IM Associate² membership covers hundreds of millions of music constituents globally.

Communities related to music that are members of A2IM include:

- **Apple iTunes**³ – iTunes accounts for 63% of global digital music market⁴ - a majority – with a registered community of 800 million registered members⁵ available in 119 countries who abide to strict terms of service and boundaries⁶ and have downloaded over 25 billion songs⁷ from iTunes' catalog of over 43 million songs⁸ covering a global music community, regardless of genre or whether the community entities are amateur, professional, commercial or non-commercial. To add music to iTunes, all music artists must have a formal membership with iTunes via an Apple ID registration, which includes a current credit card on file.⁹
- **Pandora**¹⁰ – Pandora is the world's largest streaming music radio with a community of over 250 million registered members.¹¹

¹ <http://a2im.org/about-joining/>

² <http://a2im.org/groups/tag/associate+members/>

³ <http://a2im.org/groups/itunes>

⁴ <http://appleinsider.com/articles/13/04/16/apples-itunes-rules-digital-music-market-with-63-share>

⁵ <http://www.npr.org/blogs/therecord/2015/01/06/375173595/with-downloads-in-decline-can-itunes-adapt>

⁶ <http://www.apple.com/legal/internet-services/itunes/ww/index.html>

⁷ <http://www.apple.com/pr/library/2013/02/06iTunes-Store-Sets-New-Record-with-25-Billion-Songs-Sold.html>

⁸ <https://www.apple.com/itunes/features/>

⁹ <https://www.apple.com/itunes/working-itunes/sell-content/music-faq.html>

¹⁰ <http://a2im.org/groups/pandora>

- **Spotify**¹² – Spotify is the world’s largest music streaming community with over 50 million active registered members in 58 countries and over 30 million songs. The music community uploads 20,000 songs every day.¹³
- **Vevo**¹⁴ – Vevo is the world’s leading all-premium music video community and platform with over 8 billion monthly views globally.¹⁵
- **Youtube**¹⁶ – Youtube is the world’s largest music video streaming community with millions of music creators -- amateur, professional, commercial or non-commercial -- and over 1 billion registered members covering all regions globally. 6 billion hours of video is watched every month on Youtube,¹⁷ of which 38.4% is music-related.¹⁸
- **Reverbnation**¹⁹ – Reverbnation²⁰ is one of the world’s largest music community and a leading music distributor with over 4 million musicians, venues labels and industry professionals covering every country globally. The Reverbnation community grows by over 50,000 artists, bands, labels and industry professionals monthly.
- **BMG**²¹ – BMG is focused on the management of music publishing and recording rights. BMG has an international presence and represents over 2.5 million music rights globally.²²
- **SoundExchange**²³ – SoundExchange is the digital “performance rights organization representing the entire recorded music industry.” SoundExchange has delivered over \$2 billion in digital royalties to the over 100,000 artists and creators of music and those who support them globally.²⁴

A2IM also includes members that are associated with global government agencies which exclusively represent substantial music economies and music members, such as France (BureauExport²⁵), China (China Audio Video Association²⁶) and Germany (Initiative Musik).²⁷

¹¹ <http://www.cnet.com/news/like-a-rolling-milestone-pandora-hits-250m-registered-users/> and <http://phx.corporate-ir.net/External.File?item=UGFyZW50SUQ9MTkxNTM1fENoaWxkSUQ9LTF8VHlwZT0z&t=1>, Pg.9

¹² <http://a2im.org/groups/spotify>

¹³ <https://press.spotify.com/us/information/>

¹⁴ <http://a2im.org/groups/vevo/>

¹⁵ <http://www.vevo.com/c/EN/US/about>

¹⁶ <http://a2im.org/groups/youtube/>

¹⁷ <https://www.youtube.com/yt/press/statistics.html>

¹⁸ http://www.researchandmarkets.com/reports/2092499/internet_video_2011_2014_view_share_site_and

¹⁹ <http://a2im.org/groups/reverb-nation/>

²⁰ <http://www.reverbnation.com/about>

²¹ <http://a2im.org/groups/bmg-rights/>

²² <http://www.bmg.com/category/about-us/history/>

²³ <http://a2im.org/groups/soundexchange/>

²⁴ <http://www.soundexchange.com/about/our-work/>

²⁵ <http://a2im.org/groups/french-music-export-office>

²⁶ <http://a2im.org/groups/china-audio-video-association-cava>

²⁷ <http://a2im.org/groups/initiative-musik-gmbh>

A2IM also has Affiliate²⁸ associations within the global music community. These include Affiliates such as MusicFirst,²⁹ the Copyright Alliance,³⁰ the Worldwide Independent Network (WIN)³¹ and Merlin.³² A2IM also represents a Coalition representing the interests of the Global Independent Music Community.³³ The Global Independent Coalition supporting DotMusic includes Merlin, a global rights agency for the independent label sector, representing over 20,000 labels from 39 countries, Worldwide Independent Network (representing label creators in over 20 countries), Association of Independent Music (representing largest and most respected labels in the world), and IMPALA (Independent Music Companies Association 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).

Cumulatively, A2IM's Label and Associate Membership, A2IM's Affiliates and the A2IM's Global Independent Music Community Coalition, covers a majority of the global music community. Its cumulative membership is in the hundreds of millions of entities with formal boundaries belonging to its Label and Associate Members' music communities. A2IM is a globally-recognized institution and is an important advocate of international music trade activities.³⁴ A2IM has a presence of mechanisms for participation in activities, membership and leadership with a strict, clear membership and a formal Board of Directors with voting rights, an institutional purpose related to the benefit of the associated community" including a public and clear Mission Statement and Purpose, "performance of regular activities that benefit the community" including international activities and events benefitting members.

Website: <http://a2im.org>

Membership information: <http://a2im.org/about-joining/>

²⁸ <http://a2im.org/groups/tag/associate+members/>

²⁹ <http://musicfirstcoalition.org/coalition>, musicFIRST Coalition, with founding members A2IM, RIAA, and Recording Academy represents musicians, recording artists, managers, music businesses, and performance right advocates. <http://musicfirstcoalition.org/coalition>

³⁰ <http://www.copyrightalliance.org/members>

³¹ <http://www.winformusic.org/>

³² <http://www.merlinnetwork.org/>

³³ <https://www.icann.org/en/system/files/correspondence/bengloff-to-chehade-et-al-20aug14-en.pdf> and <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

³⁴ U.S Government International Trade Commission, <http://www.usitc.gov/publications/332/pub4393.pdf>, 3-9 and C-3, <http://www.usitc.gov/search-ui/search/C.view=default/results?s=&sa=0&hf=20&q=A2IM>, May 2013



American Association
of Independent Music

August 20, 2014

VIA EMAIL Contact Information Redacted ; steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; Contact Information Redacted cyrus.namazi@icann.org; and john.jeffrey@icann.org)

Robin Bew, Managing Director, Economist Intelligence Unit
Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Heather Dryden, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN General Counsel

RE: Support for DotMusic Limited's community-based Application for .music with ID 1-1115-14110

I am writing on behalf of the International Independent music label community and the entities that represent the substantial majority of the global Independent music label community as represented by the following music label trade organizations and their members:

The Association of Independent Music ("[AIM](#)") based in the United Kingdom
The American Association of Independent Music ("[A2IM](#)") based in the U.S.
The Independent Music Associations Company ("[Impala](#)") based in Brussels representing 4,000 members in 20 countries in the European Community
The Worldwide Independent Music Network ("[WIN](#)") based in the U.K. and representing the Independent music label community trade organizations in over 25 countries

I also have the support of [Merlin](#), a global rights agency for the independent sector based in The Netherlands, whose membership comprises companies representing over 20,000 music labels in 39 countries.

The purpose of this letter is to note our additional music community support for DotMusic Limited (commonly-known as [.MUSIC](#) with Community Application ID 1-1115-14110) to operate the .music community-based top-level domain under a multi-stakeholder governance model with enhanced safeguards to protect intellectual property serving the interests of the global creator community.

I am writing on behalf of my Independent colleagues as the president of U.S.-based A2IM, the not-for-profit 501(c)(6) organization representing over 340 members of the U.S. Independent music label community. Our membership also includes associate members, such as DotMusic Limited ("[.MUSIC](#)").

The U.S. Independent music sector is made up of small and medium size enterprises which are the growth engine of the U.S. economy, via increased exports, improving the U.S. balance of trade and creating commerce abroad and creating jobs at home. The U.S. Independent music sector employs 80% of the industry's workforce and accounts for well over 80% of all new commercial music releases. Independent music record companies act as investors in creativity and culture, searching out individual talent and giving them the starting point to build a sustainable career in the creative industries. They perform a vital role both economically and culturally in meeting consumer needs and providing musical diversity. Every new musical genre and trend in music has been kick-started by the Independent sector. Based upon copyright ownership collectively the Independent music label community is the

American Association of Independent Music – 132 Delancey Street, 2nd Floor, NY, NY 10002 – Ph 646-692-4877 – www.a2im.org

largest music label industry segment. According to [Billboard Magazine](#), Independent labels altogether were 34.6% of the overall U.S. recorded music market in 2013.

We have followed the ICANN process and are very concerned of what might happen if ICANN does not select a music community supported organization, which understands the needs of our International music industry, to own and manage the .music gTLD. Our members' livelihoods depend on the ability to license copyrights in a free market. This makes it essential to have regulatory partners that will help advance a worldwide enforceable regime for the protection of intellectual property online that enhances accountability at all levels of the online distribution chain and that deals effectively with unauthorized usages.

The benefits of the music community running the .music gTLD include maximizing the protection of intellectual property and incorporating appropriate enhanced safeguards to prevent copyright infringement, cybersquatting and any other type of malicious abuse. The community-based approach ensures that the string is managed under music-tailored registration policies. Such policies include registrant authentication, naming conditions which only allow registrants to register under their names or acronym and restricting content and usage to only legal music-related activities. This will ensure that any monies generated through .music will flow to the music creator community not pirates, unlicensed sites, or giant search engines.

We note two of the applicants are Amazon S.a.r.l (Amazon) and Charleston Road (Google). Both of these companies have exhibited a disregard for properly compensating music creators based upon music usage and for not protecting copyrights. Both have not valued Independent creator's copyrights on the same equitable basis as larger copyright creators.

Amazon recently added music to their Amazon Prime service. As reported in Billboard Magazine's Bulletin [titled "Amazon Lowballs Labels With "Insane"-ly Puny Offer"](#) the deals being proposed by Amazon related to the Prime music streaming service by Amazon were fixed amounts not related to music usage. The article also highlights the large disparity in the amounts being offered the "so called" three major labels versus the Indies (despite the [Indies having the largest market share per Billboard](#)). In addition to that disparity the article also highlights the differences between what Amazon will be paying versus what other digital on-demand streaming services are paying music labels and their artists.

Google's YouTube new subscription service has equally not treated Independent creators properly and Independent music labels which have not signed licenses have been sent termination notices by YouTube. These termination notices advise the Independent labels that they must either sign the YouTube subscription service license or YouTube will block/take down the labels' officially delivered content and cease monetizing all user uploaded content which would be attributable to those label's copyrights (see [NY Times article](#)). In addition Google/YouTube has a history of using the 1998 U.S. Congress DMCA safe harbors to allow unlicensed/creator uncompensated content to flourish on their service.

Given the concerns about the historical practices of Google and Amazon related to copyrights, and our other concerns about the proposed open registration policy practices of the other portfolio investment company applicants who would just be focused on profitability, our community has real concerns about any non-music community supported group being granted control over the .Music gTLD

Please do not hesitate to contact me should there be any questions you might have regarding our views related to the ICANN review process. Thank you for your time and consideration,

Sincerely,

s/s Rich Bengloff

President, American Association of Independent Music ("A2IM")

C.C.

Charles Caldas, CEO Merlin BV

Helen Smith, Executive Chair/Secretary General Impala

Alison Wenham, Chair WIN/President AIM

Americana Music Association

The Americana Music Association¹ is a music trade organization whose mission is to advocate for the authentic voice of American Roots Music around the world. The Americana Music Association works behind the scenes to foster an environment for growth: building infrastructure, creating networking opportunities and establishing channels, which allow the music community to work effectively and efficiently.²

The Americana Music Association works closely with those in the music sector, whether artists, labels, radio stations, retailers, print media, festivals, agents, publishers, etc. to help organize and build the infrastructure necessary for our genre to achieve success both creatively and financially.

To that end the Americana Music Association conducts an ongoing publicity campaign to help brand and raise awareness of Americana, hosts the annual Americana Music Festival & Conference, publishes the weekly Americana Airplay Chart, produces the annual Americana Music Honors & Awards show, participates in other music events and conferences, produces member newsletters and marketing materials, conducts research about our industry and consumers, works to increase Americana's profile at retail, and serves as an advocate on behalf of Americana's interests.

The Americana Music Association also focuses on creating attention for the public profile of Americana. These efforts to enhance the general awareness of Americana take the form of projects that increase general visibility and help brand the genre - all with the ultimate goal of connecting artists to an appreciative audience.

The Americana Music Association works behind the scenes within the music industry to foster an environment for growth: building infrastructure, creating networking opportunities, establishing channels that allow professional entities to work effectively and efficiently. Working smarter - not just harder - means achievement of greater success for the greatest number of participants.

Website: <http://americanamusic.org/who-we-are>

Membership Information: <http://americanamusic.org/member-incentives>

¹ <http://americanamusic.org>

² <http://americanamusic.org/who-we-are>

+-----+ THE +-----+
**AMERICANA
MUSIC
ASSOCIATION**

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; Contact Information Redacted
akram.atallah@icann.org; christine.willett@icann.org; cyrus.namazi@icann.org; john.jeffrey@icann.org)

Dr. Steve Crocker, Chairman of the ICANN Board;
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Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN General Counsel & Secretary

Re: Support for .MUSIC Community-based Application¹ with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit ("EIU"):

Please accept this letter on behalf of our music organization, the Americana Music Association,² a music trade organization whose mission is to advocate for the authentic voice of American Roots Music around the world. The Americana Music Association works behind the scenes to foster an environment for growth: building infrastructure, creating networking opportunities and establishing channels, which allow the music community to work effectively and efficiently.³

The purpose of this letter is to confirm our support for DotMusic Limited for the operation of the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serve the interests of the global music community. Respecting and protecting music rights serves both the global music community and the public interest. Our organization supports applicants that have publicly committed and will be bound to implementing meaningful safeguards to protect against online copyright infringement. We believe DotMusic Limited has made such commitments given the music-tailored safeguards contained in their application and the Public Interest Commitments submitted to ICANN for their community application.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect that the remaining .MUSIC community Application prevails CPE to be able to serve the legitimate interests of the global music community and global public interest.

Respectfully submitted,



Jed Hilly
Executive Director
Americana Music Association

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Application ID 1-1115-14110

² <http://americanamusic.org>

³ <http://americanamusic.org/who-we-are>

Archive of Contemporary Music (ARC)

The ARChive of Contemporary Music (ARC) is a not-for-profit archive, music library and research center located in New York City since 1985.

ARC contains more than 2.25 million sound recordings (22 + million songs). ARC preserves two copies of each recording, in all known formats, and has electronically catalogued more than 300,000 sound recordings – more than any other public, university or private library. ARC also houses more than three million pieces of attendant support material including photographs, videos, DVDs, books, magazines, press kits, sheet music, ephemera and memorabilia.

The value of ARC's collection is not only in the rareness of many of its recordings, but in the breadth, size and organization of the collection. For every signed and unique copy of an early Rolling Stones LP, there are hundreds of relevant, formative, relatively unknown recordings that contributed to its creation, and thousands that benefit from its existence.

The ARChive collects, preserves and provides information on the popular music of all cultures and races throughout the world from 1950 to the present. The ARC grows daily as hundreds of record companies, publishers, distributors, collectors, artists and music fans from around the world donate new materials to the ARC. In addition to sound recordings the ARChive actively collects all books, magazines, videos, films, photographs, press kits, newspaper clippings, memorabilia and ephemera relating to the history of popular music. ARC also maintains a variety of informational databases other than those on recordings and books, notably its Music Index of 52,000+ people working in the music industry.

The ARChive was established because for decades the recording industry had neglected the preservation of its own heritage, and over the years many irreplaceable recordings and artifacts have been misplaced or destroyed. Even as the new medium of CDs placed many out of print recordings back in circulation, many re-issues have different or truncated material, and many CDs themselves are already out of print. When we began the recording industry was doing little to preserve its own heritage, as the film industry recently did after realizing that nearly half of all films produced before 1950 have been lost. The 21st century heralds the demise of the object in any form; even more reason for the scrupulous preservation of original releases of musical works.

In general libraries and sound archives have also been slow or resistant to preserving emerging popular music. Most considered popular music “commercial” and therefore less worthy of saving—or more able to survive on its own. The ARChive is America's first non-affiliated popular music archive. We believe that all forms of popular music — jazz, be-bop, bluegrass, country, rock, rap, blues, enka, reggae, calypso, zydeco, zouk and countless others — are important culturally. Not only do they entertain, they reveal to the world a great deal about a people and their values.

The ARChive of Contemporary Music was founded by B. George, the current director, and David Wheeler (1957-1997). The collection is maintained by Senior Archivist Fred Patterson. Archivist in charge of our book scanning projects is Quinn MacRorie. Those pesky day to day things are done by volunteers from the community and interns from many different schools and universities. Bill Levay is our newest archivist and tech person.

Mission statement: To collect, preserve and provide information on the popular music of all cultures and races throughout the world, produced from 1945 to the present.

Website: <http://arcmusic.org>



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Monies Flow to the Music Community.
Governed by the Global Music Community.
Available to the Entire Global Music Community.

.MUSIC Music Community Member Organization (MCMO) Letter to ICANN


Participation Letter of Interest

This purpose of this letter of interest is to confirm our participation as a .music-accredited Music Community Member Organization (MCMO) approved by DotMusic Limited (commonly-known as .MUSIC with Community Application ID 1-1115-14110) to ensure that we can offer .music domains to our organization's verified Music Community members.

Name: B. George

Organization Name: ARChive of Contemporary Music

Position/Title: Director

Signature: 

Date: 6/27/2014

American Society of Composers, Authors and Publishers (ASCAP)

ASCAP is a membership association of more than 525,000 US composers, songwriters, lyricists and music publishers of every kind of music. Through agreements with affiliated international societies, ASCAP also represents hundreds of thousands of music creators worldwide. ASCAP is the only US performing rights organization created and controlled by composers, songwriters and music publishers, with a Board of Directors elected by and from its membership.

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

ASCAP is also committed to nurturing music makers throughout their careers. 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.

Establishment Date: 1914

Website: <http://www.ascap.com/about/>

April 24, 2015

Dr. Steve Crocker, Chairman of the ICANN Board (steve.crocker@icann.org)
Fadi Chehadé, ICANN President & CEO (fadi.chehade@icann.org)
Akram Atallah, President, Global Domains Division (akram.atallah@icann.org)

Re: .MUSIC Community Application

Dear ICANN:

We write on behalf of the American Society of Composers, Authors and Publishers (“ASCAP”) and Broadcast Music, Inc. (“BMI”), the two largest music performing rights organizations in the United States. ASCAP and BMI together represent, license and enforce the rights of over 1,000,000 U.S. songwriters, composers and music publishers.

At the outset, we wish to echo the sentiments of others in the music industry. Music creators invest a great deal of time, resources and effort in their craft. The ability for songwriters and composers to earn a living from their creativity rests on a strong respect for intellectual property rights, not only from those that utilize their music, but also from those involved in the infrastructure of making their work available to the public. We therefore wish to underscore the importance of enhanced safeguards for music-themed gTLDs in ICANN’s new gTLD Program. Such safeguards are critical to serve the global public interest, consumers and to ensure that the Domain Name System is safe, trusted and secure to facilitate legitimate music creation, access, and distribution. Our expectation is that ICANN will ensure that appropriate and responsible enhanced safeguards are in place and utilized to protect the interests of the global music community.

We believe that the best means by which these interests of the music industry can be served is through the “community” application process. Accordingly, ASCAP and BMI support the remaining .MUSIC community applicants being evaluated by the EIU under Community Priority Evaluation (CPE) to the extent that such applicants demonstrate the commitment and ability to implement music-focused enhanced safeguards necessary to protect the rights of music copyright owners. As members of the ICANN community, we expect that any prevailing .MUSIC community application be able to serve the legitimate interests of the global music community and global public interest. And, we expect that the ultimate operator of .MUSIC, as with any other gTLD, ensure appropriate enhanced safeguards and measures to counter copyright infringement and address abuse.

In lending support to the .MUSIC community applicants, ASCAP hereby withdraws its previous opposition of the application of DotMusic Limited in the group letter of 24 September, 2014.¹

Sincerely,

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

BROADCAST MUSIC, INC.

cc: Christine Willett, ICANN Vice-President of gTLD Operations
(christine.willett@icann.org)
Cherine Chalaby, ICANN Chair of the New gTLD Committee
(cherine.chalaby@icann.org)
Thomas Schneider, ICANN Chair of Government Advisory Committee
Contact Information Redacted
John Jeffrey, ICANN Legal Counsel
(john.jeffrey@icann.org)

¹ (<https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>).

Associação Brasileira da Música Independente (ABMI) – Member of the Brazilian Coalition

The Brazilian Association of Independent Music (ABMI) was founded in January 2002. ABMI operates in the Brazilian market and global to promote the production and distribution of independent Brazilian music. Currently, the association represents the majority of record labels in Brazil.

ABMI also has an international presence to promote Brazilian music globally. The ABMI is a member of the WIN - Worldwide Independent Network – the worldwide association of independent record companies and associations, with more than 800 associates worldwide. ABMI also actively participates in Merlin representing over 20,000 labels from 39 countries. Merlin focuses purely on the interests of the global independent music sector.

Establishment: 2002 http://abmi.com.br/website/abmi.asp?id_secao=3

Community Activities: http://abmi.com.br/website/abmi.asp?id_secao=3&id=9

Membership information: http://abmi.com.br/website/faq.asp?id_secao=9



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

LUCIANA PEGORER

Print Name

PRESIDENT

Title

ABMI

Company Name

01/27/2012

Date

Associação de Músicos Artistas e Editoras Independentes (AMAEI) / Portuguese Independent Music Association

The Portuguese Independent Music Association represents the Portuguese music sector. AMAEI members include:

- **Associated Publishers:** Independent Publishers than those of AFP or AFI. It is understood by "independent" that are not owned by a larger corporate structure, which exceeds the scope of the Association.
- **Musicians:** Independent artists without publishing contracts with major publishers, interested primarily in issues of copyright, or if edit by independent publishers, who own the rights to their own "Masters".
- **Artists:** Are artists AMAEI independent artists still unedited;
- **Associates:** Professional of the surrounding area of independent music, not necessarily linked to issues that want to join the AMAEI. Are, for example, agents or managers with or without corporate structure (SMEs) itself, which primarily work independent artists, agents, PR (PR's), shops with a focus on independent music, websites and platforms to disseminate independent music, *bloggers*, DJs , VJ's, Radios College, etc..
- **Friends of AMAEI:** Friends of St. AMAEI any commercial entities wishing to promote their services or geared to the independent music sector products preferred, directly to the Associates, through a contribution to the funding of the Association or one or more of its specific programs.

Website: <http://amaei.pt/>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited .MUSIC Music Community Member Organization (MCMO)

This Agreement form is a participation letter of intent for select Music Community Member Organization partners for the launch of .MUSIC Initiative's music-themed community-based Top-Level Domain.

By signing up, you are agreeing to be listed as an accredited MCMO in .MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet's namespace.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
.MUSIC
April 21st, 2014

Signature

WUWO SARAJUA

Print Name

President

Title

AMATEI (PONTIAC)

Organization Name

April 25th 2014

Date

Association of Independent Music (AIM)

AIM is a trade body 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 850+ members span every musical genre and every corner of the UK. They are a vibrant, entrepreneurial and diverse bunch who have 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.

Website: www.musicindie.com

Membership Information: <http://musicindie.com/membership>



American Association
of Independent Music

August 20, 2014

VIA EMAIL Contact Information Redacted steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; Contact Information Redacted ; cyrus.namazi@icann.org; and john.jeffrey@icann.org)

Robin Bew, Managing Director, Economist Intelligence Unit
Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Heather Dryden, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN General Counsel

RE: Support for DotMusic Limited's community-based Application for .music with ID 1-1115-14110

I am writing on behalf of the International Independent music label community and the entities that represent the substantial majority of the global Independent music label community as represented by the following music label trade organizations and their members:

The Association of Independent Music ("[AIM](#)") based in the United Kingdom
The American Association of Independent Music ("[A2IM](#)") based in the U.S.
The Independent Music Associations Company ("[Impala](#)") based in Brussels representing 4,000 members in 20 countries in the European Community
The Worldwide Independent Music Network ("[WIN](#)") based in the U.K. and representing the Independent music label community trade organizations in over 25 countries

I also have the support of [Merlin](#), a global rights agency for the independent sector based in The Netherlands, whose membership comprises companies representing over 20,000 music labels in 39 countries.

The purpose of this letter is to note our additional music community support for DotMusic Limited (commonly-known as [.MUSIC](#) with Community Application ID 1-1115-14110) to operate the .music community-based top-level domain under a multi-stakeholder governance model with enhanced safeguards to protect intellectual property serving the interests of the global creator community.

I am writing on behalf of my Independent colleagues as the president of U.S.-based A2IM, the not-for-profit 501(c)(6) organization representing over 340 members of the U.S. Independent music label community. Our membership also includes associate members, such as DotMusic Limited ("[.MUSIC](#)").

The U.S. Independent music sector is made up of small and medium size enterprises which are the growth engine of the U.S. economy, via increased exports, improving the U.S. balance of trade and creating commerce abroad and creating jobs at home. The U.S. Independent music sector employs 80% of the industry's workforce and accounts for well over 80% of all new commercial music releases. Independent music record companies act as investors in creativity and culture, searching out individual talent and giving them the starting point to build a sustainable career in the creative industries. They perform a vital role both economically and culturally in meeting consumer needs and providing musical diversity. Every new musical genre and trend in music has been kick-started by the Independent sector. Based upon copyright ownership collectively the Independent music label community is the

American Association of Independent Music – 132 Delancey Street, 2nd Floor, NY, NY 10002 – Ph 646-692-4877 – www.a2im.org

largest music label industry segment. According to [Billboard Magazine](#), Independent labels altogether were 34.6% of the overall U.S. recorded music market in 2013.

We have followed the ICANN process and are very concerned of what might happen if ICANN does not select a music community supported organization, which understands the needs of our International music industry, to own and manage the .music gTLD. Our members' livelihoods depend on the ability to license copyrights in a free market. This makes it essential to have regulatory partners that will help advance a worldwide enforceable regime for the protection of intellectual property online that enhances accountability at all levels of the online distribution chain and that deals effectively with unauthorized usages.

The benefits of the music community running the .music gTLD include maximizing the protection of intellectual property and incorporating appropriate enhanced safeguards to prevent copyright infringement, cybersquatting and any other type of malicious abuse. The community-based approach ensures that the string is managed under music-tailored registration policies. Such policies include registrant authentication, naming conditions which only allow registrants to register under their names or acronym and restricting content and usage to only legal music-related activities. This will ensure that any monies generated through .music will flow to the music creator community not pirates, unlicensed sites, or giant search engines.

We note two of the applicants are Amazon S.a.r.l (Amazon) and Charleston Road (Google). Both of these companies have exhibited a disregard for properly compensating music creators based upon music usage and for not protecting copyrights. Both have not valued Independent creator's copyrights on the same equitable basis as larger copyright creators.

Amazon recently added music to their Amazon Prime service. As reported in Billboard Magazine's Bulletin [titled "Amazon Lowballs Labels With "Insane"-ly Puny Offer"](#) the deals being proposed by Amazon related to the Prime music streaming service by Amazon were fixed amounts not related to music usage. The article also highlights the large disparity in the amounts being offered the "so called" three major labels versus the Indies (despite the [Indies having the largest market share per Billboard](#)). In addition to that disparity the article also highlights the differences between what Amazon will be paying versus what other digital on-demand streaming services are paying music labels and their artists.

Google's YouTube new subscription service has equally not treated Independent creators properly and Independent music labels which have not signed licenses have been sent termination notices by YouTube. These termination notices advise the Independent labels that they must either sign the YouTube subscription service license or YouTube will block/take down the labels' officially delivered content and cease monetizing all user uploaded content which would be attributable to those label's copyrights (see [NY Times article](#)). In addition Google/YouTube has a history of using the 1998 U.S. Congress DMCA safe harbors to allow unlicensed/creator uncompensated content to flourish on their service.

Given the concerns about the historical practices of Google and Amazon related to copyrights, and our other concerns about the proposed open registration policy practices of the other portfolio investment company applicants who would just be focused on profitability, our community has real concerns about any non-music community supported group being granted control over the .Music gTLD

Please do not hesitate to contact me should there be any questions you might have regarding our views related to the ICANN review process. Thank you for your time and consideration,

Sincerely,

s/s Rich Bengloff

President, American Association of Independent Music ("A2IM")

C.C.

Charles Caldas, CEO Merlin BV

Helen Smith, Executive Chair/Secretary General Impala

Alison Wenham, Chair WIN/President AIM

AudioMicro

AudioMicro provides over 150,000 royalty-free stock music tracks from Grammy award-winning artists and over 310,000 sound effects from Oscar-winning sound effects artists. Clients include Microsoft, CBS, Discovery and other leading brands.

AudioMicro operates a network of digital content licensing marketplaces, each targeted at a specific vertical —royalty free stock music, sound effects, YouTube music video monetization and photos.

Website: <http://www.audiomicro.com>

Member Registration: <http://www.audiomicro.com/register>



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Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

DotMusic's community definition – a "strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music" (See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia's "Music Community" definition:

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants. UNESCO identifies the music community as a "community of identity" implying common identifiable characteristics and cohesive attributes, such as sharing a music culture, norms and subscribing to common ideals related to music... defined....by common values, cohesive norms and interconnected structures to build a community identity...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.³

DotMusic is the only .MUSIC application which incorporates music-tailored Enhanced Safeguards and Registration Policies aligned with its community-based purpose, such as:

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

³ Music Community. In *Wikipedia*. Retrieved December 1, 2014, from https://en.wikipedia.org/wiki/Music_community



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 Available to the Entire Global Music Community.

- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting "Eligibility" to verified members of the global Music Community, including members of recognized DotMusic .MUSIC-Accredited Music Community Member Organizations (MCMOs);
- Validating members by mandating two-step email and phone authentication of all Community members;
- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List ("GPML") that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names e.g. "PirateBay";
- Launching in phases that provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains. Phases include (i) Sunrise, reserved for rights holders with music-related trademarks; (ii) the MCMO domain allocation phase, reserved for members of DotMusic-accredited .MUSIC Community Member Organizations (MCMOs); and (iii) Landrush. To ensure fairness, no conflicts of interest and non-discrimination, all multiple applications for the same domain will be decided upon via a mini-auction after each phase. After all phases are completed, domains will be available for all global music Community members (including non-MCMO members) on a first-come first-serve basis under General Availability. All members must identify the music community they belong to and also verify themselves via a two-step phone and email authentication;
- Mandating "Name Selection" naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, "doing business as (D.B.A)," description or mission;
- Restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other "Content and Use" restrictions include prohibiting parking pages and the registration of a domain containing an established music brand's name in bad faith that might be deemed confusing to Internet users and the Music Community;
- Incorporating both proactive and reactive "Enforcement" measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated, such as music copyright and trademark infringement;
- "Enforcement" includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation. DotMusic will provide registrants reasonable time to address the Registration Policy compliance matter. DotMusic has also incorporated all RIAA-recommended music-tailored intellectual property protection safeguards. These include provisions to stop domain hopping, takedown policies, authorizations, permanent blocks, privacy/proxy provisions, true name/address provisions and trusted sender complaint policies;

Australian Independent Record Labels Association (AIR)

AIR is a non-profit, non-government association dedicated to supporting the growth and development of Australia's independent recording sector. AIR represents Australian owned record labels and independent artists based in Australia.

AIR's primary purpose is to foster an increasing marketplace for Australian independent music and assist in the long-term development, growth and success of Australia's independent recording industry.

We are a trade body that negotiates with industry and government to facilitate deals for the benefit of the industry. Through our services we help companies of all shapes and sizes with the tools and information they need to do business.

We do this through:

- Information, advice and exclusive member services
- Business development seminars
- Commercial negotiation
- Lobbying and advocacy
- Trade promotion within Australia and internationally
- Assisting access to international markets

In a global business environment where multi-national companies control an overwhelming percentage of the market, AIR believes, through collective action, the independent sector can strengthen its position and collective muscle.

AIR is a member of the Worldwide Independent Network (WIN), a group of international music associations who collectively advocate for fair, competitive market access for independent music.

AIR is administered by a board of directors and management team. All Board members are elected by the AIR membership and meet on a monthly basis.

AIR members are artists, labels and distributors across the full spectrum of music genres, ranging from small sole traders to some of the biggest independent operations in the country.

Website: <http://www.AIR.org.au>

Membership information: <https://www.air.org.au/members/member-signup/>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

NICHOLAS O'RYANE

Print Name

GENERAL MANAGER

Title

AUSTRALIAN INDEPENDENT RECORD LABELS ASSOCIATION

Company Name

27-1-2012

Date

Australian Music Industry and Regional Coalition

The Australian music industry and regional coalition was created to promote music from Australian and all of its regions. The .MUSIC Initiative will work with the music coalition to ensure the protection of Australian geographic names consistent with ICANN Government Advisory Committee (GAC) advice and to advance the promotion of Australian music, culture and the arts internationally.

Coalition members include:

- Australian Independent Record Labels Association (AIR). Website: AIR.org.au
- Contemporary Music Services Tasmania. Website: musictasmania.org
- Music Australian Capital Territory
- Music New South Wales (Music NSW). Website: MusicNSW.com
- Music South Australia. MusicSA.com.au
- Music Victoria. Website: MusicVictoria.com.au
- Northern Territory Music Industry Association. Website: MusicNT.com.au
- Queensland Music Network. Website: Qmusic.com.au
- Western Australian Music Industry Association (WAM). Website: WAM.asn.au



Music-Themed Top-Level Domain (TLD) Participation Letter for Australian Music Industry Coalition

This Agreement form is a participation letter for select music Community Member Organizations (mCMO) representing the Australian Music Industry for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s) and for Australia's geographic name protection according to ICANN guidelines and Government Advisory Committee advice.

You are agreeing to be listed as an Australian Music Industry Coalition in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized Australian Coalition Representative

Constantine Roussos
Founder
.MUSIC Initiative
March 21th, 2012

Contact Information Redacted
Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

Bandzoogle

Bandzoogle, founded in 2004, is a music-focused advanced website builder platform for tens of thousands of bands around the world. Bandzoogle provides online tools for musicians to build a professional website, promote their music, and sell directly to fans. The all-in-one platform lets an artist's website become the hub of all their online activity, with a built-in store, fan management tools, email and text message blasts, detailed reporting and integration with social networks. Thousands of bands use Bandzoogle to build their music websites and growing.

Establishment: 2004

Community Activities: <https://bandzoogle.com/about-us>

Membership information: <https://bandzoogle.com/try-it-free>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

DAVID DUFRESNE

Print Name

CEO

Title

BANDZOOGLE

Company Name

2/13 2012

Date

Believe Digital

Created in 2004, Believe Digital is the largest, leading digital distributor and services provider for independent artists and labels. Innovative digital distribution and promotion technology integrated with over 350 digital music stores in the world, including all major online and wireless digital music stores. Believe Digital's distribution network includes a wide range of digital music services such as iTunes, Amazon, Deezer, Google, Virgin, Rdio and Spotify, video streaming services such as YouTube and Dailymotion, and mobile services such Vodafone, H3G, Orange, Telecom Italia and many more. Believe has an extensive network of offices (UK, USA, France, Italy, Germany, Spain, Portugal) to efficiently coordinate international promotion of its music artists. Believe Digital's innovative digital distribution and promotion technology is integrated with several hundred digital music stores worldwide distributing millions of songs. Believe Digital has direct agreements with digital music services to guarantee higher revenues and quick and efficient digital distribution for labels and artists.

Believe Digital has offices in France, Italy, Germany, UK, US, Canada, Spain, Brazil, Turkey, Russia, Mexico, Singapore, Poland, Malaysia, Argentina, Chile and Indonesia with more opening worldwide.

Establishment: 2004

Community Activities: <http://www.believedigital.com/network>

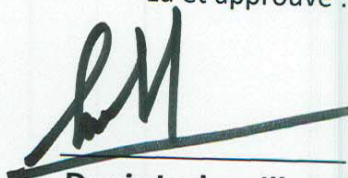
Believe Digital
Contact Information Redacted

**Lettre d'intention de participation
à la création de domaine de premier niveau
(Top-Level Domain) de type musical
pour les organisations membres de communauté musicale
(OMCm).**

Cette lettre, destinée à certains partenaires/membres d'organisations de la communauté musicale, est une lettre d'intention de participation au lancement de Music.us/ .MUSIC, initiative de création de domaine de premier niveau lié au thème du divertissement.

En vous inscrivant, vous acceptez d'être répertorié comme étant une organisation membre de la communauté musicale accréditée en vue de l'initiative de création de domaine de premier niveau Music.us/.MUSIC, lors de la soumission à l'ICANN, autorité de régulation de l'Internet.

Lu et approuvé :



Denis Ladegaillerie
Président

BFM Digital

BFM Digital is a global digital music company committed to serving the independent music community, linking artists to the digital marketplace.

BFM Digital is a global digital music company committed to serving the global music community and delivering quality music, spoken word and video content to leading online retailers worldwide. Representing a diverse catalog of indie labels, artists and publishers, BFM distributes to all of the major music services including iTunes, Amazon, Rhapsody, eMusic, Napster, Walmart, Nokia and many more.

With an unparalleled commitment to personalized service, BFM works closely with their content providers from around the world to ensure maximum exposure of their catalog by customizing marketing efforts and building strong relationships with BFM's digital store partners.

Establishment: 2010

Website: <http://bfmdigital.com>

Distribution partners: <http://bfmdigital.com/we/bfm-distribution-partners>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

STEVEN CARD

Print Name

CEO

Title

BFM DIGITAL, INC

Company Name

1/30/12

Date

BMAT

BMAT provides global music identification that monitors over 16 million songs and growing in over 3000 radios and televisions across more than 60 countries worldwide.

The BMAT Vericast solution provides real time recognition and auditable reporting based on an audio fingerprint that is resistant to signal alterations such as voice over, broadcast mastering or noisy channel degradation.

With continuous and precise tracking, Vericast guarantees accurate emission reports, making it ideal for transparent and efficient royalty distribution.

BMAT's Airplay Monitoring:

- reports title, artist, label, ISRC, ISWC, channel, duration, date and time
- recognition rate >99,9% (90% for background music)
- standard minimum time of recognition: 4 seconds
- content ingestion formats: DDEX, amazon, itunes-XML, ID3-tag, XML, XLS
- broadcast formats: DVB-S, DVB-C, DVB-T, UHF, VHF, AM, FM
- content update feeds from Universal, SONY, EMI, Warner, The Orchard, Ingrooves

BMAT also offers music curation services. BMAT's Ella service provides audio analysis, search and recommendation engine for media services to understand and personalize music.

Ella provides perceptual coherent music browse and discovery through the various fields of knowledge available: context (title, artist, labels, release date, country, language, release date, popularity...), content (mood, voice presence, pitch, key, chord progression, beats per minute...), and user data (buying history, listening behavior, playlist habits...).

BMAT's Music Curation Services include:

- REST-Based Web Service API (XML, JSON, M3U, XSPF)
- support for Debian and Redhat distros
- powered by a constantly growing song database of 16M tracks
- multi-million track capacity in 1 server
- supporting all popular media formats: MP3, OGG, MPEG, WMA, AVI...

BMAT represents clients (see <http://www.bmat.com/clients/>) that include Performing Rights Organizations and Collection Societies such as:

- AADI: a non profit-making organisation that, since 1954, has been responsible for the collection, management and distribution of the performing rights of musicians in Argentina. It is a member of the Federation of Ibero-Latin American Performers.
- ACUM: a non-profit corporation administering the rights assigned to it by its members: authors, composers, lyricists, poets, arrangers and music publishers in Israel.
- AFP: defends the rights and interests of the Phonographic Industry in Portugal. Its main activities are combating piracy of copyrighted works and monitoring the legislative process at the local and international dissemination of statistical data.

- AGADU: was established in 1929 as a non-profit copyright collecting society in Uruguay. AGADU defends the rights of national and foreign authors.
- AGATA: Lithuanian Neighbouring Rights Association, is collecting society acting on behalf of performers and phonogram producers. Since 2002 AGATA is a member of AEPO-ARTIS and SCAPR.
- AGEDI: the Spanish Performing Right Organization managing the intellectual property rights of phonographic producers.
- AIE (Artistas Intérpretes o Ejecutantes): the Spanish Collecting Society authorized by the Ministry of Culture in Spain to defend the rights of the performers.
- AKKA/LAA: the Latvian authors' society. AKKA/LAA brings together diverse authors by collectively implementing the management of their creation rights.
- APA (Associated Authors from Paraguay): a non-profit and private collecting society, which collects and distributes royalties related with authors' rights.
- APDAYC: the association of authors and composers in Peru.
- ARTISJUS: the Hungarian bureau for the protection of authors' rights.
- ASCAP: an organization owned and run by its members, is the leading U.S. Performing Rights Organization representing over 520,000 songwriters, composers and music publishers.
- AudioGest: founded in 2002 as a collection and distribution entity for the recording industry. Today, AudioGest represents all phonographic repertoire available in Portugal.
- BMI: 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. BMI is a leader in music rights management, advocates for the value of music, representing more than 8.5 million works of more than 650,000 copyright owners.
- CAPIF: represents the music industry in Argentina. It is a non-profit organization composed of multinational and independent record companies.
- COMPASS: an organisation created to protect and promote the copyright interests of composers, authors (and their heirs) and publishers of musical works and their related lyrics.
- COSCAP: with its 322 composer, author and publisher members, as well as 298 performer and producer members – is widely recognized as the Barbados' main music industry association.
- COTT: is the premier collecting society for composers and for the protection of musical works in Trinidad and Tobago
- CUD (Cámara Uruguaya del Disco): a non-profit organization that represents phonographic producers and since 2005 is been recognized as a Collecting Society by the IFPI.
- ECCO: administers copyright and related rights on behalf of its members in the Eastern Caribbean.
- FILSCAP: the Filipino Society of Composers, Authors and Publishers, Inc. is the association of composers, lyric-writers and music publishers to administer the public performance and reproduction rights of original musical works.
- GDA: is a public, non-profit organization in Portugal that represents artists' rights when their creations are composed, commercialized or used in Portugal.
- HKRIA: was established in October 2008. It is a not-for-profit copyright management organization to handle the copyrights of members who are record companies from Hong Kong and overseas.

- JACAP: commenced operations in 1999 to take over the operations of the local Performing Right Society London (PRS) agency in the collective administration of music copyright in Jamaica.
- JAMMS: was incorporated in 2006 as a private, non-profit organization established under the Copyright Act of Jamaica, to administer the intellectual property rights granted to 'Record Producers'.
- Koda: represents approximately 40,000 Danish composers, songwriters and music publishers. Through reciprocal contracts with rights societies in more than 115 countries.
- LaIPA: represents more than 1,200 Latvian performers and more than 700,000 foreign performers in Latvia; Latvian and foreign producers; as well as, major and independent record labels.
- LATGA-A: is a collective copyright management association established by Lithuanian authors and creative unions back in 1990.
- MESAM: the Turkish society for musical performing and mechanical reproduction rights.
- MPC Music Company Limited is a music licensing company in Thailand. MPC was formed in 2003 to license and control public performance rights for MCT and Phonorights.
- MÜ-YAP: was established in 2000 to represent neighbouring rights of phonogram producers. Currently, the society has 92 members, representing nearly 80% of the music industry in Turkey.
- Muyorbir: was established in 200 by 52 founding members. Today, MUYORBIR represents 95% of the recorded production companies of Turkish music industry.
- PPL: licenses U.K./ recorded music played in public or broadcast and then distributes the licence fees to its performer and recording rightholder members.
- PRODUCE: Panamanian Society of Phonographic Producers, is a non-profit civil organization that seeks to safeguard the interests of national and international phonogram producers, whose recordings are being marketed in the Republic of Panama.
- PROFOVI: a private, non-profit organization that represents and defends the intellectual property rights of phonographic music producers of Chile.
- Promusicae (Productores de Música de España): a trade group representing the Spanish recording industry.
- Public Performance (Malaysia) or PPM: established in 1988, is a wholly owned non-profit subsidiary of the Recording Industry Association of Malaysia (RIM). PPM represents all eligible Malaysian recording companies who are members of RIM.
- Recorded Music NZ: is the industry representation, advocacy and licensing organisation for recording artists and their labels in New Zealand.
- SABAM: is the Belgian Society of Authors, Composers and Publishers. Founded in 1922, SABAM today consists of thousands of artists from every artistic discipline imaginable.
- SACEM: is the French association that collects payments of artists' rights and distributing these royalties to the original songwriters, composers and music publishers.
- SAYCE: is a non-profit collecting society from Ecuador and member of the CISAC group (The International Confederation of Authors and Composers Societies).

- SAYCO: is the collecting society for authors and composers rights in Columbia. SAYCO administers copyright and related rights on behalf of its members.
- SBACEM: is the Brazilian Society of Authors, Composers and Music Writers, based in the city of Rio de Janeiro, founded on April 9, 1946.
- SCD: is the only music rights collecting society in Chile. SCD's main objective is to manage music rights of Chilean authors and foreign musicians in Chile.
- SESAC: was founded in 1930, making it the second oldest PRO in the United States. SESEC's headquarters is in Nashville and it has offices in New York, Los Angeles and London. SESAC currently licenses the public performances of more than 400,000 songs on behalf of its 30,000 affiliated songwriters, composers and music publishers, which include such familiar names as Bob Dylan, Neil Diamond, RUSH, Charli XCX (PRS), Disclosure (PRS), Zac Brown, Mumford & Sons (PRS), Lady Antebellum, The Avett Brothers, Shirley Caesar, Paul Shaffer and Thompson Square. SESAC has long represented the music on some of TV's biggest shows including Grey's Anatomy, How I Met Your Mother, Parenthood, Dateline NBC, Dr. Phil, Seinfeld, and The Doctors among many others and is the PRO of choice among many of Hollywood's most sought-after film and television composers including Christophe Beck, Jeff Beal, Danny Lux, Jon Ehrlich, Dennis C. Brown, Bruce Miller and Paul Shaffer among many others.
- SGACEDOM (General Society of Dominican Authors, Composers and Music Publishers): is a non-profit collecting society established in 1996.
- SGAE: is a private entity dedicated to the defence and collective management of intellectual property rights in Spain. SGAE represents more than 103,000 members.
- SGP: the collecting society of Paraguay, was established to administer and defend the rights of artistes and producers whenever their music is used in public places.
- SIAE: is the performing rights society of authors and publishers for Italy. SIAE's Headquarters and registered office is located in Rome.
- SOBODAYCOM: is the society representing authors and composers in Bolivia.
- SOMEXFON (Sociedad Mexicana de Productores de Fonogramas, Videogramas y Multimedia, Sociedad de Gestión Colectiva): is the collective management society that is responsible for the collection, at the national level, of the royalties for the public use of the recorded music catalog it represents.
- SOPROFON: is the Performing Rights Organization managing the intellectual property rights of phonographic producers in the Republic of Ecuador.
- SPA: is a limited liability cooperative, established in 1925 to manage authors' rights. It is the sole entity of its kind in Portugal, representing more than 20,000 Portuguese authors and authors from about 200 sister societies in 90 foreign countries.
- SPAC: is a non-profit Collective Management Entity nonprofit in Panama. Its mission is to preserve copyrights and efficiently manage the resulting economic use of public works of national and foreign members of the organization.
- SUDEI: founded in 1951, is the first collective rights management association for music interpreters in Uruguay.
- Teosto: is the copyright organization for composers, lyric writers, arrangers and music publishers in Finland.
- UACRR: administers public performance rights, mechanical recording and reproduction rights, and dramatic rights. UACRR is the only internationally recognized Ukrainian collecting society.

- UNIMPRO: is a collective management society representing the recording music industry of Peru.
- UPFR: is the collecting society covering copyright related rights owed to music producers in Romania.
- ZIMURA Zimbabwe Music Rights Association: is an association of composers and publishers of music established to protect the rights of Zimbabwe author members under the copyright law.
- ZPAV: is an association of producers of phonograms and videograms in Poland. Founded in 1991, ZPAV has been authorized by the Ministry of Culture to act as a collective rights management organization.

BMAT also represents clients (see <http://www.bmat.com/clients/>) that include major music labels and major music publishers such as:

- EMI Music Publishing: part of the EMI Group, also known as EMI Music, or simply EMI, is headquartered in London, United Kingdom.
- SONY/ATV Music Publishing: was established in 1995 as a joint venture between Sony Corporation and ATV Music Publishing.
- Universal Music Group: is the world largest music content company with market leading positions in recorded music, music publishing, and merchandising.

Establishment Date: 2006

Website: <http://www.bmat.com>

Distribution partners and clients represented: <http://www.bmat.com/clients>



Trusted. Safe. Licensed.

Enhanced Safeguards to Protect IP.
Monies Flow to the Music Community.
Governed by the Global Music Community.
Available to the Entire Global Music Community.

Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Alex Loscos Mira

Position/Title: CEO

Organization: BMAT

Signature: _____

Date: 19-2-2015

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>
² <http://www.music.us>

Broadcast Music, Inc (BMI)

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 is the bridge between songwriters and the businesses and organizations that want to play their music publicly. As a global leader in music rights management, BMI serves as an advocate for the value of music, representing more than 8.5 million musical works created and owned by more than 650,000 songwriters, composers and music publishers.

BMI supports its songwriters, composers and publishers by taking care of an important aspect of their careers – getting paid. BMI supports businesses and organizations that play music publicly by offering blanket music licenses that permit them to play more than 8.5 million musical works. Both relationships save each time and money.

BMI's role is international in scope. The songwriters, composers and publishers BMI represents include individuals from the more than 90 performing rights organizations around the world and their works represent a significant percentage of BMI's overall revenues.

Since its founding in 1939, BMI's goal has been to respect, nurture and represent songwriters so that their music can be heard. BMI has always supported the relationship between art and commerce and continues to help aspiring songwriters through workshops, showcases and its website while offering diverse award-winning content to its licensees.

Establishment Date: 1939

Website: <http://www.bmi.com/about>

April 24, 2015

Dr. Steve Crocker, Chairman of the ICANN Board (steve.crocker@icann.org)
Fadi Chehadé, ICANN President & CEO (fadi.chehade@icann.org)
Akram Atallah, President, Global Domains Division (akram.atallah@icann.org)

Re: .MUSIC Community Application

Dear ICANN:

We write on behalf of the American Society of Composers, Authors and Publishers (“ASCAP”) and Broadcast Music, Inc. (“BMI”), the two largest music performing rights organizations in the United States. ASCAP and BMI together represent, license and enforce the rights of over 1,000,000 U.S. songwriters, composers and music publishers.

At the outset, we wish to echo the sentiments of others in the music industry. Music creators invest a great deal of time, resources and effort in their craft. The ability for songwriters and composers to earn a living from their creativity rests on a strong respect for intellectual property rights, not only from those that utilize their music, but also from those involved in the infrastructure of making their work available to the public. We therefore wish to underscore the importance of enhanced safeguards for music-themed gTLDs in ICANN’s new gTLD Program. Such safeguards are critical to serve the global public interest, consumers and to ensure that the Domain Name System is safe, trusted and secure to facilitate legitimate music creation, access, and distribution. Our expectation is that ICANN will ensure that appropriate and responsible enhanced safeguards are in place and utilized to protect the interests of the global music community.

We believe that the best means by which these interests of the music industry can be served is through the “community” application process. Accordingly, ASCAP and BMI support the remaining .MUSIC community applicants being evaluated by the EIU under Community Priority Evaluation (CPE) to the extent that such applicants demonstrate the commitment and ability to implement music-focused enhanced safeguards necessary to protect the rights of music copyright owners. As members of the ICANN community, we expect that any prevailing .MUSIC community application be able to serve the legitimate interests of the global music community and global public interest. And, we expect that the ultimate operator of .MUSIC, as with any other gTLD, ensure appropriate enhanced safeguards and measures to counter copyright infringement and address abuse.

In lending support to the .MUSIC community applicants, ASCAP hereby withdraws its previous opposition of the application of DotMusic Limited in the group letter of 24 September, 2014.¹

Sincerely,

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

BROADCAST MUSIC, INC.

cc: Christine Willett, ICANN Vice-President of gTLD Operations
(christine.willett@icann.org)
Cherine Chalaby, ICANN Chair of the New gTLD Committee
(cherine.chalaby@icann.org)
Thomas Schneider, ICANN Chair of Government Advisory Committee
Contact Information Redacted
John Jeffrey, ICANN Legal Counsel
(john.jeffrey@icann.org)

¹ (<https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>).

Brasil Musica & Artes (BM&A) – Member of the Brazilian Coalition

The BM&A (Brasil Música & Artes), is a non-profit organization, set up in July 2001 with the objective of encouraging and organizing the promotion of Brazilian music abroad, working with artists, record companies, distributors, exporters, collection societies and cultural entities. It carries out activities on behalf of the whole sector, including organizing seminars, and workshops, carrying out international market studies and trade fairs, and promotion (media, promotional material, international showcases, and partnerships with foreign institutions etc).

Establishment: 2001

Community Activities: <http://bma.org.br/site/sobre.php>

Membership information: <http://bma.org.br/site/associados.php>



Music-Themed Top-Level Domain (TLD) Participation Letter for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, along with a brief description of your company and your music-related services and products.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
October 26th, 2012

Signature

David McLoughlin

Print Name

Manager

Title

BM&A - Brasil Musica e Artes

Company Name

January 12th, 2012

Date

Brazil Music Coalition

The Brazilian music coalition was created to promote music from Brazil. The .MUSIC Initiative will work with the music coalition to ensure the protection of Brazilian geographic names consistent with ICANN Government Advisory Committee (GAC) advice and advance the promotion of music, culture and the arts internationally across all countries.

Coalition members include:

- Brazilian Association of Independent Music (ABMI). Website: ABMI.com.br
- Brazil Music Exchange (Brasil Musica & Artes). Website: BMA.org.br

British Academy of Songwriters, Composers and Authors (BASCA)

BASCA¹ is a music organization that exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing.

The British Academy of Songwriters, Composers and Authors (BASCA) is the voice for music writers. BASCA campaigns in the UK, Europe and throughout the world.

So that BASCA may continue to do this, it is important that BASCA can count the best songwriting and composing talent amongst its members. Whilst BASCA are well known for putting on the *British Composer Awards*, the *Gold Badge Awards* and *The Ivors* every year, there is far more to BASCA than these events.

BASCA is the independent association representing music writers in all genres, from *songwriting*, through to *media*, *contemporary classical* and *jazz*. BASCA is entirely self-funded and relies on the continuing support of our members to carry on our work.

BASCA can trace its history back over 65 years. Members include Sir Paul McCartney, Dizzee Rascal, Michael Nyman, Gary Barlow, David Arnold, Sir Elton John, Imogen Heap, Howard Goodall, John Powell, Sir Peter Maxwell Davies, Kate Bush, Chris Martin, and many more.

Website: <http://basca.org.uk/about-us/>

Membership Information:

<http://basca.org.uk/?page=CiviCRM&q=civicrm/contribute/transact&reset=1&id=1>

¹ <http://www.ukmusic.org/about-us/our-members/basca> and <http://www.basca.org.uk>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

British Phonographic Industry (BPI)

The British Phonographic Industry (“BPI”)¹ represents the United Kingdom’s recorded music industry, which includes hundreds of independent music companies and the U.K’s major record companies – Universal Music, Sony Music, and Warner Music. According to Billboard, British artists constitute 13.7% of all global music sales and account for 1 in 7 albums purchased by fans around the globe.² Together, BPI’s members account for 85% of all music sold in the U.K.³

Not only is the UK the second largest source of repertoire in the US but itself is also one of the biggest music markets in the world – alongside the US, Japan and Germany. BPI has a central role in promoting British music abroad and works hard to open doors into overseas markets for all its member companies. One way of doing this is via a series of international trade missions and the support of popular industry trade events, all specifically designed to assist member labels to develop their business overseas and source new opportunities in building international revenues.⁴

The BPI also organises the BRIT Awards show and the Classic BRIT Awards show. The BPI co-owns the Official Charts Company in a joint venture with the Entertainment Retailers Association (ERA). The Official Charts Company is responsible for the commissioning, distribution, marketing and promotion of the UK’s industry standard music and video charts and sales data. BPI also maintains the industry standard for certifying Gold, Silver and Platinum sales awards.

BPI provides a forum where all those interested in the future of the record business can come together. BPI provides members with a comprehensive range of services and benefits, including:

Copyright Protection

BPI’s in-house Copyright Protection Unit (CPU) specialises in the investigation of music piracy, both physical and digital, which costs your industry more than £300m in revenues each year. Our Regional Investigators based throughout the UK work with our expert Forensics Office to assist Trading Standards and the Police to take action against organised crime gangs profiting at the expense of the industry through the sale of counterfeit CDs, DVDs, and music merchandise to the general public. In 2012, we’ve assisted in the closure of one of the worst markets for fake goods in the UK and have helped with criminal prosecutions to curb this type of activity.

Our remit extends to the online world where the internet investigations team is working to block infringing sites such as The Pirate Bay, to cut off revenue to unauthorised services through partnerships with advertisers and payment providers, and identify innovative ways of reducing piracy. The National Fraud Intelligence Bureau (NFIB) has seconded a leading expert to the BPI’s Anti-Piracy Unit. This appointment is the first secondment by NFIB into private industry, enabling City of London Police to develop a greater understanding of the illegal distribution and sale of music online by organised crime gangs.

¹ <http://www.bpi.co.uk>

² <http://www.billboard.com/biz/articles/6589962/brits-share-of-global-market-hits-five-year-high>

³ <https://www.bpi.co.uk/about-bpi.aspx>

⁴ <https://www.bpi.co.uk/international.aspx>

Government Relations

BPI works on behalf of its members to ensure that the views of British record labels are heard in Parliament, across key Government departments and a wide range of political and industry stakeholders. In recent times we have successfully secured an extension of copyright term to 70 years – bringing UK musicians closer in line with their US counterparts – and driven forward the Digital Economy Act to reduce filesharing by 70%. We are currently lobbying Government for tax incentives for investment in British music, joint cooperation on explicit music content, and access to finance to assist SMEs with taking on apprentices and interns.

Joint GS1 UK and BPI Agreement

BPI and GS1 UK are working together to make it easier for you to get your music into the stores, online and into the charts, whilst ensuring you receive the royalties you deserve. The agreement reduces the cost of releasing music and aims to reduce illegal reproduction and distribution of music.

Training and Education

BPI hosts a variety of regular member events, business seminars and training courses, enabling members to stay up to date with rapid changes taking place in the music market and the broader legal and technological environment in which it operates. Subjects have included Digital Marketing, Direct to Fan Platforms, Legal Contracts, Brands & Agencies, Website Optimisation and many more. All of these are free of charge to members.

International Access

BPI ensures that its members are active at national and international trade events, enabling them to raise their profile and expand their operations into new markets. BPI has run trade missions to LA, Tokyo, Australia and different European regions each year, while offering discounted rates to members who wish to attend midem, SXSW, Reeperbahn, Classical:NEXT and other international music conferences.

Industry Networking

BPI provides a forum where members can get to know and share knowledge and experience with other labels that face similar issues, and meet labels who may be potential business partners. It is also a forum where the key issues facing record labels are discussed and joint action agreed. We also bring in key industry figures to meet members from companies like BBC Radio, Spotify, Facebook, Twitter, HMV and many more.

Digital Support

BPI's Innovation Panel is helping to accelerate the development of the UK's legal digital music market. BPI offers support to both new and established digital music service operators – by sharing consumer research, helping to identify and value unfulfilled market opportunities and providing a unified forum for dialogue with labels on service design and market strategies.

Legal Support

BPI offers a wide range legal advice and counsel to its members, including standard agreements with other music industry bodies such as PPL/VPL, the Musicians' Union and PRS For Music. This simplifies commercial agreements for our members making it easier for them to get on with daily business.

Market Information

BPI publishes monthly reports for its members, in addition to bespoke and targeted reports covering specific areas of the market - including sales by type of music and by artist nationality, analysis of the success of British artists in overseas territories, and the value of growth sectors such as synchronisation and licensing. The department also provides research and statistics on the economic performance of the industry in terms of overseas earnings, employment and investment in A&R and detailed reports on the scale and impact of illegal downloading. The BPI's Annual Yearbook - the definitive guide to the development of the British record business - is free of charge to all members.

Discounted Events

BPI facilitates generous registration discounts and travel grants for attendance at international trade fairs and many other domestic industry events like The Great Escape and Liverpool Sound City.

Certified Awards

BPI presents Certified Awards, highlighting the success of British Record labels and the artists they represent. Certified Awards are presented for shipments of 60,000 (silver), 100,000 (gold) and 300,000 (platinum) albums, in addition to schemes for the singles and Music DVD markets.

Consumer Engagement

BPI represents the industry in the media and plays a key role in driving and supporting initiatives that inform and educate consumers about the value and importance of music, alongside raising awareness of legal digital music services and the issues surrounding illegal downloading.

Website: <https://www.bpi.co.uk/about-bpi.aspx>

Membership Information: <https://www.bpi.co.uk/join-bpi.aspx>

Dr Steve Crocker
Chairman of the Board
ICANN
steve.crocker@icann.org

Mr Fadi Chehade
CEO
ICANN
fadi.chehade@icann.org

Dear Mr Crocker and Mr Chehade,

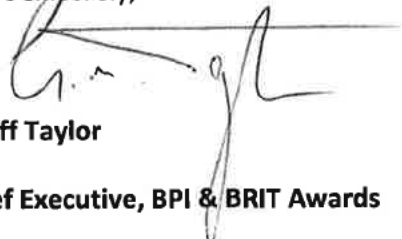
BPI (British Recorded Music Industry) Ltd. is the representative voice for the recorded music industry. Our membership comprises around 300 independent record labels and the three major record labels – Universal Music, Sony Music and Warner Music. Together, these account for more than 85 per cent of the sound recordings sold in the UK every year.

We have a significant interest in ensuring that the digital market is a platform for legal services, using licenced content to compete for consumers through innovative offerings that serve every kind of consumer taste. The market in the UK is very dynamic, with more legal digital music services than any country in the world, but like other countries, the biggest problem we face is the wealth of illegal content offered easily online.

The music industry has engaged with ICANN over what protections the TLDs can give to copyright and rights holders, and to ensure there is co-operation over tackling piracy from all legacy gTLDs. The new gTLD offers an opportunity to ensure that the .music domain, which will be able to specifically target, can be a “safe environment” for consumers – one where the consumer can be confident that services using that gTLD are legal, have the relevant licenses in place and are protected, as far as possible, against illegal activity. We hope that ICANN can help ensure the applicants are able to deliver this.

BPI would like to add to the representations from our equivalent body in the US, the RIAA, in lending our support to applicants for the .music gTLD that have meaningful safeguards to protect against online copyright infringement. From the applicants’ PIC specifications, we believe that DotMusic Limited has made commitments to such safeguards for their community application and we would like to add BPI’s support to that application.

Yours sincerely,



Geoff Taylor

Chief Executive, BPI & BRIT Awards



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

BroadJam

Broadjam, founded in 1999, is an online music community of over 120,000 musicians providing web-based promotional tools and services for independent musicians, the music industry and fans around the world. Broadjams's music library has over 500,000 songs.

Broadjam provides web-based promotional tools and services for independent musicians, the music industry and fans around the world. One of the world's largest web communities focused on independent music, Broadjam.com hosts a massive online database of searchable songs by artists from all 50 U.S. states and over 150 countries worldwide. The Broadjam Pro Services group designs and builds custom technology for music industry clients such as Warner/Chappell, Academy of Country Music, Peavey, Yamaha and others.

Establishment: 1999

Community Activities: <http://www.broadjam.com/aboutus/index.php>

Membership information: <http://www.broadjam.com/signup/broadjam/index.php> (musician membership) and <http://www.broadjam.com/signup/broadjam/index.php?fm=1> (fan membership)



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted
Signature

Roy Elkins

Print Name

Founder & CEO

Title

Broadjam

Company Name

April 13th, 2012

Date

Canadian Independent Music Association (CIMA)

The Canadian Independent Music Association (CIMA), founded in 1975, is the not-for-profit national trade association representing the English-language, Canadian-owned sector of the music industry. CIMA's membership consists of Canadian-owned companies and representatives of Canadian-owned companies involved in every aspect of the music, sound recording and music-related industries. They are exclusively small businesses which include: record producers, record labels, recording studios, managers, agents, licensors, music video producers and directors, creative content owners, artists and others professionally involved in the sound recording and music video industries.

CIMA's mandate is to develop and advocate policies and services that serve to support a strong and economically stable Canadian independent music and sound recording industry, ensuring the long-term development of the sector and to raise the profile of Canadian independent music both in Canada and around the world.

CIMA continues to take a leadership role in improving the economic viability and well-being of the independent music and sound recording sector in important areas such as cultural industry policies and programs; intellectual property and copyright law; tax laws and tariffs; international export and trade development programs; and professional development.

Establishment: 1975

Community activities: <http://www.cimamusic.ca/about-cima/>

Membership Information: <http://www.cimamusic.ca/membership/>



Canadian Independent Music Association

December 19, 2011

Mr. Constantine G. Roussos
Founder
Music.us (dot Music)
Contact
Information
Redacted

Dear Constantine:

The Canadian Independent Music Association (CIMA) would like to formally express its full support for your .MUSIC (dotMUSIC) initiative, and enthusiastically commits to recruiting and leading an accredited national coalition, and becoming a music Community Member Organization, representing the Canadian market.

CIMA represents more than 180 Canadian companies and professionals engaged in the worldwide production and commercialization of Canadian independent music, who in turn represent thousands of Canadian artists and bands.

CIMA's membership consists of Canadian-owned companies and representatives of Canadian-owned companies involved in every aspect of the English-language music and music-related industries. They are exclusively small and medium sized businesses which include: record producers, record labels, publishers, recording studios, managers, agents, licensors, music video producers and directors, creative content owners, artists and others professionally involved in the sound recording and music video industries across Canada.

For 36 years, CIMA has dedicated its efforts to developing business opportunities through an international network of business contacts in the music and entertainment industries and in the associated media such as film, TV, new media and other users of music products. CIMA's mandate is to ensure the long-term development of the Canadian-owned music sector and to raise the profile of Canadian independent music both in Canada and around the world.

In short, our members are the owners and operators of small businesses who invest in the creation of intellectual property that spurs economic benefits in terms of jobs, increased GDP, contributions to our nation's trade balance, and are an integral component of Canada's culture as expressed through music.



Canadian Independent Music Association

CIMA has successfully recruited the support of Canada's Provincial Music Industry Associations as active participants in the national coalition to support your .MUSIC initiative. What this means, is through CIMA (a national music trade association) and the provincial and territorial music industry associations (MIAs), the coalition truly represents a coast-to-coast community of music interests, from British Columbia in the west to Nova Scotia in the east. In addition to BC and Nova Scotia, the coalition will also include the provincial MIAs from Saskatchewan, Alberta, Manitoba, Ontario, Newfoundland, Prince Edward Island and New Brunswick.

CIMA and its partners look forward to working with you, and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative. Thank you for the opportunity to be a part of this exciting venture.

Yours sincerely,

Stuart Johnston
President

Canadian Music Industry and Provincial Music Industry Associations Coalition

The Canadian music industry and provincial music industry associations coalition was created to promote music from Canada and all of its provinces. The .MUSIC Initiative will work with the music coalition to ensure the protection of Canadian geographic names consistent with ICANN Government Advisory Committee (GAC) advice and to advance the promotion of Canadian music, culture and the arts internationally.

CIMA has successfully recruited the support of Canada's Provincial Music Industry Associations as active participants in the national coalition to support your .MUSIC initiative. What this means, is through CIMA (a national music trade association) and the provincial and territorial music industry associations (MIAs), the coalition truly represents a coast-to-coast community of music interests, from British Columbia in the west to Nova Scotia in the east. In addition to BC and Nova Scotia, the coalition will also include the provincial MIAs from Saskatchewan, Alberta, Manitoba, Ontario, Newfoundland, Prince Edward Island and New Brunswick.

CIMA and its partners look forward to working with the .MUSIC Initiative and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative.

Coalition members include:

- Canadian Independent Music Association (CIMA). Website: CIMAmusic.ca
- Alberta Music Industry Association. Website: AMIA.ca
- Manitoba Music. Website: ManitobaMusic.com
- Music British Columbia Association (BC). Website: MusicBC.org
- Music New Brunswick (NB). Website: MusicNB.org
- Music Newfoundland (NL). Website: MusicNL.ca
- Music Nova Scotia. Website: MusicNovaScotia.ca
- Music Ontario
- Music Prince Edward Island (PEI). Website: MusicPEI.com
- Saskatchewan Recording Industry Association. Website: SaskMusic.org



Canadian Independent Music Association

December 19, 2011

Mr. Constantine G. Roussos
Founder
Music.us (dot Music)
Contact
Information
Redacted

Dear Constantine:

The Canadian Independent Music Association (CIMA) would like to formally express its full support for your .MUSIC (dotMUSIC) initiative, and enthusiastically commits to recruiting and leading an accredited national coalition, and becoming a music Community Member Organization, representing the Canadian market.

CIMA represents more than 180 Canadian companies and professionals engaged in the worldwide production and commercialization of Canadian independent music, who in turn represent thousands of Canadian artists and bands.

CIMA's membership consists of Canadian-owned companies and representatives of Canadian-owned companies involved in every aspect of the English-language music and music-related industries. They are exclusively small and medium sized businesses which include: record producers, record labels, publishers, recording studios, managers, agents, licensors, music video producers and directors, creative content owners, artists and others professionally involved in the sound recording and music video industries across Canada.

For 36 years, CIMA has dedicated its efforts to developing business opportunities through an international network of business contacts in the music and entertainment industries and in the associated media such as film, TV, new media and other users of music products. CIMA's mandate is to ensure the long-term development of the Canadian-owned music sector and to raise the profile of Canadian independent music both in Canada and around the world.

In short, our members are the owners and operators of small businesses who invest in the creation of intellectual property that spurs economic benefits in terms of jobs, increased GDP, contributions to our nation's trade balance, and are an integral component of Canada's culture as expressed through music.



Canadian Independent Music Association

CIMA has successfully recruited the support of Canada's Provincial Music Industry Associations as active participants in the national coalition to support your .MUSIC initiative. What this means, is through CIMA (a national music trade association) and the provincial and territorial music industry associations (MIAs), the coalition truly represents a coast-to-coast community of music interests, from British Columbia in the west to Nova Scotia in the east. In addition to BC and Nova Scotia, the coalition will also include the provincial MIAs from Saskatchewan, Alberta, Manitoba, Ontario, Newfoundland, Prince Edward Island and New Brunswick.

CIMA and its partners look forward to working with you, and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative. Thank you for the opportunity to be a part of this exciting venture.

Yours sincerely,

Stuart Johnston
President

Canadian Music Week

Canadian Music Week began in 1981, and has grown to become one of Canada's largest and most influential media and music conferences. It draws top industry professionals to participate in a four-day program of activities. Designed to stimulate the exchange of market intelligence, increase dialogue and provide networking opportunities, Canadian Music Week continues to present the ideal platform for more than 2,000 national and international delegates.

Canadian Music Week is recognized as one of the premier entertainment events in North America focusing on the business of music. We bring together Sound Recording, New Media and Broadcast for one spectacular week of events... Combining informative, intensive conferences, a cutting edge trade exhibition, award shows, film festival, comedy festival and Canada's biggest New Music Festival. The Canadian Music Week festival spans 5 nights of performances, with 1,000 showcasing bands at more than 60 live music venues in downtown Toronto.

Website: CMW.net



Music-themed TLD Letter of Support

This is a letter of support for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as supporter in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
April 6th, 2012

Contact Information Redacted
Signature

Neill Dixon

Print Name

President

Title

Canadian Music Week

Company Name

May 29, 2012

Date

Canadian Musical Reproduction Rights Agency (CMRRA)

Founded in 1975, the Canadian Musical Reproduction Rights Agency (CMRRA) is a music licensing collective representing music rightsholders who range in size from large multinational music publishers to individual songwriters. Together, they own or administer the vast majority of songs recorded, sold and broadcast in Canada. On their behalf, CMRRA issues licenses to individuals or organizations for the reproduction of songs on various media, as described below.

Licensees pay royalties to CMRRA which CMRRA, in turn, distributes to its rightsholder members. The royalty rates are determined pursuant to negotiated agreements or tariffs certified by the Copyright Board of Canada.

CMRRA offers the following licensing and royalty collection services:

- Mechanical licensing, for the reproduction of songs on CDs, cassettes and similar physical products
- Online music licensing, for the reproduction of songs related to music downloads, streaming and webcasting
- Broadcast mechanical licensing, for the reproduction of songs by radio stations and satellite broadcasters
- Private copying, for the collection of the private copying levy via the [Canadian Private Copying Collective \(CPCC\)](#).

Website: <http://www.cmrra.ca/cmrra/about/>

CMRRA

Canadian Musical Reproduction Rights Agency Limited

56 Wellesley Street West, Suite 320, Toronto, Ontario Canada M5S 2S3

Phone: (416) 926-1966, ext. 234

Fax: (416) 926-7521

Web Site: www.cmrra.ca

Caroline Rioux
President

May 19, 2015

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icannl.org)

Dear Messrs. Crocker and Chehade:

Re: .MUSIC Community Application

I am writing to express CMRRA's full support for the position outlined by Danielle M. Aguirre in her April 14, 2015 letter to ICANN on behalf of the National Music Publishers Association, the Harry Fox Agency and the International Confederation of Music Publishers.

CMRRA is Canada's largest music licensing agency. We represent music rights holders who range in size from large multinational music publishers to individual songwriters. Together, these rights holders own or administer the vast majority of songs recorded, sold and broadcast in Canada. On their behalf, CMRRA issues licences to individuals or organizations for the reproduction of songs on various media, and in particular, for the purpose of online music distribution via downloads, streaming and webcasting. Our principals have a substantial interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the legitimate creation and dissemination of music globally.

As such, we agree with Ms. Aguirre that .MUSIC must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. We also agree that any prevailing .MUSIC community application must be able to serve the legitimate interests of the global music community and global public interest, and ensure appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

Sincerely,



CD Baby

CD Baby was founded in 1998. From its humble roots as a late-90's garage startup to their current standing as the biggest online distributor of independent music in the world, CD Baby has established itself as one of the most trusted names in the music business. With a supportive, hands-on approach to artist and label-relations, and a friendly, knowledgeable customer service team (who can actually be reached by phone), CD Baby has built a loyal client base of over 300,000 artists and millions of music-fans around the globe.

CD Baby is the **world's largest online distributor of independent music, with over 400,000 albums and 4 million tracks in its catalog.** CDBaby has paid out over \$250 million to its artists.

Website: CDBaby.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Signature

Tony van Veen

Print Name

CEO

Title

AVL Digital Group | CD Baby | Host Baby | Discmakers

Company Name

May 11, 2012

Date

CMJ Network

CMJ. is a music events/online media company which hosts an annual festival in New York City, the CMJ Music Marathon. At CMJ.com, it publishes top 30 lists sent by stations which subscribe at a cost of a few hundred dollars a year. CMJ formerly published these lists in CMJ New Music Report, it also used to publish CMJ New Music Monthly, which was a magazine with interviews, reviews, and special features. Each monthly magazine came with a mix CD of 15–24 songs by well-established bands, unsigned bands and everything in between. The staff puts together CMJ Music Marathon, a convention and music festival, each autumn, in New York. A second festival: the CMJ Rock Hall Music Fest, took place in Cleveland in 2005 and 2006.

The company was started by Robert Haber in 1978 as the College Media Journal, a bi-weekly trade magazine aimed at college radio programmers and became CMJ New Music Report in 1982. Today, the CMJ Network connects music fans and music industry professionals with the best in new music through interactive media, live events and print. CMJ.com offers a digital music discovery service, information resources and community to new music fans, professionals and artists. CMJ Events produces the legendary CMJ Music Marathon, the largest and longest-running music industry event of its kind, in addition to live events and tours across the US. The weekly music-business trade magazine CMJ New Music Report is the primary source for exclusive charts of non-commercial and college radio. airplay. CMJ Access is an integrated marketing agency specializing in providing its clients unparalleled access to the college and young adult demographic and emerging music world.

Website: CMJ.com



Music-Themed Top-Level Domain (TLD) Participation Letter for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, along with a brief description of your company and your music-related services and products.

My and/or my company's name and description can be removed from this listing at any time upon my request.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
October 26th, 2012

Signature

Robert K. Haber

Print Name

CEO

Title

CMJ Network Inc.

Company Name

3/7/12

Date

Conductors Guild

Throughout its 35-year history the Conductors Guild has served as an advocate for the conducting profession throughout the world. Its membership of over 1,600 represents conductors on a global scale. The Conductors Guild was founded in 1975 at the San Diego Conference of the American Symphony Orchestra League, and it continued for a decade as a subsidiary of that organization. In 1985 the Guild became independent. Since 1985, the Guild has expanded its services and solidified its role as a collective voice for conductors' interests worldwide.

The Guild is concerned with the art and the craft of conducting, with practical problems encountered within the profession, with repertoire, and with the multiple roles that Music Directors must fulfill in orchestras, choruses, opera and ballet companies, wind ensembles, bands, musical theater, and other instrumental and vocal ensembles, whether these are professional or amateur, functioning independently or within the context of colleges, universities, and secondary or primary schools. The Guild's overall goal is to enhance the professionalism of conductors by serving as a clearing house for knowledge and information regarding the art and practice of conducting; further, to support the artistic growth of orchestras, bands, choruses and other conducted ensembles. The Guild has a broader potential role as well: to communicate to the music community the views and opinions of the conducting profession, for which the Guild can serve as a collective voice.

Website: ConductorsGuild.org

Membership Information: <http://www.conductorsguild.org/membership/>



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Amanda B. Winger

Contact Information Redacted
Signature

Amanda B. Winger

Print Name

Executive Director

Title

Conductors Guild

Company Name

3/13/2012

Date

Contemporary Music Services Tasmania (Music Tasmania) – Member of the Australian Coalition

Music Tasmania, formerly Contemporary Music Services Tasmania (CMST), is the peak body for Tasmania's contemporary music community.

Music Tasmania exists to proactively foster a network of support for Tasmanian musicians and music workers across a broad range of genres and business practices. Our objective is to engage with stakeholders to activate infrastructure, disseminate knowledge, and create developmental opportunities for original, contemporary Tasmanian music, to prosper locally, nationally, and internationally.

Music Tasmania's recent deliverables include: a rehearsal facility in Hobart, coordinating Tasmania's annual music showcase *Amplified*, providing educational resources and professional development opportunities, providing advice and referral services to its members, enhancing the profile and communication of Tasmanian music activities to local and national audiences, and advocating for Tasmanian musicians and music workers on issues of local and national significance.

Community Activities: <http://www.musictasmania.org/about-cmst>

Membership information: <http://www.musictasmania.org/membership>



Music-Themed Top-Level Domain (TLD) Participation Letter for Australian Music Industry Coalition

This Agreement form is a participation letter for select music Community Member Organizations (mCMO) representing the Australian Music Industry for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s) and for Australia's geographic name protection according to ICANN guidelines and Government Advisory Committee advice.

You are agreeing to be listed as an Australian Music Industry Coalition in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized Australian Coalition Representative

Constantine Roussos
Founder
.MUSIC Initiative
March 21th, 2012

Contact Information Redacted

Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

DartMusic

DartMusic is the first automated major music distribution platform dedicated to classical music. DART was designed to distribute classical music into major online stores, such as iTunes, AmazonMP3 and others. DartMusic provides global digital distribution to musicians, labels, and other rights-holders who work exclusively in classical music.

Website: <http://www.dartmusic.com/>

Re: Support for .MUSIC Community-based Application with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this letter on behalf of our organization, which supports DotMusic’s community-based Application¹ for .MUSIC -- an Application supported by the largest global music community coalition ever assembled to support a music cause, representing over 95% of music consumed globally² -- to safeguard intellectual property and serve the legitimate interests of the entire global music community, including commercial, non-commercial and amateur constituents. Respecting and protecting music rights serves both the global music community and the public interest.

Our organization supports the positions expressed in the letter³ sent to ICANN (on March 5th, 2015) by Victoria Shekler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁴ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the “community” application for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter⁵ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community, as reaffirmed by DotMusic in its Application and its Public Interest Commitments.⁶ DotMusic’s Application has the necessary music-tailored Enhanced Safeguards and measures to counter copyright infringement and address abuse that is highly prevalent online. As reiterated by other relevant organizations, we also expect that the remaining .MUSIC community Application prevails CPE to appropriately serve the legitimate interests of the global music community and the public interest.



Signature: _____ Contact Information Redacted

Name: Chris McMurtry

Title: CEO

Organization: DART MUSIC INC

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Application ID 1-1115-14110

² <http://music.us/supporters/>

³ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁴ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁵ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

⁶ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadpicposting/1392?t:ac=1392>

Dashgo

Dashgo provides global music rights administration for 200,000 songs and digital distribution for over 10,000 artists.

Dashgo also provides monetization that is both global and hyper local. DashGo works to maximize the value of music catalogs in partnership with clients and align incentives, reaching over 30 worldwide digital platforms, such as Youtube, Spotify, iTunes, Amazon, Google Play, Beats, Shazam and others. Dashgo prides ourselves with longtime direct relationships and integration with download, streaming & radio services as well as collecting music royalties directly from SoundExchange.

Dashgo also is a YouTube MCN and is fully YouTube Certified with a strong network of creators and partners to help monetize sound recordings, compositions and music videos. The Dashgo music video network includes over 238,000 music videos, 1.2 million members with a reach of over 5.4 billion annual views.

Dashgo provides artists with full control over their music, providing management of music releases from a single platform. Dashgo also collects music royalties monthly, including providing UPCs, ISRCs, encoding and delivery to hundreds of the most popular digital music distributors. Dashgo also gives artists social analytics of their music to help track their performance across many social networks and internet radio stations.

Dashgo also provides labels with a unified, industry-leading dashboard to manage all of its artists' releases with complete encoding, metadata, and content archiving. Dashgo also gives labels comprehensive royalty reporting with complete label, artist, and publisher reporting to fit the label's needs and is Fully Harry Fox Agency reporting compliant.

Website: <http://dashgo.com>



Trusted. Safe. Licensed.

Enhanced Safeguards to Protect IP.
 Monies Flow to the Music Community.
 Governed by the Global Music Community.
 Available to the Entire Global Music Community.

Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

DotMusic's community definition – a "strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music" (See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia's "Music Community" definition:

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants. UNESCO identifies the music community as a "community of identity" implying common identifiable characteristics and cohesive attributes, such as sharing a music culture, norms and subscribing to common ideals related to music... defined....by common values, cohesive norms and interconnected structures to build a community identity...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.³

DotMusic is the only .MUSIC application which incorporates music-tailored Enhanced Safeguards and Registration Policies aligned with its community-based purpose, such as:

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

³ Music Community. In *Wikipedia*. Retrieved December 1, 2014, from https://en.wikipedia.org/wiki/Music_community



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- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting "Eligibility" to verified members of the global Music Community, including members of recognized DotMusic .MUSIC-Accredited Music Community Member Organizations (MCMOs);
- Validating members by mandating two-step email and phone authentication of all Community members;
- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List ("GPML") that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names e.g. "PirateBay";
- Launching in phases that provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains. Phases include (i) Sunrise, reserved for rights holders with music-related trademarks; (ii) the MCMO domain allocation phase, reserved for members of DotMusic-accredited .MUSIC Community Member Organizations (MCMOs); and (iii) Landrush. To ensure fairness, no conflicts of interest and non-discrimination, all multiple applications for the same domain will be decided upon via a mini-auction after each phase. After all phases are completed, domains will be available for all global music Community members (including non-MCMO members) on a first-come first-serve basis under General Availability. All members must identify the music community they belong to and also verify themselves via a two-step phone and email authentication;
- Mandating "Name Selection" naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, "doing business as (D.B.A)," description or mission;
- Restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other "Content and Use" restrictions include prohibiting parking pages and the registration of a domain containing an established music brand's name in bad faith that might be deemed confusing to Internet users and the Music Community;
- Incorporating both proactive and reactive "Enforcement" measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated, such as music copyright and trademark infringement;
- "Enforcement" includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation. DotMusic will provide registrants reasonable time to address the Registration Policy compliance matter. DotMusic has also incorporated all RIAA-recommended music-tailored intellectual property protection safeguards. These include provisions to stop domain hopping, takedown policies, authorizations, permanent blocks, privacy/proxy provisions, true name/address provisions and trusted sender complaint policies;



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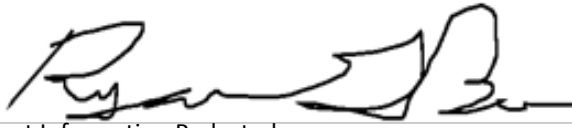
- Addressing allegations if domain is not used for legitimate music purposes or otherwise infringes on DotMusic's Registration Policies. "Enforcement" measures and appeals are provided under the provisions of the music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), which includes specific appeals/reconsideration requests heard by the Registry and the "National Arbitration Forum," the DotMusic-approved independent, alternative Dispute Resolution Provider ("DRP").⁴

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Ryan Born

Position/Title: CEO

Organization: AudioMicro, Inc.

Signature: 
 Contact Information Redacted

Date: 1/30/15

⁴ National Arbitration Forum ("NAF"), The .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), <http://domains.adrforum.com/main.aspx?itemID=2195>. Refer to the DotMusic MPCIDRP document at <http://domains.adrforum.com/resource.aspx?id=2190> for more detail on appeals mechanisms

DiscMakers

Founded in 1946, Disc Makers is the undisputed leader in optical disc manufacturing for independent artists, filmmakers, and businesses. Many of its 400 team members are musicians and filmmakers themselves. The company has pioneered many of the features currently taken for granted in the music and film industry: complete turnkey packages, integrated in-house manufacturing, board packages like jackets and Digipaks, promotional posters and value added promo services, quality unparalleled in the industry, the industry's only money-back guarantee, and turn times no one else can touch.

The company operates the most vertically integrated manufacturing facility in the industry out of its Pennsauken, NJ facility, and produced over 40,000 titles in 2010 and the number is still growing. Disc Makers will furnish from 1 to 1,000 discs (or tens of thousands when ordered). Disc Makers continues to be firmly focused on its mission: helping independents – whether musicians, filmmakers, or small businesses – compete head to head with companies much larger than themselves. In short, Disc Makers empowers artists to do what they love.

Website: DiscMakers.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
 Founder
 Music.us / .MUSIC
 February 29th, 2012

Signature

Tony van Veen

Print Name

CEO

Title

AVL Digital Group | CD Baby | Host Baby | Discmakers

Company Name

May 11, 2012

Date

Dot Tickets

Dot Tickets Organisation (DTO) is a UK company that is part of the Accent Media Limited group of companies. DTO is the registry operator of the top-level domain name .TICKETS.

Dot Tickets has the exclusive worldwide rights to operate the .TICKETS top-level domain extension. It will provide an authenticated platform of choice for legitimate music tickets and other entertainment. With over 16 years of ticketing experience between the founders, Dot Tickets' simple integrated business model ensures that music ticketing operators and music fans alike are represented fairly and supported at every step of the ticketing process. The .TICKETS domain extension is the ticketing platform which powers a "secure, open and independent top level domain providing trusted domain names for real tickets."

Website: <http://www.dottickets.org>

Re: Support for .MUSIC Community-based Application with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

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steve machin

Signature: _____ Contact Information Redacted

Name: Steve Machin

Title: CEO

Organization: Accent Media Limited (Dot Tickets Registry)

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Application ID 1-1115-14110

² <http://music.us/supporters/>

³ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁴ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁵ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

⁶ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadpicposting/1392?t:ac=1392>

Echo Nest / Spotify

Founded in 2005, the Echo Nest is the industry's leading music intelligence company, providing developers with the deepest understanding of music content and music fans. Leading music services (Clear Channel's iHeartradio, MOG, Rdio, SiriusXM, Spotify, Warner Music), editorial, video and social media networks (BBC.com, Foursquare, MTV, Twitter, VEVO, Yahoo!), connected device manufacturers (doubleTwist, Nokia) and big brands (Coca Cola, Intel, Microsoft, Reebok) and a community of about 7,000 independent app developers use the Echo Nest platform and solutions to build smarter music experiences that help fans to better discover, share and interact with the music they love. The Echo Nest's customer base reaches over 100 million music fans every month through more than 400 apps and sites powered by The Echo Nest/ Powered by the world's only machine learning system that actively reads about and listens to music everywhere on the web, The Echo Nest opens up a massive repository of dynamic music data to application developers to re-shape how we all experience music.

The Echo Nest's Dynamic Music Data solution is the most comprehensive, constantly updated, socially connected feed of music information. Every day EchoNest aggregates a real-time feed of the best images, bios, blog posts, news, social conversations, and more -- **across millions of artists and 30 million+ songs**. The Echo Nest's intelligent stream of music data helps customers show their millions of fans what's actually happening in the music world, right now, while eliminating costly dependencies on stale metadata sources.

Website: Echonest.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted

Signature

Shane Tobin

Print Name

-

Title

-

Company Name

April 19, 2012

Date

Featured Artists Coalition (FAC)

The FAC is a voice for featured artists in the changing music landscape. The Featured Artists Coalition campaigns for the protection of UK performers' and musicians' rights. FAC wants all artists to have more control of their music and a much fairer share of the profits it generates in the digital age.

FAC speaks with one voice to help artists strike a new bargain with record companies, digital distributors and others, and are campaigning for specific changes. The big goals that the FAC works for include:

- Fairness – We're committed to seeing artists receive a fair deal
- Transparency - Artists deserve to know what's happening with their work
- Equality – Artists should be treated like equal partners in all the business deals they participate in

The FAC:

- Represents the interests of Featured Artists within the national, European and International political arenas when relevant issues such as copyright law, music licensing etc are being debated
- Guides artists through the complexity of the technology landscape and the modern music industry
- Matches artists with companies that can provide valuable services
- Provides help and advice on new technologies
- Negotiates with companies to secure favorable terms for all FAC artists
- Connects artists to other artists
- Organizes events where artists can share their experience
- Creates opportunities for artists to meet and support each other locally
- Helps artists find a balance between creativity and business
- Aids the development of Artist Organisations all over the world

The FAC is a not-for profit organisation formed in March 2009. It has currently one full-time staff member and a number of advisors and is funded by contributions from its members. The FAC works closely with the Music Managers Forum and the Musicians Union on:

- legislative and policy issues,
- internal industry negotiations
- developing commercial services that can help artists and fund the work of the FAC
- international network development
- Featured Artists, those credited on recordings and who are the primary named performers, are responsible for the majority of income in the music industry. Their interests need to be properly represented.
- Digital technology has transformed how we buy and listen to music. In doing so it has radically altered the economic relationship between artists and their audience, and the business world that operates between the two.
- Navigating this new commercial reality is complicated. Issues range from the little known, little understood 'making available right', and the lost artist income arising from it, through to the wholesale distribution of large collections of copyrights by technology companies without fair compensation for artists.
- The industry needs to change fundamentally to address these issues. Artists need an effective collective voice to represent them and have a real say in shaping the future of the industry.

The Featured Artists Coalition provides artists with a collective voice, guidance and advice on their rights and how best these should be exploited. Artists are constantly exploring new ways of connecting with

their fans. The laws and regulations governing intellectual property, and its administration, will evolve with the digital age. We want the interests of artists to be at the forefront of this transformation.

The Featured Artists Coalition argues for the future contractual implementation of the following:

1. **An agreement by the music industry that artists should receive fair compensation whenever their business partners receive an economic return from the exploitation of the artists' work.** Record and technology companies are signing agreements to deliver music to fans in new ways. Artists are not involved in these negotiations and their interests are likely to be overlooked. Artists should receive fair compensation as part of these new deals.
2. **All transfers of copyright should be by license rather than by assignment. Artists lose the ownership of their copyrights because they are assigned in most agreements to record companies, publishers and others to exploit.** In Germany artists can only license rather than assign these rights by law and thereby they retain ultimate ownership of their own material. This precedent should be followed elsewhere. Any such license should be limited to a maximum 35 years, as is the case for recording agreements in the United States.
3. **The 'making available' right should be monetized on behalf of featured artists and all other performers.** Whilst enshrined in law, artists have been obliged to assign this right in recording and other agreements, and this assignment has been generally non-negotiable. In most cases the making available right has not been monetised and artists need to be fairly compensated for this new interactive right.
4. **Copyright owners to be obliged to follow a 'use it or lose it' approach to the copyrights they control.** Despite new technology, many copyright owners fail to release recordings to the public. As a result many artists lose out and fans can only access such material illegally. A 'use it or lose it' contractual provision should automatically apply so that an artists' work is always available for legal purchase by the public, digitally and physically.
5. **The rights for performers should be improved to bring them more into line with those granted to authors (songwriters, lyricists and composers).** Author's rights are much stronger because their rights model was developed 100 years before performers' rights. Some key differences:
 - if an artist's recording is used in a TV advertisement in the UK, the author gets paid (via PRS) every time it is broadcast but the performers do not
 - if an artist's record is played on free-to-air radio in the US the author gets paid public performance income (via ASCAP or BMI) but the performers do not
 - if an artist's recording is used in a feature film, the author but not the performer gets paid public performance income every time the film is shown in a UK cinema.
6. **A change to copyright law which will end the commercial exploitation of unlicensed music purporting to be used in conjunction with 'critical reviews' and abusing legislative provisions for 'fair dealing'.** Several companies are producing DVDs in the UK which use artists' audio visual footage and place a review at the end of the DVD. By doing this they claim that the DVD is a work of 'critical review' and therefore no permission or payment is required to any of the stakeholders.¹

Website: <http://thefac.org/about/>

Membership Information: <http://thefac.org/join-us-2/>

¹ <http://thefac.org/about/our-campaign/>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

Flanders Music Centre

Flanders Music Centre is an organization established by the Flemish government to support the professional music sector and to promote Flemish music in Belgium and abroad.

The Flanders Music Centre promotes Flemish performers, composers and the Flemish professional music scene in general. It does this successfully by dividing its attentions between all musical genres, ranging from pop music to contemporary.

The Flanders Music Centre also provides information and advice about the business aspects of the music industry in Flanders. The Music Centre functions, above all, as the spokesperson for the music sector to the government and is continuing its efforts in the further development of the music scene in Flanders.

Website: FlandersMusic.be



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

CONINX STEF

Print Name

DIRECTOR

Title

FLANDERS MUSIC CENTRE

Company Name

30 January 2012

Date

France Music Coalition

The French music coalition was created to promote music from France. The .MUSIC Initiative will work with the music coalition to ensure the protection of French geographic names consistent with ICANN Government Advisory Committee (GAC) advice and advance the promotion of music, culture and the arts internationally across all countries.

Coalition members include:

- French Music Export (Bureau Export). Website: French-Music.org
- Believe Européen de Distribution et Services Numériques aux Artistes & Labels Indépendants: Website: Believe.fr
- Carnet De Route, Groupe de Créations Françaises Festives. Website: Groupe-CarnetdeRoute.fr
- Francophonie Diffusion. Website: FrancoDiff.org
- IRMA - Centre d'Information et de Ressources pour les Musiques Actuelles. Website: IRMA.asso.fr
- Music Story. Website: Music-Story.com

Francophonie Diffusion

Created in February 1993, Francophonie Diffusion promotes artists and music from the Francophone area through a worldwide network of more than 1000 medias (radio stations, online media), festivals and music supervisors worldwide located in 100 countries, provinces or territories. Francophonie Diffusion has been involved for 20 years in the promotion of artists from the Francophone area.

In addition to its role in the export of Francophone music, Francophonie Diffusion tends to initiate communication between all Francophone partners (radio broadcasters, online media, festivals, music supervisors, artists, record labels, agents, private and governmental operators) towards a common framework. Francophonie Diffusion constantly expands its international network and sets up exchanges and co-op programs between all partners providing professional tools especially designed for their needs.

Website: FrancoDiff.org



**Lettre d'intention de participation
à la création de domaine de premier niveau (Top-Level
Domain) de type musical
pour les organisations membres de communauté
musicale (OMCm).**

Cette lettre, destinée à certains partenaires/membres d'organisations de la communauté musicale, est une lettre d'intention de participation au lancement de Music.us/ .MUSIC, initiative de création de domaine de premier niveau lié au thème du divertissement.

En vous inscrivant, vous acceptez d'être répertorié comme étant une organisation membre de la communauté musicale accréditée en vue de l'initiative de création de domaine de premier niveau Music.us/ .MUSIC, lors de la soumission à l'ICANN, autorité de régulation de l'Internet.

Lu et approuvé :

lu et approuvé, le 5 Août 2012
Van. C. Block.

French Music Export (Bureau Export)

French Music Export Office (Bureau Export) is a French non-profit organization and network created in 1993, that helps French and international music professionals work together to develop French-produced music around the world and to promote professional exchange between France and other territories.

BureauExport members include labels, publishers, distributors, promoters, artist management offices or ensembles.

BureauExport is a global network whose mission is to help French music professionals develop their artists internationally, covering all styles of music* (electronic, jazz, pop, rock, world, urban, classical). bureauexport has offices around the world, based in Berlin (for Germany / Austria / Switzerland / Benelux / Eastern Europe), London (for United Kingdom/Ireland), New York (for United States), Tokyo (for Japan), São Paulo (for Brazil), with a central office in Paris (for other territories).

Website: French-Music.org

**Lettre d'intention de participation
à la création de domaine de premier niveau (Top-Level
Domain) de type musical
pour les organisations membres de communauté
musicale (OMCm).**

Cette lettre, destinée à certains partenaires/membres d'organisations de la communauté musicale, est une lettre d'intention de participation au lancement de Music.us/ .MUSIC, initiative de création de domaine de premier niveau lié au thème du divertissement.

En vous inscrivant, vous acceptez d'être répertorié comme étant une organisation membre de la communauté musicale accréditée en vue de l'initiative de création de domaine de premier niveau Music.us/ .MUSIC, lors de la soumission à l'ICANN, autorité de régulation de l'Internet.

Lu et approuvé :

Lu et approuvé
Sophie Merier
Bureau Export
bureau export de la musique française
Contact Information Redacted



Global Rock Summit

The Global Rock Summit (GRS) is an international rock music conference aimed at bringing together all aspects of the multi-billion dollar global rock music industry in one annual, focused gathering with a view of helping to further stimulate a very buoyant but often much overlooked sector of the music industry.

With many global companies working in the rock sector, the Global Rock Summit encourages these companies to enhance their business and creative activities around the time of the GRS, and in doing so, help draw more business opportunities to all in attendance.

Through a number of forums featuring rock's leading visionaries as well as unparalleled networking opportunities, the GRS brings together global music colleagues vested in all things rock. The event provides artists, managers, labels, publishers, agents, promoters, brands, media, etc. from all of rock music's many sub-genres", with unique perspectives from around the world as well as the opportunity to further their creative and commercial opportunities.

Website: <http://www.globalrocksummit.com>



Trusted. Safe. Licensed.

Enhanced Safeguards to Protect IP.
 Monies Flow to the Music Community.
 Governed by the Global Music Community.
 Available to the Entire Global Music Community.

Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Sat Bisla

Position/Title: President/Founder

Organization: A&R Worldwide

Signature: 
 Contact Information Redacted

Date: 2/2/2015

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

Hacate Entertainment Group

Hacate Entertainment Group is a music publishing company based in Oslo, Norway with a sister company in New York City. Hacate represents music of all genres, of the present and the past, from all over the world, to all over the world.

The company provides traditional music publishing representation (with a strong emphasis on synchronization licensing), music business consultation services for artists and companies, rights clearance (music, film/TV clip, logo, name & likeness) and music supervision. HEG is the Norwegian representative of BMG Chrysalis and represents the synch rights in Norway of Mars Music, Misty Music, Playground Music, Scandinavian Songs and Sony Music.

Establishment Date: 1989

Website: <http://hacate.com>



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted

Signature

Sarah-Chandaria

Print Name

President

Title

Hacate Entertainment Group

Company Name

April 4, 2012

Date

The Harry Fox Agency (HFA)

In 1927 the NMPA established the Harry Fox Agency 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 represents over 48,000 affiliated publishers and is often one of the first places licensees go when they need a license.

The HFA is the leading provider of rights management, licensing, and royalty services for the U.S. music industry with authority to license, collect, and distribute royalties on behalf of musical copyright owners. In addition, the HFA provides affiliated publishers with the opportunity to participate in other types of licensing arrangements including lyrics, guitar tablatures, background music services and more.

Website: <https://www.harryfox.com>



975 F Street, NW
Suite 375
Washington, DC 20004
Tel: 202-393-NMPA (6672)

40 Wall Street
6th Floor
New York, NY 10005-1344
Tel: 212-370-5330

April 14, 2015

VIA E-MAIL

Re: Support for .MUSIC community-based applicants with copyright protection provisions, enhanced safeguards for music-themed gTLDs and .MUSIC CPE

Dear ICANN Board of Directors and Economist Intelligence Unit ("EIU"):

I am writing on behalf of the National Music Publishers Association¹ ("NMPA"), the Harry Fox Agency² ("HFA"), the International Confederation of Music Publishers³ ("ICMP") and the Nashville Songwriters Association International⁴ ("NSAI").

We support the positions expressed in the global music community coalition letter⁵ sent by Victoria Sheckler to ICANN on March 5th, 2015 and the independent global music community coalition letter⁶ sent by Rich Bengloff on March 7th, 2015 to support the "community" applications for .MUSIC and that "we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind " and for ICANN "to expeditiously implement appropriate changes to address [concerns]."

On a philosophical level, natural law confers music rights on the basis of rationality and fairness. Composers and lyricists invest time - often a lifetime - energy, creative passion and sometimes money into creating music, and therefore deserve financial reward and recognized and enforceable property rights. Without music and the attendant property rights of the songwriter, society at large would be the poorer, with artistic creativity restricted and cultural diversity diminished. Music rights and safeguards of course mean nothing in practice without institutional commitment and support. Copyright varies somewhat according to jurisdiction, but its assumptions are the same: without proper legal infrastructure and safeguards providing the legal underpinning, music, and by extension, culture and the world economy, would be damaged irreparably.⁷

We support the .MUSIC community applications because respecting and protecting music rights serves both the global music community and the public interest.

¹ <https://www.nmpa.org>

² https://www.harryfox.com/find_out/aboutus.html

³ <http://www.icmp-ciem.org/>

⁴ <http://www.nashvillesongwriters.com/>

⁵ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁶ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁷ <http://www.icmp-ciem.org/node/10>

We would also like to withdraw our organizations from the portion a letter sent to ICANN last year⁸ pertaining to DotMusic's community-based application.⁹ We now believe that all community applications, including DotMusic's application, contain copyright protection provisions and Enhanced Safeguards to protect intellectual property. These protections include (i) policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others, (ii) governance structures that enable fair representation of all music constituents, (iii) restricting "Eligibility" to members of the global Music Community, (iv) inclusion of provisions that enable a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains, (v) restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities, and (vi) incorporating both proactive and reactive "Enforcement" measures.

We agree that .MUSIC must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect any prevailing .MUSIC community application must be able to serve the legitimate interests of the global music community and global public interest, and ensure appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

We also reiterate that we hope that provisions in all ICANN contracts concerning abuse relating to music-themed top-level domains will be followed with full compliance. All contractual standards must be interpreted appropriately, diligently and responsibly. As expressed in other letters by the music community, we expect this to occur to serve the global public interest and to protect consumers. The new gTLD Program thus far has not fully met its standards to ensure a safe, secure and trusted Internet ecosystem and needs to fulfill such reasonable expectations.

Best,



Danielle M. Aguirre
General Counsel
National Music Publishers' Association

On Behalf Of:

Ger Hatton, Secretary General, International Confederation of Music Publishers (ICMP)
Bart Herbison, Executive Director, Nashville Songwriters Association International (NSAI)
Christos Badavas, Deputy General Counsel, Harry Fox Agency (HFA)

⁸ <https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>

⁹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

Cc: Dr. Steve Crocker, Chairman of the ICANN Board
Fadi Chehadé, ICANN President and CEO
Akram Attallah, ICANN President of Generic Domains Division
Christine Willett, ICANN Vice-President of gTLD Operations
Cherine Chalaby, ICANN Chair of the New gTLD Committee
Thomas Schneider, ICANN Chair of Government Advisory Committee
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN Secretary and General Counsel

Appendix

The National Music Publishers' Association

The NMPA, formed in 1917, is the largest U.S. music publishing trade association that represents the rights of music publishers everywhere and works to protect their intellectual property. 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 an active and vocal proponent for the interests of music publishers in the U.S. and throughout the world.

The NMPA has worked to interpret copyright law, educate the public about licensing, and safeguard the interests of its members. To insure a fair and orderly market for everyone involved in music publishing, NMPA is dedicated to the protection of music copyright across all media and across all national boundaries. In addition to its role as music publishing industry advocate, NMPA distributes information to its members through sponsorship of publisher Forums in New York, Los Angeles, and Nashville, as well as publication of "News & Views."

Since the first musical notes were sounded and recorded, the music publishing industry has grown and changed. As we look ahead, we anticipate that the convenience of digital delivery of phonorecords may soon make digital transmission services the music distribution method of choice for many consumers. Yet NMPA's challenge remains the same: to provide for a legal environment -- domestically and globally -- that will enable effective and efficient licensing of musical works on terms appropriate to the nature of the use. Global delivery and global protection--that is NMPA's goal.

The Harry Fox Agency

In 1927 the NMPA established the Harry Fox Agency 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 represents over 48,000 affiliated publishers and is often one of the first places licensees go when they need a license.

The HFA is the leading provider of rights management, licensing, and royalty services for the U.S. music industry with authority to license, collect, and distribute royalties on behalf of musical copyright owners. In addition, the HFA provides affiliated publishers with the opportunity to participate in other types of licensing arrangements including lyrics, guitar tablatures, background music services and more.

The International Confederation of Music Publishers

ICMP is the world trade association representing the interests of the music publishing community internationally. The constituent members of ICMP are music publishers' associations from Europe, Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent multinational and international companies, and regional and national music publishers, mainly SMEs, throughout the world. As the voice and point of reference of music publishers, and the community of composers and songwriters they represent, ICMP's mission is to increase copyright protection internationally, encourage a better environment for business and act as an industry forum for consolidating global positions.

ICMP is a permanently accredited International Observer to the World Intellectual Property Organization (WIPO) in Geneva and works with WIPO through the Standing Committee on Copyright and Related Rights (SCCR) with respect to music related copyright and intellectual property rights.

The Nashville Songwriters Association International

The Nashville Songwriters Association International (NSAI) is the world's largest international not-for-profit songwriters' trade association. The NSAI was established in 1967 and is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. The NSAI 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.

Horus Music

Horus Music, founded in 2006, is an independent music distributor, music publisher and record label based in the Midlands, UK distributing to 600 music download, streaming and mobile stores (such as iTunes, Amazon, Spotify, Rdio, Youtube, GooglePlay, Deezer, Rdio, Vevo, 7Digital, Shazam and others) globally in over 120 countries.

Website: HorusMusic.co.uk



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

NICHOLAS DUNN

Print Name

DIRECTOR / CEO

Title

HORUS MUSIC LTD

Company Name

26th January 2012

Date

IKON Russia

IKON is one of Russia's largest music organizations focusing in management, booking, promotion, events, records and publishing. IKON was founded in 2000 by Vlad Davydov, a Russian businessman, by the time already well known in professional circles in Russia and abroad. In May 2006 IKON was rated by Forbes as Russia's leading entertainment buyer.

In its early stages the company mainly acted as a booking agency in Russia and CIS booking or organizing performances of international pop stars such as Jamiroquai, Ricky Martin, Dannii Minogue, Bond, Benny Benassi, Geri Halliwell, Craig David, Sugababes, Bomfunk MCs, Shakira, Paul Oakenfold, Junkie XL, Asian Dub Foundation, Panjabi MC, Fluke, Duran Duran, UB40, Ten Sharp, Basement Jaxx, Touch and Go and many others. The company's catalog currently works from artists such as: David Guetta (FRA), Paul Oakenfold (UK / USA), Inusa DAWUDA (GER), Vacuum (Sweden), Touch & Go (UK), Ten Sharp (HOL), Gorchitza (UA), Ivan Dorn (UA). On the territory of the Russian Federation, together with partners, IKON manages the rights to the works of a number of other well-known foreign and domestic authors and performers

IKON provides business management, booking, distribution, production and promotion services for foreign artists in Russia and CIS in cooperation with leading Russian TV channels Muz TV, MTV, STS, Channel One, NTV, TV Center, MusicBox, A-One, O2TV; radio stations Europa Plus, DFM, Megapolis FM, Radio Mayak, Love Radio, NRJ, Radio Maximum, Radio Frame, Silver Rain Radio; major international publishing houses and print magazines Axel Springer AG (OK!), Bauer Media Group (Bravo), C-Media (Billboard), Hachette Filipacchi Media (Maxim), Hubert Burda Media (Playboy), Sanoma Magazines (Men's Health), Forward Media Group (Hello!), InStyle Magazine, F5, MK, KP; and popular web portals Mail.ru, PromoDJ.ru, Newsmusic.ru., Rutube.ru, Tata.ru, Muz.ru, Zvuki.ru, Loungemusic.ru, Intremoda.ru.

The company's own communication department, a broad network of partners - venues, promoters, event agencies, entertainment brokers - in total more than 6000 contacts in Russia and the CIS, as well as direct cooperation with major channels of physical and digital distribution are key factors that allow artists signed by IKON to succeed in Russia and CIS. IKON has been working directly with major international brands such as Marlboro, L&M, West, Snickers, Burn, Adrenaline Rush, Coca-Cola, Pepsi, Parliament, Lamborghini, Jaguar, Audi, Volkswagen, Russian Standard, Bacardi, Martini, Martell, Nokia, Motorola, Sony, Samsung developing unique BTL strategies, providing consulting services and artists for communication campaigns, organizing over 1000 public concerts and corporate shows with major international stars in over 10 years.

Website: IKON.su



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

VLADIMIR DUROV

Print Name

MANAGING DIRECTOR

Title

IKON

Company Name

29/01/2012 (JAN 27th 2012)

Date

Indian Music Industry (IMI)

The Indian Music Industry (“IMI”)¹ represents over 75% of all legal music in India. The IMI is the second oldest music industry organization in the world that was involved in protecting copyrights of music producers and supporting growth of music entertainment industry. The IMI was established in 1936 as the Indian Phonographic Industry (IPI). Renamed the Indian Music Industry (IMI) in 1994, it is a non-commercial and not-for-profit organization affiliated to the International Federation of Phonographic Industry (IFPI) and is registered under the West Bengal Societies Registration Act. The IMI’s activities includes defending, preserving and developing the rights of phonogram producers, and actively promoting and encouraging advancement of creativity and culture through sound recordings in India. All major music labels in India are part of the IMI. Record companies like Saregama India (HMV), Universal Music (India), Tips, Venus, Sony Music Entertainment (India), Crescendo, Virgin Records, Magnasound, Milestone, Times Music and several other prominent national and regional labels are part of the IMI. The IMI also works on the protection of rights of music producers and preventing music piracy. The IMI has also been instrumental in launching the IMMIES music awards in collaboration with MTV.²

Website: <http://www.indianmi.org>

Membership information: <http://www.indianmi.org/howtobecome.html>

¹ <http://www.indianmi.org>

² About Us, <http://www.indianmi.org>



THE INDIAN MUSIC INDUSTRY

Crescent Towers, 7th Floor, B-68, Veera Estate, Off New Link Road, Andheri (West), Mumbai - 400 053.

Tel.: +91-22-2673 6301 / 02 / 03 • Fax : 91-22-2673 6304 • E-mail : imi@indianmi.org • Website : www.indianmi.org

To,

Dr. Steve Crocker, Chairman of the ICANN Board;

Fadi Chehadé, ICANN President & CEO;

Akram Attallah, ICANN President of Generic Domains Division;

Christine Willett, ICANN Vice-President of gTLD Operations;

Cherine Chalaby, ICANN Chair of the New gTLD Committee;

Thomas Schneider, ICANN Chair of Government Advisory Committee; and

Cyrus Namazi, ICANN Vice-President of DNS Engagement

Re: Support for .MUSIC Community-based Application with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit ("EIU"):

Please accept this letter on behalf of our organization, the Indian Music Industry (IMI). IMI was formed in 1936 and is the only association of Music labels and music publishers in India. Its membership includes most of the major and smaller music labels, including the Indian subsidiaries of international labels. IMI's main offices are in Kolkata, Delhi and Mumbai. IMI has a successful track record of co-operatively working with the Government to develop copyright education & enforcement regime, optimise the tax regime for music industry, and also in combating the ever-increasing music piracy. IMI's positive role has been recognised by Indian and overseas governmental agencies. Now, in the context of new modes of dissemination of music, and of its piracy, that have come into prominence with the growing and exponential expansion of access to the Internet, our members welcome any new mechanism that will identify legitimate sources of music for consumers.

Respecting and protecting music rights serves both the global music community and the public interest. Our organization supports the positions expressed in the letter sent to ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing "over 80% of the world's music," and the letter sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the "community" applications for .MUSIC and that "we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind " and for ICANN "to expeditiously implement appropriate changes to address [concerns]." We also support the positions in the letter sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their "support [for] the .MUSIC community applications because respecting and protecting music rights serves the global music community and the public interest."

We support the community Application's copyright protection provisions and Enhanced Safeguards to protect intellectual property, which include incorporating all of the RIAA's recommended copyright protection provisions that include policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. We are pleased that DotMusic proposal provides for protocols ensuring that only genuine music community players are entitled to use the proposed .MUSIC gTLD, that the use of the gTLD will be monitored, that there will be transparency in the allotment of domain names and a dispute resolution mechanism that will be without prejudice to judicial remedies.

We therefore support DotMusic proposal.

Respectfully submitted,



Savio D'souza
Secretary General
The Indian Music Industry

25th May 2015

IMPALA (Independent Music Companies Association)

Formed in April 2000 by prominent independent labels and national trade associations, IMPALA has over 4,000 members. IMPALA is a non-profit making organisation with a scientific and artistic purpose, dedicated to cultural SMEs, the key to growth and jobs in Europe. IMPALA enables the independents to leverage collective strength to punch above their weight. 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.

Some Label Members include:

- 8 Ball Music
- !K7 Records
- Beggars Group
- Kobalt
- CLS records
- Cobalt Music Helladisc
- Musikvertrieb
- Naïve
- Cosmos Music Group
- [PIAS] Music Group
- Edel Music AG
- Playground Music Scandinavia
- Epitaph
- Red Bullet Productions
- Everlasting Records
- [PIAS] Rough Trade Distribution
- Wagram Music

Some National Association members: include:

- AMAEI - Associação de Músicos Artistas e Editoras Independentes
- PMI - Produttori Musicali Indipendenti
- AIM - Association of Independent Music
- SOM - Swedish Association of Independents
- BIMA - Belgian Independent Music Association
- STOMP - Stichting Onafhankelijk Muziek Producenten
- DUP - Danish Association of Independents
- UFI - Union Fonografica Independiente
- FONO - Norwegian Association of Independents
- UPFI - Union des producteurs phonographiques français indépendants
- Indieco- Finnish Association of Independents
- VUT - German Association of Independents
- PIL - Israeli Federation of Independent Record Producers

Website: <http://www.impalamusic.org>

Membership Information: <http://www.impalamusic.org/node/5>



American Association
of Independent Music

August 20, 2014

VIA EMAIL Contact Information Redacted ; steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; Contact Information Redacted ; cyrus.namazi@icann.org; and john.jeffrey@icann.org)

Robin Bew, Managing Director, Economist Intelligence Unit
Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Heather Dryden, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN General Counsel

RE: Support for DotMusic Limited's community-based Application for .music with ID 1-1115-14110

I am writing on behalf of the International Independent music label community and the entities that represent the substantial majority of the global Independent music label community as represented by the following music label trade organizations and their members:

The Association of Independent Music ("[AIM](#)") based in the United Kingdom
The American Association of Independent Music ("[A2IM](#)") based in the U.S.
The Independent Music Associations Company ("[Impala](#)") based in Brussels representing 4,000 members in 20 countries in the European Community
The Worldwide Independent Music Network ("[WIN](#)") based in the U.K. and representing the Independent music label community trade organizations in over 25 countries

I also have the support of [Merlin](#), a global rights agency for the independent sector based in The Netherlands, whose membership comprises companies representing over 20,000 music labels in 39 countries.

The purpose of this letter is to note our additional music community support for DotMusic Limited (commonly-known as [.MUSIC](#) with Community Application ID 1-1115-14110) to operate the .music community-based top-level domain under a multi-stakeholder governance model with enhanced safeguards to protect intellectual property serving the interests of the global creator community.

I am writing on behalf of my Independent colleagues as the president of U.S.-based A2IM, the not-for-profit 501(c)(6) organization representing over 340 members of the U.S. Independent music label community. Our membership also includes associate members, such as DotMusic Limited ("[.MUSIC](#)").

The U.S. Independent music sector is made up of small and medium size enterprises which are the growth engine of the U.S. economy, via increased exports, improving the U.S. balance of trade and creating commerce abroad and creating jobs at home. The U.S. Independent music sector employs 80% of the industry's workforce and accounts for well over 80% of all new commercial music releases. Independent music record companies act as investors in creativity and culture, searching out individual talent and giving them the starting point to build a sustainable career in the creative industries. They perform a vital role both economically and culturally in meeting consumer needs and providing musical diversity. Every new musical genre and trend in music has been kick-started by the Independent sector. Based upon copyright ownership collectively the Independent music label community is the

American Association of Independent Music – 132 Delancey Street, 2nd Floor, NY, NY 10002 – Ph 646-692-4877 – www.a2im.org

largest music label industry segment. According to [Billboard Magazine](#), Independent labels altogether were 34.6% of the overall U.S. recorded music market in 2013.

We have followed the ICANN process and are very concerned of what might happen if ICANN does not select a music community supported organization, which understands the needs of our International music industry, to own and manage the .music gTLD. Our members' livelihoods depend on the ability to license copyrights in a free market. This makes it essential to have regulatory partners that will help advance a worldwide enforceable regime for the protection of intellectual property online that enhances accountability at all levels of the online distribution chain and that deals effectively with unauthorized usages.

The benefits of the music community running the .music gTLD include maximizing the protection of intellectual property and incorporating appropriate enhanced safeguards to prevent copyright infringement, cybersquatting and any other type of malicious abuse. The community-based approach ensures that the string is managed under music-tailored registration policies. Such policies include registrant authentication, naming conditions which only allow registrants to register under their names or acronym and restricting content and usage to only legal music-related activities. This will ensure that any monies generated through .music will flow to the music creator community not pirates, unlicensed sites, or giant search engines.

We note two of the applicants are Amazon S.a.r.l (Amazon) and Charleston Road (Google). Both of these companies have exhibited a disregard for properly compensating music creators based upon music usage and for not protecting copyrights. Both have not valued Independent creator's copyrights on the same equitable basis as larger copyright creators.

Amazon recently added music to their Amazon Prime service. As reported in Billboard Magazine's Bulletin [titled "Amazon Lowballs Labels With "Insane"-ly Puny Offer"](#) the deals being proposed by Amazon related to the Prime music streaming service by Amazon were fixed amounts not related to music usage. The article also highlights the large disparity in the amounts being offered the "so called" three major labels versus the Indies (despite the [Indies having the largest market share per Billboard](#)). In addition to that disparity the article also highlights the differences between what Amazon will be paying versus what other digital on-demand streaming services are paying music labels and their artists.

Google's YouTube new subscription service has equally not treated Independent creators properly and Independent music labels which have not signed licenses have been sent termination notices by YouTube. These termination notices advise the Independent labels that they must either sign the YouTube subscription service license or YouTube will block/take down the labels' officially delivered content and cease monetizing all user uploaded content which would be attributable to those label's copyrights (see [NY Times article](#)). In addition Google/YouTube has a history of using the 1998 U.S. Congress DMCA safe harbors to allow unlicensed/creator uncompensated content to flourish on their service.

Given the concerns about the historical practices of Google and Amazon related to copyrights, and our other concerns about the proposed open registration policy practices of the other portfolio investment company applicants who would just be focused on profitability, our community has real concerns about any non-music community supported group being granted control over the .Music gTLD

Please do not hesitate to contact me should there be any questions you might have regarding our views related to the ICANN review process. Thank you for your time and consideration,

Sincerely,

s/s Rich Bengloff

President, American Association of Independent Music ("A2IM")

C.C.

Charles Caldas, CEO Merlin BV

Helen Smith, Executive Chair/Secretary General Impala

Alison Wenham, Chair WIN/President AIM

iMusician Digital

iMusician Digital, founded in 2007, is a digital distribution for independent bands and Musicians (with or without a label), labels and managements, based in Zurich, Berlin and Melbourne. iMusician puts artists' music into nearly 200 online music stores worldwide like iTunes, Amazon, 7Digital, Napster, eMusic or Spotify; available globally from Europe to America to Japan. iMusician also officially registers artists' music to ensure copyright is protected and for the proper monetization of artists' works.

Website: iMusicianDigital.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Signature

Shigs AMEMIYA

Print Name

CEO

Title

iMusician Digital AG

Company Name

Date

Have a minute? Quickly sign this Interest Form electronically with a digital e-signature by visiting: <https://www.agreensign.com/contract/share/8C3934D3A5CC4DC2BA2F244348502CEF>

If you have any questions, please email Constantine Roussos at costa@music.us

Independent Music New Zealand (IMNZ)

Independent Music New Zealand (IMNZ) is a non-profit trade association – the New Zealand voice for independent record labels and distributors. Our members release the bulk of New Zealand music, including commercially successful artists as well as niche music genres. IMNZ started in 2001. These labels and distributors collectively represent the majority of all musical acts in New Zealand, producing the best music on the planet – but hey we're totally biased about that!

Independent Music New Zealand monitors and advocates for our members rights, working to spread their message, and lobbies for any changes to the industry that will benefit local labels and their artists. Some of the issues where it is important to represent the interests of our members include government legislation and the copyright act, quotas, commercial and noncommercial radio, parallel importing, government funding allocation and music policy, online licensing, piracy, synchronisation licensing and many others.

IMNZ is centrally located in Auckland, which provides easy access to our members, the majority of whom are based in the North Island. The IMNZ office is maintained at 7 Great North Road, Ponsonby. IMNZ is funded by member subscriptions and contributions from NZ Music Commission and PPNZ.

IMNZ's Vision: "A thriving independent music industry and culture in New Zealand"

The three IMNZ core objectives are:

1. To advocate the values and interests of our members and the New Zealand independent sector; working with the government, other cultural agencies and music industry bodies;
2. To aid the development and knowledge of our members by providing them all the necessary tools to develop their art and grow their business; and
3. To provide collective group benefits for our members and their businesses.

IMNZ is for New Zealand owned record labels and distributors. Eligibility for IMNZ membership requires a majority of New Zealand ownership of the label/distributor (or parent company) and the majority of your releases must be by New Zealand artists.

Website: <http://www.indies.co.nz/imnz/>

Membership Information: <http://www.indies.co.nz/imnz/join-imnz/>



Trusted. Safe. Licensed.

Enhanced Safeguards to Protect IP.
Monies Flow to the Music Community.
Governed by the Global Music Community.
Available to the Entire Global Music Community.

Public Comments to ICANN & Economist Intelligence Unit

The purpose of this letter is to recommend that the governing body of the Internet's namespace ICANN and the EIU Panel award DotMusic Limited (Application ID 1-1115-14110) community priority status because DotMusic is the only applicant that surpasses the Community criteria because it is inclusive of the entire global Music Community and ensures it is governed under a multi-stakeholder model of fair representation irrespective of type, size or locale or type.

Global access should be open to strings which do not rely on the Internet for earning a living through intellectual property monetization. Global access should also be open to those strings that do not operate in a regulated sector. If global access creates a likelihood of harm, rampant piracy and abuse then Community membership verification criteria must be imposed to protect the respective Community and Internet users. The .MUSIC string is a sensitive string that operates in a highly regulated sector. It is well-documented that it has been subject to substantial abuse by pirates involved in mass music copyright infringement or cybersquatters registering artists' names in bad faith.

DotMusic's Application incorporates more music-focused policies and enhanced safeguards than any other .MUSIC Applicant, including a responsible approach to verify members of the Community to prevent bad actors from abusing the string since it is highly vulnerable for abuse. DotMusic will efficiently serve the global Music Community and ensure that the Community controls .MUSIC and that monies flow to the Community through legally-licensed .MUSIC sites and Community organizations.

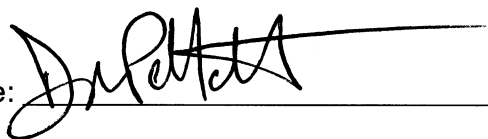
There is deep concern that policies in .music LLC's Application (ID 1-959-51046) are not aligned with its Mission. Its Application does not meet the Community criteria because it excludes a significant portion of the Community from registering .music domains. It also excludes all of DotMusic's Community organizations (constituting a majority of the Community) from offering .music domains to its legitimate members. Their Application also lacks naming policies which will increase abuse and cybersquatting because registrants would be allowed to register any name they want. Also their policies do not have usage or content format mandates (i.e non-music-related activities are allowed). This will compromise the quality and trust of .MUSIC domains harming the global Music Community and the user's experience.

GAC (which consists of over 130 governments) advised ICANN to give preferential treatment to Community applicants with demonstrable support. As such, it would be against the global public interest to allow .MUSIC to be purchased in an auction by technology companies, such as Google or Amazon, or portfolio applicants whose policies lack enhanced safeguards to protect intellectual property and are in conflict with the interests of the Music Community.

Contact Information Redacted

Name: DYLAN PELLETT Email: _____

Occupation or Title: BUSINESS DEVELOPMENT MANAGER
INDEPENDENT MUSIC NZ

Signature:  Date 19 JUNE 2014

Indian Performing Right Society (IPRS)

The Indian Performing Right Society (IPRS) was founded in 1969 and is the representative body of music owners, 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 in India. The IPRS is a strong believer in the policy of education in the field of copyright. IPRS has been and continues to be very active in the Indian copyright field. The IPRS is a very active member of the Copyright Enforcement Advisory Council set up by the Ministry of HRD, Government of India to advise the Government on copyright issues and their enforcement.¹

The IPRS is also affiliated with globally-recognized, international music organizations, which include ONDA (Algeria), SADAIC (Argentina), APRA (Australia), AKM (Austria), SABAM (Belgium), AMCOS, SBACEM, UBC (Brazil), MUSICAUTOR (Bulgaria), SOCADRA (Cameroon), SOCAN (Canada), SCD (Chile), MCSC (China), SAYCO (Colombia), BCDA (Congo), ACAM (Costa Rica), ACDAM (Cuba), OSA, SOZA (Czech Republic), KODA (Denmark), IMRO (Ireland), AYCE (Ecuador), TEOSTO (Finland), ADAGP, SACD, SACEM (France), GEMA (Germany), AEPI-AENI (Greece), BGDA (Guinea), CASH (Hong Kong), ARTISJUS (Hungary), STEF (Iceland), KCI (Indonesia), ACUM (Israel), SIAE (Italy), BURIDA (Ivory Coast), JASRAC (Japan), MCSK (Kenya), AKKA/LAA (Latvia), LATGA-A (Lithuania), OMDA (Madagascar), MACP (Malaysia), BUMDA (Mali, UKAM (Malta), MASA (Mauritius), SACM (Mexico), BMDA (Morocco), BUMA (Netherlands), STEMRA (Netherlands), Tono (Norway), APA (Paraguay), APDAYC (Peru), FILSCAP (Philippines), ZAIKS (Poland), SPACEM (French Polynesia), SPA (Portugal), RSR (Romania), RAO (Russia), BSDA (Senegal), COMPASS (Singapore), SAMRO, (South Africa), KOMCA (South Korea), SGAE (Spain), SLPRS (Sri Lanka), SASUR (Suriname), STIM (Sweden), SUISA (Switzerland), MCT (Thailand), MUST (Taiwan), COSOTA (Tanzania), COTT (Trinidad and Tobago), SODACT (Tunis), MESAM (Turkey), PRS, MCPS (UK), AGADU (Uruguay), ASCAP (USA), BMI (USA), SESAC (USA), CAAP (Russia), IFFICIO LEGALE (Vatican), SACVEN (Venezuela), SOKOJ (Serbia), SONECA (Zaire), ZIMRA (Zimbabwe) and others.²

Website: <http://www.iprs.org>

Membership Information: <http://www.iprs.org/cms/Membership/MembershipRequirements.aspx>

¹ <http://www.iprs.org/cms/IPRS/AboutIPRS.aspx>

² <http://www.iprs.org/cms/IPRS/InternationalAffiliates.aspx>



The Indian Performing Right Society Limited

Regd. Office : 208, Golden Chambers, 2nd Floor, New Andheri Link Road, Andheri (W), Mumbai - 400 053.
Tel : (022) 2673 3748 / 49 / 50 / 6616. Fax : (022) 2673 6658. E-mail : admin@iprsltd.com • Visit us at : www.iprs.org
CIN : U92140MH1969GAP014359

Ref:IPRS:SHE:RK:025:2015

21st May, 2015

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee; and
Cyrus Namazi, ICANN Vice-President of DNS Engagement

Re: Support for .MUSIC Community-based Application with Enhanced Safeguards

Dear Sir(s) / ICANN and Economist Intelligence Unit ("EIU"):

Please accept this letter on behalf of our music organization, the Indian Performing Right Society ("IPRS"), which supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community under a global music community multi-stakeholder governance model with music-tailored enhanced safeguards.

The IPRS was founded in 1969 and is a not-for-profit company limited by guarantee. We represent the interests of our members who include music owners, composers, lyricists (or authors) and the publishers of music. The IPRS is a strong believer in the policy of education in the field of copyright. IPRS has been and continues to be very active in the Indian copyright field.

The IPRS is also affiliated with globally-recognized, international music organizations, which include ONDA (Algeria), SADAIC (Argentina), APRA (Australia), AKM (Austria), SABAM (Belgium), AMCOS, SBACEM, UBC (Brazil), MUSICAUTOR (Bulgaria), SOCADRA (Cameroon), SOCAN (Canada), SCD (Chile), MCSC (China), SAYCO (Colombia), BCDA (Congo), ACAM (Costa Rica), ACDAM (Cuba), OSA, SOZA (Czech Republic), KODA (Denmark), IMRO (Ireland), AYCE (Ecuador), TEOSTO (Finland), ADAGP, SACD, SACEM (France), GEMA (Germany), AEPI-AENI (Greece), BGDA (Guinea), CASH (Hong Kong), ARTISJUS (Hungary), STEF (Iceland), KCI (Indonesia), ACUM (Israel), SIAE (Italy), BURIDA (Ivory Coast), JASRAC (Japan), MCSK (Kenya), AKKA/LAA (Latvia), LATGA-A (Lithuania), OMDA (Madagascar), MACP (Malaysia), BUMDA (Mali), UKAM (Malta), MASA (Mauritius), SACM (Mexico), BMDA (Morocco), BUMA (Netherlands), STEMRA (Netherlands), Tono (Norway), APA (Paraguay), APDAYC (Peru), FILSCAP (Philippines), ZAIKS (Poland), SPACEM (French Polynesia), SPA (Portugal), RSR (Romania), RAO (Russia), BSDA (Senegal), COMPASS (Singapore), SAMRO, (South Africa), KOMCA (South Korea), SGAE (Spain), SLPRS (Sri Lanka), SASUR (Suriname), STIM (Sweden), SUISA (Switzerland), MCT (Thailand), MUST (Taiwan), COSOTA (Tanzania), COTT (Trinidad and Tobago), SODACT (Tunis), MESAM (Turkey), PRS, MCPS (UK), AGADU (Uruguay), ASCAP (USA), BMI (USA), SESAC (USA), CAAP (Russia), IFFICIO LEGALE (Vatican), SACVEN (Venezuela), SOKOJ (Serbia), SONECA (Zaire), ZIMRA (Zimbabwe) and others.

Respecting and protecting music rights serves both the global music community and the public interest. Our organization supports the positions expressed in the letter sent to

Administrative Office - North
B 317, Som Datt Chamber 1,
5, Bhikaiji Cama Place, New Delhi - 110 066.
Tel. : (011) 2610 1556 • Telefax : 2610 1572
E-mail : delhioffice@iprsltd.com

Administrative Office - East
Room No 2, Asian Hotel
P-38, Princep Street, **Page 1 of 2**
Kolkatta - 700 072 • Telefax : (033)4005 4450
Telefax : 4005 4453 • E-mail : kolkattaoffice@iprsltd.com

Administrative Office - South
Parsn Paradise, Resi. Apts., D-1 Block B, IIInd Floor,
109, G.N.Road, T. Nagar,
Chennai - 600 017 • Telefax : (044) 2834 1056.
E-mail : chennaioffice@iprsltd.com

ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing "over 80% of the world's music," and the letter sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the "community" applications for .MUSIC and that "we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind " and for ICANN "to expeditiously implement appropriate changes to address [concerns]." We also support the positions in the letter sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their "support [for] the .MUSIC community applications because respecting and protecting music rights serves the global music community and the public interest."

We support the community Application's copyright protection provisions and Enhanced Safeguards to protect intellectual property, which include incorporating all of the RIAA's recommended copyright protection provisions that include policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect that the remaining .MUSIC community Application prevails CPE to be able to serve the legitimate interests of the global music community and global public interest, since the applicant has appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

Thanking you with Musical regards,

Yours sincerely,

For **The Indian Performing Right Society Limited**



Mr Rakesh Nigam
Chief Executive officer

INDMusic Network

INDMusic is a global music rights administration network which is YouTube Certified MCN. INDMusic has proprietary digital tools and services that help increase revenue and audience development on emerging platforms including YouTube, SoundCloud and Dailymotion. INDMUSIC helps the global music community and its channel partners monetize their content on multiple platforms without sacrificing creative control or rights to their music content.

The INDMusic community is composed of over 3.9 million network members and over 1900 channel partners. INDMusic community's network reach is over 3.5 billion monthly network views.

Website: <http://www.indmusicnetwork.com>

Community Sign-up: <http://www.indmusicnetwork.com/join>



Trusted. Safe. Licensed.

Enhanced Safeguards to Protect IP.
 Monies Flow to the Music Community.
 Governed by the Global Music Community.
 Available to the Entire Global Music Community.

Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Brandon Martinez

Position/Title: President

Organization: INDMUSIC

Brandon Martinez

Signature: _____ Contact Information Redacted

Date: 01/30/15

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

INGrooves Fontana

INGrooves Fontana combines the best-in-class digital and physical distribution to empower the independent music community. It is a leading digital media distribution and technology company that provides clients customized marketing, promotion, sync licensing and administrative support to help maximize the earnings potential of specific music and video releases or catalogues. At the heart of INgrooves Fontana is ONE Digital: a proprietary, end-to-end digital asset management platform that automates many distribution and administration functions. INgrooves Fontana's platform is a content hub that connects directly to all leading online and mobile stores worldwide and distributes more than 300,000 songs globally.

Website: INGroovesFontana.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
January 24th, 2012

Signature

Print Name

Title

Company Name

Date

International Association of Music Information Centres (IAMIC)

The International Association of Music Information Centres (IAMIC), the only global network of international music information centres that is dedicated to the global music community by means of “facilitating the exchange of knowledge and expertise in the field of music documentation, promotion and information, leading to an increased international cooperation, performance and use of repertoire of music of all genres.”

The International Association of Music Information Centres is the “only international network of organisations that document, promote and inform on the music of their country or region in a diversity of musical genres” without discrimination. IAMIC” acknowledges the importance of sharing and optimizing knowledge, expertise and knowhow. In this respect its activities provide an international context for its members, enabling the provision of services and encouraging collaborations, exchanges and partnerships.”

IAMIC has “a major role in building bridges between its members, creating networking opportunities and supporting and enhancing the visibility of projects that underline the objective of IAMIC: create an international landscape where pathways to information on music continually enhanced to provide users with the highest possible level of access.”

IAMIC’s goals are:

To encourage and enhance access to information, materials, and products provided by its members, and to encourage the performance, broadcast, and dissemination of music from members; To encourage exchanges, collaborations, and the exchange of ideas, experiences and skills amongst its members, and to provide a range of relevant services to its members; To play an active role in the broader international music environment”¹

The body which is now known as IAMIC was formed in 1958 as a grouping of 'National Music Centre Representatives' under the aegis of the International Music Council, an organization that UNESCO founded in 1949, which represents over 200 million music constituents from over 150 countries and over 1000 organizations globally.² In 1962, the member-organisations became a constituent branch of the [International Association of Music Libraries](#) (IAML). In 1986, growing activity and membership led to the setting up of the International Association of Music Information Centres functioning under its own bylaws and board of directors. The affiliation with IAML ended in 1991 when IAMIC, by then with some forty member-organisations, became a fully-independent association.³

Some members include:

- Australia (Australian Music Centre)
- Austria (MICA - Music Information Center Austria)
- Belgium (Flanders Music Centre)
- Belgium (CEBEDEM - Belgian Centre for Music Documentation)
- Belgium (MATRIX)
- Brazil (CIDDIC-Brasil/UNICAMP)
- Canada (Canadian Music Centre)
- Croatia (Croatian Music Information Centre KDZ)

¹ <http://www.iamic.net/mission-and-vision/>

² <http://www.imc-cim.org/about-imc-separator/who-we-are.html>

³ <http://www.iamic.net/history-and-bylaws/>

- Cyprus (Cyprus Music Information Center - CyMIC)
- Czech Republic (Czech Music Information Centre)
- Denmark (Danish Arts Agency - Music Centre)
- England (Sound and Music - SAM)
- Estonia (Estonian Music Information Centre)
- Finland (Finnish Music Information Centre Fimic)
- France (CDMC - Centre de documentation de la musique contemporaine)
- Georgia (Georgian Music Information Centre)
- Germany (German Music Information Centre)
- Greece (Greek Music Information Centre / Institute for Research on Music and Acoustics)
- Hungary (BMC Hungarian Music Information Center)
- Iceland (Iceland Music Information Centre)
- Ireland (Contemporary Music Centre, Ireland)
- Israel (Israel Music Information Centre / Israel Music Institute)
- Italy (CIDIM / AMIC)
- Latvia (Latvian Music Information Centre - LMIC)
- Lithuania (Lithuanian Music Information and Publishing Centre)
- Luxembourg (Luxembourg Music Information Centre)
- Netherlands (Netherlands Music Information Centre)
- New Zealand (Centre for New Zealand Music - SOUNZ)
- Norway (Music Information Centre Norway)
- Poland (Polish Music Information Centre)
- Portugal (Portuguese Music Research & Information Centre / Miso Music Portugal)
- Scotland (Scottish Music Centre)
- Slovakia (Music Centre Slovakia)
- Slovenia (Slovene Music Information Centre)
- South Africa (Music Communication Centre of Southern Africa - MCCOSA)
- Sweden (Svensk Musik)
- Switzerland (Fondation SUISA pour la musique)
- U.S.A. (American Music Center)
- Wales (Ty Cerdd - Welsh Music Information Centre)

Website: <http://www.iamic.net/mission-and-vision/>

Membership information: <http://www.iamic.net/join-iamic/>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

OLGA SMETANOVA

Print Name

PRESIDENT

Title

IAMIC

Company Name

30th January, 2012

Date

The International Confederation of Music Publishers (ICMP)

The ICMP is the “global voice for music publishing,” an international umbrella trade association representing the interests of the music publishing community globally. ICMP's mission is to increase copyright protection internationally, encourage a better environment for business and act as a music community forum for consolidating global positions.

ICMP's constituent members are regional, national and international music publishers' associations throughout the world. Through these associations, they represent independent national music publishers, mainly SMEs, regional music publishers and international independent and major publishers. The ICMP's constituent members include music publishers' associations from Europe, Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent multinational and international companies and regional and national music publishers, mainly SMEs, throughout the world. Collectively, the ICMP's members represent hundreds of thousands of songwriters, composers and lyricists from every corner of the globe.¹

The ICMP is a globally-recognized organization and has an active relationship with the World Intellectual Property Organization (“WIPO”) with respect to music-related intellectual property (IP) activities.² WIPO is a United Nations agency (with 188 member states), which provides a global forum for IP services, policy, and cooperation.³ WIPO is also the leading provider of dispute resolution services under the WIPO-initiated, ICANN-mandated UDRP.⁴

Website: <http://www.icmp-ciem.org>

¹ <http://www.icmp-ciem.org/node/2>

² <http://www.wipo.int/enforcement/en/cooperation.html>

³ <http://www.wipo.int/about-wipo/en/index.html>

⁴ <http://www.wipo.int/amc/en/domains/gtld/>



975 F Street, NW
Suite 375
Washington, DC 20004
Tel: 202-393-NMPA (6672)

40 Wall Street
6th Floor
New York, NY 10005-1344
Tel: 212-370-5330

April 14, 2015

VIA E-MAIL

Re: Support for .MUSIC community-based applicants with copyright protection provisions, enhanced safeguards for music-themed gTLDs and .MUSIC CPE

Dear ICANN Board of Directors and Economist Intelligence Unit (“EIU”):

I am writing on behalf of the National Music Publishers Association¹ (“NMPA”), the Harry Fox Agency² (“HFA”), the International Confederation of Music Publishers³ (“ICMP”) and the Nashville Songwriters Association International⁴ (“NSAI”).

We support the positions expressed in the global music community coalition letter⁵ sent by Victoria Sheckler to ICANN on March 5th, 2015 and the independent global music community coalition letter⁶ sent by Rich Bengloff on March 7th, 2015 to support the “community” applications for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].”

On a philosophical level, natural law confers music rights on the basis of rationality and fairness. Composers and lyricists invest time - often a lifetime - energy, creative passion and sometimes money into creating music, and therefore deserve financial reward and recognized and enforceable property rights. Without music and the attendant property rights of the songwriter, society at large would be the poorer, with artistic creativity restricted and cultural diversity diminished. Music rights and safeguards of course mean nothing in practice without institutional commitment and support. Copyright varies somewhat according to jurisdiction, but its assumptions are the same: without proper legal infrastructure and safeguards providing the legal underpinning, music, and by extension, culture and the world economy, would be damaged irreparably.⁷

We support the .MUSIC community applications because respecting and protecting music rights serves both the global music community and the public interest.

¹ <https://www.nmpa.org>

² https://www.harryfox.com/find_out/aboutus.html

³ <http://www.icmp-ciem.org/>

⁴ <http://www.nashvillesongwriters.com/>

⁵ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁶ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁷ <http://www.icmp-ciem.org/node/10>

We would also like to withdraw our organizations from the portion a letter sent to ICANN last year⁸ pertaining to DotMusic's community-based application.⁹ We now believe that all community applications, including DotMusic's application, contain copyright protection provisions and Enhanced Safeguards to protect intellectual property. These protections include (i) policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others, (ii) governance structures that enable fair representation of all music constituents, (iii) restricting "Eligibility" to members of the global Music Community, (iv) inclusion of provisions that enable a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains, (v) restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities, and (vi) incorporating both proactive and reactive "Enforcement" measures.

We agree that .MUSIC must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect any prevailing .MUSIC community application must be able to serve the legitimate interests of the global music community and global public interest, and ensure appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

We also reiterate that we hope that provisions in all ICANN contracts concerning abuse relating to music-themed top-level domains will be followed with full compliance. All contractual standards must be interpreted appropriately, diligently and responsibly. As expressed in other letters by the music community, we expect this to occur to serve the global public interest and to protect consumers. The new gTLD Program thus far has not fully met its standards to ensure a safe, secure and trusted Internet ecosystem and needs to fulfill such reasonable expectations.

Best,



Danielle M. Aguirre
General Counsel
National Music Publishers' Association

On Behalf Of:

Ger Hatton, Secretary General, International Confederation of Music Publishers (ICMP)
Bart Herbison, Executive Director, Nashville Songwriters Association International (NSAI)
Christos Badavas, Deputy General Counsel, Harry Fox Agency (HFA)

⁸ <https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>

⁹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

Cc: Dr. Steve Crocker, Chairman of the ICANN Board
Fadi Chehadé, ICANN President and CEO
Akram Attallah, ICANN President of Generic Domains Division
Christine Willett, ICANN Vice-President of gTLD Operations
Cherine Chalaby, ICANN Chair of the New gTLD Committee
Thomas Schneider, ICANN Chair of Government Advisory Committee
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN Secretary and General Counsel

Appendix

The National Music Publishers' Association

The NMPA, formed in 1917, is the largest U.S. music publishing trade association that represents the rights of music publishers everywhere and works to protect their intellectual property. 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 an active and vocal proponent for the interests of music publishers in the U.S. and throughout the world.

The NMPA has worked to interpret copyright law, educate the public about licensing, and safeguard the interests of its members. To insure a fair and orderly market for everyone involved in music publishing, NMPA is dedicated to the protection of music copyright across all media and across all national boundaries. In addition to its role as music publishing industry advocate, NMPA distributes information to its members through sponsorship of publisher Forums in New York, Los Angeles, and Nashville, as well as publication of "News & Views."

Since the first musical notes were sounded and recorded, the music publishing industry has grown and changed. As we look ahead, we anticipate that the convenience of digital delivery of phonorecords may soon make digital transmission services the music distribution method of choice for many consumers. Yet NMPA's challenge remains the same: to provide for a legal environment -- domestically and globally -- that will enable effective and efficient licensing of musical works on terms appropriate to the nature of the use. Global delivery and global protection--that is NMPA's goal.

The Harry Fox Agency

In 1927 the NMPA established the Harry Fox Agency 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 represents over 48,000 affiliated publishers and is often one of the first places licensees go when they need a license.

The HFA is the leading provider of rights management, licensing, and royalty services for the U.S. music industry with authority to license, collect, and distribute royalties on behalf of musical copyright owners. In addition, the HFA provides affiliated publishers with the opportunity to participate in other types of licensing arrangements including lyrics, guitar tablatures, background music services and more.

The International Confederation of Music Publishers

ICMP is the world trade association representing the interests of the music publishing community internationally. The constituent members of ICMP are music publishers' associations from Europe, Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent multinational and international companies, and regional and national music publishers, mainly SMEs, throughout the world. As the voice and point of reference of music publishers, and the community of composers and songwriters they represent, ICMP's mission is to increase copyright protection internationally, encourage a better environment for business and act as an industry forum for consolidating global positions.

ICMP is a permanently accredited International Observer to the World Intellectual Property Organization (WIPO) in Geneva and works with WIPO through the Standing Committee on Copyright and Related Rights (SCCR) with respect to music related copyright and intellectual property rights.

The Nashville Songwriters Association International

The Nashville Songwriters Association International (NSAI) is the world's largest international not-for-profit songwriters' trade association. The NSAI was established in 1967 and is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. The NSAI 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.

International Federation of Arts Councils and Culture Agencies (IFACCA)

The International Federation of Arts Councils and Culture Agencies (IFACCA)¹ is the only international federation that represents government culture agencies and arts councils globally, the institutions that play the most influential and pivotal role with respect to the music community globally, regardless of commercial, non-commercial or amateur status of the music constituent.² IFACCA represents the only global network of arts councils and ministries of culture with national members from over 70 countries comprised of governments' Ministries of Culture and Arts Councils covering all continents. IFACCA members include:

- Albania (Ministry of Tourism, Culture, Youth & Sport)
- Armenia (Ministry of Culture)
- Australia (Australia Council for the Arts)
- Bahamas (Ministry of Youth, Sports & Culture)
- Belgium (Ministry of the Flemish Community, Arts & Heritage)
- Belize (National Institute of Culture & History)
- Botswana (Department of Arts & Culture, Ministry of Youth, Sport & Culture)
- Bulgaria (National Culture Fund)
- Cambodia (Ministry of Culture & Fine Arts)
- Canada (Canada Council for the Arts)
- Cayman Islands (Cayman National Cultural Foundation)
- Chile (Consejo Nacional de la Cultura y las Artes)
- China (CFLAC - China Federation of Literary & Art Circles)
- Cook Islands (Ministry of Cultural Development)
- Cuba (Ministerio de Cultura de la República de Cuba)
- Denmark (Kulturstyrelsen - Danish Agency for Culture)
- England (Arts Council England)
- Fiji (Fiji Arts Council)
- Finland (Arts Council of Finland)
- France (Ministère de la Culture et de la Communication de France)
- Gambia (National Council for Arts & Culture of The Gambia)
- Grenada (Grenada Arts Council)
- Guyana (National Trust of Guyana, Ministry of Culture, Youth and Sport)
- Iceland (Ministry of Education, Science & Culture)
- India (Ministry of Culture)
- Ireland (Arts Council of Ireland - An Chomhairle Ealaíon)
- Jamaica (Ministry of Youth, Sport & Culture)
- Kenya (Bomas of Kenya)
- Lithuania (Ministry of Culture)
- Luxembourg (Ministère de la Culture)
- Malawi (Ministry of Tourism, Wildlife & Culture)
- Malaysia (Ministry of Information, Communication & Culture)
- Maldives (Ministry of Tourism, Arts & Culture)
- Malta (Malta Council for Culture and the Arts)
- Mongolia (Ministry of Education, Culture & Science)
- Mozambique (Ministério da Cultura)
- Namibia (National Arts Council of Namibia)
- Netherlands (Raad voor Cultuur - Council for Culture)

¹ <http://www.ifacca.org>

² http://www.ifacca.org/membership/current_members/

- New Zealand (Creative New Zealand - Toi Aotearoa)
- Niger (Ministere de la Communication, des Nouvelles Technologies de l'Information et de la Culture)
- Northern Ireland (Arts Council of Northern Ireland)
- Norway (Norsk Kulturråd - Arts Council Norway)
- Palau (Ministry of Community & Cultural Affairs)
- Papua New Guinea (Ministry of Culture & Tourism)
- Portugal (Direcção-Geral das Artes)
- Qatar (Ministry of Culture, Arts & Heritage)
- Romania (Ministry of Culture & National Heritage)
- Saudi Arabia (Ministry of Culture & Information)
- Scotland (Creative Scotland)
- Senegal (Ministère de la Culture et du Tourisme)
- Seychelles (Ministry of Community Development, Youth, Sport & Culture)
- Singapore (National Arts Council of Singapore)
- Solomon Islands (Ministry of Culture & Tourism)
- South Africa (National Arts Council of South Africa)
- South Korea (Arts Council Korea)
- Spain (Secretaría de Estado de Cultura, España)
- Swaziland (Swaziland National Council of Arts and Culture)
- Sweden (Statens Kulturråd - Swedish Arts Council)
- Switzerland (Pro Helvetia - Swiss Arts Council)
- Tanzania (Basata: National Arts Council) Tunisia (Ministry of Culture)
- United Arab Emirates (Sharjah Museums Council)
- U.S.A. (National Endowment for the Arts)
- Vietnam (Ministry of Culture, Sports & Tourism)
- Wales (Cygnor Celfyddydau Cymru - Arts Council of Wales)
- Zambia (National Arts Council of Zambia)
- Zimbabwe (National Arts Council of Zimbabwe)

IFACCA's members, associates and partners cover the majority of music entities globally, regardless whether they are commercial, non-commercial or amateurs. The size of the community represented is in the considerable millions. Government ministry of culture and council agencies related to music cover a majority of the overall community with respect to headcount and geographic reach, representing over a hundred million music entities. The string "music" falls under the jurisdiction of each country's Ministry of Culture governmental agency or arts/music council (emphasis added). The degree of power and influence of government ministry of culture and council agencies with respect to music surpasses any organization type since these agencies (i) are dedicated to the global music community without discrimination providing the majority of funding for music-related activities; (ii) regulate copyright law; and (iii) encompass all the music entities that fall under their country, regardless whether these entities are commercial, non-commercial or amateurs. IFACCA is globally recognized by its strategic partners, such as UNESCO, a United Nations agency representing 195 member states and the European Commission.³ The UNESCO strategic partnership⁴ is relevant to the music community since UNESCO founded the International Music Council (the "IMC") in 1949, which represents over 200 million music constituents from over 150 countries and over 1000 organizations globally.⁵

³ http://www.ifacca.org/strategic_partners/

⁴ http://www.ifacca.org/strategic_partners/

⁵ <http://www.imc-cim.org/about-imc-separator/who-we-are.html>

For example, government activities in the clearly delineated and organized music community include setting statutory royalty rates. For example, in the United States, mechanical royalties are based on a "statutory rate" set by the U.S. Congress. This rate is increased to follow changes in the economy, usually based on the Consumer Price Index. Currently, the mechanical statutory rate is \$0.091 for songs five minutes or less in length or \$.0175 per minute for songs that are over five minutes long.⁶

Ministries of culture and arts councils (that comprise IFACCA's membership) support musicians, musical performances, independent music artists, non-commercial musical expression and education in their respective countries. The 165 ministries of culture and arts councils that comprise IFACCA's membership support the "performing arts" and music specifically. Without the financial and logistical support of arts councils and the ministries of culture, the music community would be adversely affected, and in some countries, may not exist in any appreciable manner. For example, the Ministry of Culture 2011 budget for the small country state of Cyprus for culture funding was €34,876,522 with critical support of music activities.⁷ Other small government Ministries of Culture, such as Albania,⁸ or government Ministries of Culture and Arts Councils from countries with larger populations, such as India,⁹ all provide critical support and substantial advocacy for music. Such government institutions also collaborate and advocate through their funded country-based pavilion initiatives at Midem, the world's largest music conference.¹⁰

Government ministries and arts councils provide critical support for the music community, including commercial, non-commercial and amateur constituents. By way of example, government ministries' and arts councils' substantial connection to and support of "music" is noted in the reports of funding and support for music. Some examples to showcase the degree of power of the IFACCA's membership towards the string and global and national music are music investment and music funding (Annual reports by governments and councils):

- New Zealand Ministry of Culture has funded significant music projects. Some include the REAL New Zealand Music Tour (\$415,000), the New Zealand String Quartet (\$150,000) and New Zealand Music Commission: (\$1,378,000).¹¹
- The Australian Government/Council For The Arts invested \$51.2 million for the nation's orchestras; \$21.6 million for opera; \$10.8 million for other music artists and organizations; \$13.1 million for multi-platform artists and organizations; and \$4 million in miscellaneous funding, including sector building and audience development initiatives and programs.¹²

⁶ U.S Copyright Office, <http://www.copyright.gov/carp/m200a.html>

⁷ 2011 Annual Report for Cyprus Ministry of Culture, Section 1.2 "Music"

(http://www.moec.gov.cy/en/annual_reports/annual_report_2011_en.pdf). Activities include Music Performances in Cyprus (1.2.1) and Abroad (1.2.2), Subsidization of Paphos Aphrodite Festival (1.2.3), Music Publications (1.2.4), Subsidization and Purchases of Digital Records (1.2.5), Promotion for Cypriot musical creativity abroad (1.2.6), Cyprus Symphony Orchestra Foundation (1.2.7), Music Information Centre (1.2.8), Developing Music Education (1.2.9), Organising of the 1st Musicological Symposium (1.2.10) and Musical Festivities for the European Volunteerism Year (1.2.11)

⁸ http://www.culturalpolicies.net/down/albania_012011.pdf

⁹ 2010-11 Annual Report from India Ministry of Culture, [http://www.indiaculture.nic.in/hindi/pdf/Culture-AnRe-2010-2011\(Eng\).pdf](http://www.indiaculture.nic.in/hindi/pdf/Culture-AnRe-2010-2011(Eng).pdf)

¹⁰ <http://my.midem.com/en/contact-us/pavilion-representatives/>

¹¹ 2011 Annual Report from New Zealand Ministry of Culture:

[http://www.mch.govt.nz/files/Annual%20report%202011%202012%20pdf%20version%20\(D-0448383\).PDF](http://www.mch.govt.nz/files/Annual%20report%202011%202012%20pdf%20version%20(D-0448383).PDF)

¹² 2011 Annual Report for the Australia Council for the Arts,

http://www.australiacouncil.gov.au/_data/assets/pdf_file/0016/142351/Australia-Council-Annual-Report-201112.pdf, Page 28

- Canada Council for the Arts is Canada’s national, arts funding agency investing \$28 million in its Canada Council Musical Instrument Bank (Page 16) and \$28,156,000 in Music Arts Programs (Page 66).¹³ The Government of Canada also renewed its annual investment of \$27.6 million over five years in the Canada Music Fund.¹⁴
- The United Kingdom Department for Culture and Education (DfE) will fund music education at significant levels: £77 million, £65 million and £60 million will be available in the three years from April 2012.¹⁵
- The United States National Endowment of the Arts has awarded more than \$4 billion to support the arts since its inception¹⁶ and has a strong focus on music as outlined in its Strategic Plan¹⁷ with Congress requested to provide \$154,465,000 for fiscal year 2014.¹⁸
- The National Arts Council of South Africa invested 2,536,131R in Music and 9,995,000R in Orchestras and has focused strongly on the “Strengthening of live indigenous music and advocating the revival of the live music circuit in South Africa”¹⁹
- The Singapore Arts Council will fund \$10.2 million in the arts under its 2013 Grants Framework, including the Ding Yi Music Company and Siong Leng Musical Association.²⁰
- In 2011, the support for artistic activities by the Arts Council of Finland was €32.4 million of which €4,921,850 was awarded to music.²¹

Each of IFACCA’s members has a clear association with, and mandate to support the music arts in their countries (in at least 165 member countries). In most countries, their ministry of culture/arts council is the largest funder and marketing supporter of the music arts. The DotMusic Initiative along with its .MUSIC Arts and Culture Fund is an affiliate member of IFACCA. The Initiative will work with IFACCA to ensure the protection of country geographic names consistent with ICANN Government Advisory Committee (GAC) advice and advance the promotion of music, culture and the arts internationally across all countries.

Website: <http://ifacca.org>

Membership information: <http://ifacca.org/membership/join>

¹³ 2011 Annual Report for Canada Council for the Arts, http://www.canadacouncil.ca/NR/rdoonlyres/6F7549BB-F4E5-4B8B-95F4-1FF9FAFB9186/0/CanadaCouncilAnnualReport2012_COMPLETE.pdf

¹⁴ <http://www.pch.gc.ca/eng/1294862453819/1294862453821>

¹⁵ Department for Culture, The Importance of Music, A National Plan for Music Education, https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf, Page 4, 2011

¹⁶ 2011 Annual report for the National Endowment of the Arts, <http://www.nea.gov/about/11Annual/2011-NEA-Annual-Report.pdf>, Page 2

¹⁷ NEA Strategic Plan 2012-2016, www.arts.gov/about/Budget/NEAStrategicPlan2012-2016.pdf

¹⁸ http://www.ifacca.org/national_agency_news/2013/04/10/us-president-requests-154465000-neh-2014/

¹⁹ 2010-2011 Annual Report for the National Arts Council South Africa, National Arts Council South Africa, <http://www.nac.org.za/media/publications/AR%2010-11%20NAC.PDF/download>, Page 11. Also Mmino, the South African – Norwegian Education Music Programme, solely funds music projects funding a total of 294 projects. Thirteen projects were allocated funding for a total of R1,680,600 of which R1,381,000 went towards music educational and R299,600 to exchange projects (Page 10)

²⁰ Singapore Arts Council, <http://www.nac.gov.sg/media-centre/news-releases/news-detail?id=c2db15e2-c319-40ec-939c-d58735d0a91c>

²¹ <http://www.taiteenkeskustoimikunta.fi/documents/10162/31704/TY+tilastotiedote+1+12+.pdf>, Page 1 and Page



Art-Themed Top-Level Domain (TLD) Participation Letter for IFACCA

This Agreement form is a participation letter of interest for IFACCA (International Federation of Arts Councils and Culture Agencies) for the launch of the DotMusic and DotArtist Initiative's art-themed Top-Level Domain(s) with the community-based mission of promoting the arts internationally through the Initiative's new Top-Level Domains and ensuring the protection of geographic names according to ICANN guidelines and Government Advisory Committee advice.

You are agreeing to be included in the Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized IFACCA Representative



Constantine Roussos
Founder
.MUSIC/.ARTIST Initiative
April 4th, 2012



Contact Information Redacted

Signature

Sarah Gardner

Print Name

Executive Director

Title

International Federation of Arts Councils and Culture Agencies

Organization

10 April 2012

Date



About the Initiative's Mission

The Initiative is community-led to launch art-related top-level domains with the following mission:

- Promoting music and the arts, cultural diversity and arts education
- Supporting artists' welfare, rights & fair compensation
- Following a multi-stakeholder approach of fair representation of all types of global art-related constituents, including a rotating regional advisory board working in the best interests of the artist community
- Creating a trusted, safe online haven for art consumption
- Establishing a safe home on the Internet for the artist community members regardless of locale or size
- Protecting intellectual property and fighting piracy

International Federation of the Phonographic Industry (IFPI)

The IFPI, founded in 1933, is a relevant, non-negligible music organization with documented evidence of community activities relating to music, dedicated in representing the interests of the global music community as the “voice of the recording industry worldwide in all fora,”¹ whose members² -- major and independent companies -- represent the majority of all commercial music consumed globally. For example, the RIAA, an IFPI national group member,³ represents “approximately 85% of all legitimate recorded music produced and sold in the United States,”⁴ the world’s largest music market with 30% global market share.⁵

The IFPI is a globally-recognized music organization that has an active relationship with the World Intellectual Property Organization (“WIPO”) with respect to music-related intellectual property (IP) activities.⁶ WIPO is a United Nations agency (with 188 member states), which provides a global forum for IP services, policy, and cooperation.⁷ WIPO is also the leading provider of dispute resolution services under the WIPO-initiated, ICANN-mandated UDRP.⁸

The IFPI’s work brings together experts from different departments, countries and continents with core functions and activities⁹ that include:

Market research and global insight

- The team works closely with member companies and National Groups providing industry analysis, insights, research and information on trends in the global recorded music market.
- Consolidates and analyses global industry sales, while maintaining and developing the industry’s reporting standards.
- Examines changing consumer habits and digital developments by providing case studies, research and evaluation of the impact of piracy across different markets.

International trade

- IFPI’s trade team follows intergovernmental trade negotiations to help spread best practice in terms of protecting intellectual property rights.
- Works to ensure that countries improve their mechanisms for copyright enforcement or change other regulatory conditions.

Technology

- Manages the global implementation of the International Standard Recording Code (ISRC), the key identifier for recordings on digital services such as iTunes
- Works with the worldwide industry and technology partners on digital infrastructure such as DDEX, database initiatives and audio recognition

¹ <http://www.ifpi.org/about.php>

² <http://www.ifpi.org/our-members.php>

³ <http://www.ifpi.org/national-groups.php>

⁴ <http://www.riaa.com/faq.php>

⁵ <http://www.statista.com/topics/1639/music/>

⁶ <http://www.wipo.int/enforcement/en/cooperation.html>

⁷ <http://www.wipo.int/about-wipo/en/index.html>

⁸ <http://www.wipo.int/amc/en/domains/gtld/>

⁹ <http://www.ifpi.org/what-we-do.php>

- Technology insight, working with members, national groups and MLCs across all areas of digital music and related technology

Communications

- Advises and supports National Groups and members in a wide range of campaigns and projects.
- The Communications team produces high quality public information materials to support all the organisation's key activities.

Legal Policy & Litigation

- The legal policy and litigation teams coordinate our work for effective legal protection in all music markets and drive a global litigation strategy designed to disrupt and close down pirate services.
- The legal policy team campaigns to secure better rights in those markets worldwide which are not up to international best practice. This includes worldwide recognition of full performance rights and the minimum 70-year term of protection for recorded music. It also informs IFPI's voice in the copyright debate, promoting the role of copyright in supporting investment in music and licensing of digital music services.
- The litigation team supports criminal prosecutions by public authorities, brings civil cases against businesses that facilitate infringement and works with intermediaries, such as ISPs and search engines, to tackle infringing sites and reduce piracy.

Performance rights

- The IFPI global performance rights team works to grow performance rights revenues for record producers worldwide through:
- Securing full performance rights in countries where they do not yet exist.
- Setting up new music licensing companies (MLCs) to manage and collectively license performance rights in emerging markets, including in Africa, Asia and Latin America.
- Improving the operation of the existing MLCs through identifying and implementing best practices.
- Securing fair tariffs for the broadcasting and public performance of sound recordings.

Anti-piracy

- A global team that supports member companies in all anti-piracy activities. Delivers 24/7 pre-release monitoring; a high volume notice and takedown programme, underpinned by a technical investigations resource to help establish the source of leaks.
- Devises pioneering programmes to disrupt revenue streams to illegal online services, including working with enforcement agencies, payment providers and advertisers.
- Tackles the continuing problem of physical format piracy, using our inhouse optical disc forensics laboratory, which is one of the world's leading resources in this field.
- Develops strategies and tools to tackle emerging forms of piracy.

Membership Information: <http://ifpi.org/apply.php>



representing the
recording industry
worldwide

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

18 May 2015

Dear Messrs. Crocker and Chehade

.MUSIC Community Application

I write on behalf of IFPI, the International Federation of the Phonographic Industry. IFPI represents the recording industry worldwide, and has some 1,300 record company members in 63 countries around the world. IFPI has affiliated industry organisations in 57 countries. Part of our work is to act on behalf of record producers in matters involving the protection of their intellectual property rights on the Internet. Our membership includes the major international recording companies (Universal, Sony and Warner music groups) and hundreds of independent record companies of all sizes throughout the world.

As you may know, our members have a substantial interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the legitimate creation and dissemination of music. Global music revenues are increasingly derived from digital music services, which generate over 50% of recording industry revenues in many major markets including the U.S.

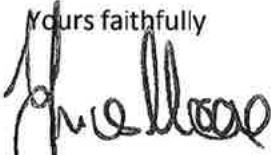
Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of our members' works is rampant. We believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and that any gTLDs which particularly target music or digital content should have increased commitments to guard against such infringement. These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure that the DNS ecosystem and its constituents contribute to creating a safe, legitimate and innovative Internet. We ask ICANN to ensure that this happens in a responsible and effective manner.

IFPI Secretariat
10 Piccadilly
London W1J 0DD
United Kingdom

Tel: +44 (0)20 7878 7900
Fax: +44 (0)20 7878 7950
e-mail: info@ifpi.org
website: www.ifpi.org

With respect to the .music gTLD, we support applicants that have publicly committed to, and will be bound to, implement meaningful and robust safeguards to protect against online infringement. Given the Public Interest Commitments recently submitted by DotMusic Limited for their community application, we understand that DotMusic has made such commitments. Accordingly, we support this applicant (in addition to our support for the other community priority applicant for .music).

Yours faithfully

A handwritten signature in black ink, appearing to read 'Frances Moore', written over a vertical line that serves as a separator between the signature and the typed name below.

Frances Moore
Chief Executive Officer

International Federation of Musicians (FIM)

The FIM is a relevant, non-negligible music non-governmental organization representing the “voice of musicians worldwide.” FIM is the only global music body representing musicians and their trade unions globally with members in over 60 countries.¹ FIM is the only international federation that is dedicated to and represents musicians globally which has official relations with the United Nations Economic and Social Council (ECOSOC)(Ros C); the United Nations Educational, Scientific and Cultural Organization (UNESCO) (Consultative Status); the World Intellectual Property Organization (WIPO) (Permanent Observer Status); and the Organisation internationale de la Francophonie (OIF). FIM is a member of International Music Council (IMC) founded in 1949 by UNESCO, which represents over 200 million music constituents from over 150 countries and over 1000 organizations.² FIM’s aim is to “protect and elevate the economic, social and artistic status and interests of musicians, both in their role as performers and as producers of the recording of their own performances.”³

The FIM, founded in 1948, is globally-recognized and has a permanent relationship with the *United Nations Educational, Scientific and Cultural Organization* (UNESCO),⁴ the International Labor Organization (ILO)⁵ and the World Intellectual Property Organization (WIPO).⁶ It is recognised and consulted by the Council of Europe,⁷ the European Commission⁸ and the European Parliament.⁹ It enables it to participate in crucial negotiations on the protection of performers where it can make the voice of musicians heard. The FIM is also member of the International Music Council (IMC).¹⁰ It also collaborates with all national and international organisations representing workers in the media field. Activities include the creation of the International Arts and Entertainment Alliance (IAEA)¹¹ with the International Federation of Actors (FIA)¹² and UNI-Media and Entertainment International (UNI-MEI).¹³ IAEA is a member of the Council of Global Unions (CGU).¹⁴ Furthermore, the FIM works closely with collecting societies administering performers’ rights.

The FIM has created three regional groups, for Africa (FIM-AF, the FIM African Committee), for Latin America (GLM, Grupo Latino-americano de Músicos) and for Europe (the FIM European group).¹⁵ The Federation’s main objective is to protect and further the economic, social and artistic interests of musicians with documented activities, such 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,

¹ <http://www.fim-musicians.org>

² <http://www.imc-cim.org/about-imc-separator/who-we-are.html>

³ <http://ngo-db.unesco.org/r/or/en/1100025135>

⁴ <http://en.unesco.org>

⁵ <http://www.ilo.org>

⁶ <http://wipo.int>

⁷ <http://www.coe.int>

⁸ http://ec.europa.eu/index_en.htm

⁹ <http://www.europarl.europa.eu/portal/en/>

¹⁰ <http://www.imc-cim.org>

¹¹ <http://www.iaea-globalunion.org>

¹² <http://www.fia-actors.com>

¹³ <http://www.uniglobalunion.org>

¹⁴ <http://www.global-unions.org>

¹⁵ <http://www.fim-musicians.org/about-fim/history/>

- 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

Website: <http://www.fim-musicians.org>



21 bis, rue Victor Massé
F-75009 Paris
Tel. +33 (0)145 263 123
Fax +33 (0)145 263 157
office@fim-musicians.com

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
Constantinos Roussos, Founder of DotMusic

Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization, the International Federation of Musicians² ("FIM"), supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited³ (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

FIM is a relevant, non-negligible music non-governmental organization representing the "voice of musicians worldwide." FIM is the only global music body representing musicians and their trade unions globally with members in over 60 countries.⁴

FIM, founded in 1948, is globally-recognized and has a permanent relationship with the United Nations Educational, Scientific and Cultural Organization (UNESCO),⁵ the International Labor Organization (ILO)⁶ and the World Intellectual Property Organization (WIPO).⁷ It is recognised and consulted by the Council of Europe,⁸ the European Commission⁹ and the European Parliament.¹⁰ It enables it to participate in crucial negotiations on the protection of performers where it can make the voice of musicians heard. FIM is also member of the International Music Council (IMC).¹¹ It also collaborates with all national and international organisations representing workers in the media field. Activities include the creation of the International Arts and Entertainment Alliance (IAEA)¹² with the International Federation of Actors (FIA)¹³ and UNI-Media and Entertainment International (UNI-MEI).¹⁴ IAEA is a member of the Council of Global Unions (CGU).¹⁵ Furthermore, FIM works closely with collecting societies administering performers' intellectual property rights and was a driving force towards the adoption of the Rome Convention (1961) and the WPPT (1996).

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.fim-musicians.org>

³ <http://www.music.us>

⁴ <http://www.fim-musicians.org/wp-content/uploads/FIM-members.pdf>

⁵ <http://en.unesco.org>

⁶ <http://www.ilo.org>

⁷ <http://wipo.int>

⁸ <http://www.coe.int>

⁹ http://ec.europa.eu/index_en.htm

¹⁰ <http://www.europarl.europa.eu/portal/en/>

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FIM has created three regional groups, for Africa (FIM-AF, the FIM African Committee), for Latin America (GLM, Grupo Latino-americano de Músicos) and for Europe (the FIM European group).¹⁶ The Federation's main objective is to protect and further the economic, social and artistic interests of musicians with documented activities, such as:

- Furtherance of the organisation of musicians in all countries,
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- 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

DotMusic's community definition – a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music” (See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia's “Music Community” definition:

*Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants. UNESCO identifies the music community as a “community of identity” implying common identifiable characteristics and cohesive attributes, such as sharing a music culture, norms and subscribing to common ideals related to music... defined...by common values, cohesive norms and interconnected structures to build a community identity...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.*¹⁷

DotMusic is the only .MUSIC application which incorporates music-tailored Enhanced safeguards and Registration Policies aligned with its community-based purpose, such as:

- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting “Eligibility” to verified members of the global Music Community, including members of recognized DotMusic .MUSIC-Accredited Music Community Member Organizations (MCMOs);
- Validating members by mandating two-step email and phone authentication of all Community members;
- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List (“GPML”) that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names e.g. “PirateBay”;

¹⁶ <http://www.fim-musicians.org/about-fim/history/>

¹⁷ Music Community. In *Wikipedia*. Retrieved December 1, 2014, from https://en.wikipedia.org/wiki/Music_community

- Launching in phases that provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains. Phases include (i) Sunrise, reserved for rights holders with music-related trademarks; (ii) the MCMO domain allocation phase, reserved for members of DotMusic-accredited .MUSIC Community Member Organizations (MCMOs); and (iii) Landrush. To ensure fairness, no conflicts of interest and non-discrimination, all multiple applications for the same domain will be decided upon via a mini-auction after each phase. After all phases are completed, domains will be available for all global music Community members on a first-come-first-serve basis under General Availability;
- Mandating "Name Selection" naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, "doing business as (D.B.A)," description or mission;
- Restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other "Content and Use" restrictions include prohibiting parking pages and the registration of a domain containing an established music brand's name in bad faith that might be deemed confusing to Internet users and the Music Community;
- Incorporating both proactive and reactive "Enforcement" measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated, such as music copyright and trademark infringement;
- "Enforcement" includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation. DotMusic will provide registrants reasonable time to address the Registration Policy compliance matter;
- Addressing allegations if domain is not used for legitimate music purposes or otherwise infringes on DotMusic's Registration Policies. "Enforcement" measures and appeals are provided under the provisions of the music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), which includes specific appeals/reconsideration requests heard by the Registry and the "National Arbitration Forum," the DotMusic-approved independent, alternative Dispute Resolution Provider ("DRP").¹⁸

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Respectfully Submitted,

Benoît Machuel
General Secretary, International Federation of Musicians
Paris, 16 December 2014



¹⁸ National Arbitration Forum ("NAF"), The .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), <http://domains.adrforum.com/main.aspx?itemID=2195>. Refer to the DotMusic MPCIDRP document at <http://domains.adrforum.com/resource.aspx?id=2190> for more detail on appeals mechanisms

Hacate Entertainment Group

Hacate Entertainment Group is a music publishing company based in Oslo, Norway with a sister company in New York City. Hacate represents music of all genres, of the present and the past, from all over the world, to all over the world.

The company provides traditional music publishing representation (with a strong emphasis on synchronization licensing), music business consultation services for artists and companies, rights clearance (music, film/TV clip, logo, name & likeness) and music supervision. HEG is the Norwegian representative of BMG Chrysalis and represents the synch rights in Norway of Mars Music, Misty Music, Playground Music, Scandinavian Songs and Sony Music.

Establishment Date: 1989

Website: <http://hacate.com>



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted

Signature

Sarah-Chandaria

Print Name

President

Title

Hacate Entertainment Group

Company Name

April 4, 2012

Date

International Music Managers Forum (IMMF)

The IMMF is the umbrella Executive Organisation utilising a collaborative network of MMF National Organisations formed in 1992 from over 22 countries comprising of over 1,000 individual entertainment manager members. The IMMF connects music managers around the world to share experiences, opportunities, information and resources.

Music conferences are a very good way keep in touch. In past years the IMMF has been involved in Conference programming, keynote events, breakout sessions specific to managers. IMMF has also 'Showcased' new artists at events at Midem (France), Popkomm (Germany), Reeperbahn Festival (Germany), c/o Pop (Germany), Musikmesse (Germany), In The City (UK), The Great Escape (UK), Go North (UK), Music and Media (Finland), Eurosonic (Netherlands), Festival In (Portugal), Monkey Week (Spain), BIME (Spain), Westway Festival (Portugal), Vienna Waves (Austria), Exit Festival (Serbia), Medimex (Italy), Tallinn Music Week (Latvia), Sonic Visions (Luxembourg), Big Sound (Australia), Musexpo (USA), SXSW (USA), Canadian Music Week (Canada), the World Creators Summit and WOMEX; many others.

The General Assembly of the IMMF is held twice a year at Midem and the Reeperbahn Festival to discuss IMMF Network's international strategies. At the last General Assembly at the Reeperbahn Festival September 2013, MMF representatives from 13 participating countries agreed on bilateral partnership programs among all members. The core aim is to improve cooperation amongst MMF members.

Only organizations which represent groups of individual or corporate entities acting as music managers may directly join as full members of the IMMF: The AAM Australia, MMF Australia, MMF Belgium, MMF Canada, MMF Denmark, MMF Estonia, MMF France, MMF Finland, IMUC Germany, MMF Ireland, MMF Italy, MMF Luxembourg, MMF New Zealand, MMF Netherlands, MMF Norway, MMF Portugal, MMF South Africa, MMF Spain, MMF Sweden, MMF UK, MMF USA and MMF West Africa. The MMF Latin America is in foundation.

Individuals or companies who are music managers outside of the areas covered by existing member organizations may join the MMF nearest them either in geographic, social, cultural, or linguistic terms as International Members. The IMMF has vital relationships with: Council of Authors and Composers of Music / Center of International Arts Management (CIAM) Featured Artists Coalition (FAC) Dachorganisation der Musiksaffenden (DOMUS) International Federation of Musicians (FIM) Merlin Network International Confederation of Authors and Composers (CISAC).

Website: <http://immf.com/>

Membership Information: <http://immf.com/membership/>



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Stephen Bond Garvan
Contact Information Redacted

Signature

Stephen Bond Garvan

Print Name

Director Of Global Communications

Title

IMMF

Company Name

04/25/2012

Date

IRMA

The Center for Information and Resources for Contemporary Music -- Le centre d'Information et de Ressources pour les Musiques Actuelles (IRMA) -- is an organization associated with the French Ministry of Culture and Communication and supported by music industry.

IRMA is an organization open to all constituents involved in contemporary music and provides information, guidance, advice and training. IRMA provides resources connecting all components of the music world, a place of exchange and tools for structuring practices and professions within music. Activities include publications:

- The Irma designs, manufactures and sells [l'Officiel de la Musique](#) as well as many directories, professional guides (collections [Métiers de la musique](#)) or thematic (collections [Musique & société](#)).
- IRMA also distributes many professional books, including those published by professional organizations of music (Adami, Prodiss, SNEP).
- Irma has a specialized library of hundreds of books related to the music sector (legislation, technical, cultural policy and management, musicology).

Building on its expertise and capabilities, IRMA also works with governments, institutions, organizations, leaders and partners in the music industry in the context of collective issues of general interest relating to music.

Establishment Date: 1986

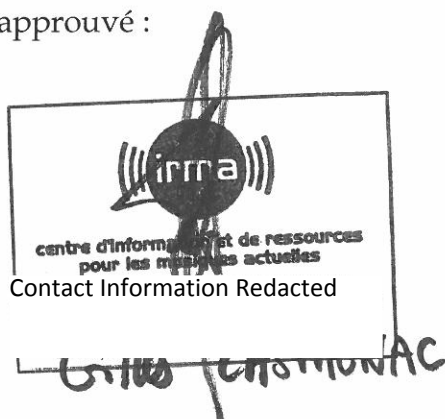
Website: <http://www.irma.asso.fr>

**Lettre d'intention de participation
à la création de domaine de premier niveau (Top-Level
Domain) de type musical
pour les organisations membres de communauté
musicale (OMCm).**

Cette lettre, destinée à certains partenaires/membres d'organisations de la communauté musicale, est une lettre d'intention de participation au lancement de Music.us/ .MUSIC, initiative de création de domaine de premier niveau lié au thème du divertissement.

En vous inscrivant, vous acceptez d'être répertorié comme étant une organisation membre de la communauté musicale accréditée en vue de l'initiative de création de domaine de premier niveau Music.us/ .MUSIC, lors de la soumission à l'ICANN, autorité de régulation de l'Internet.

Lu et approuvé :



International Society for Music Education (ISME)

The ISME is the only international music organization dedicated to music education globally. The ISME was formed at a conference convened by the United Nations Educational, Scientific and Cultural Organization (UNESCO, a globally-recognised international organization with 195 country member states)¹ in 1953 “to stimulate music education as an integral part of general education.” This has been ISME's main concern over the past decades and continues to be its most important source of motivation. In the years that followed its formation, ISME gradually evolved to what it is today, a worldwide organisation for music educators that seeks to celebrate the diverse ways that people engage with, and develop in and through, music. Since 1953, ISME represents an international, interdisciplinary, intercultural music community network striving to understand and promote music learning across the lifespan.²

The ISME is a globally-recognized music organisation with a long history of activities serving the global music community. The ISME is affiliated to the International Music Council (with a music network covering 200 million music community members and over 1000 organisations in over 150 countries³) and UNESCO,⁴ with presence in over 80 countries covering a network of millions of music community members.⁵ The ISME, the “premiere international organisation for music education”, “respects all musics and all culture” and believes that “every individual has a right to music education.”⁶ The list of ISME Affiliate Members and Group Members⁷ includes music organisations such as the Society for Education, Music and Psychology Research⁸ (SEMPRE), the International Society for Musical Studies,⁹ NAMM (the “trade association of the international music products industry,” which “strengthens the \$17 billion global music products industry” representing a community of music organizations that “make, buy and sell the instruments that allow millions of people to make music” NAMM's “activities and programs are designed to promote music making to people of all ages.”¹⁰ Music consumed today would not have been made possible without this community's products that are used by musicians globally to record and perform their music), and Jeunesses Musicales International (JMI), the world's largest music youth organization covering over 5 million music community members aged 13-30.¹¹

The ISME is the worldwide network for:

- Early childhood music educators
- Elementary and primary school music educators
- High school and secondary music educators
- College and university music educators
- Music education researchers
- Music education students
- Music performance teachers
- Community musicians

¹ <http://en.unesco.org/countries/member-states>

² <http://www.isme.org/general-information/1-the-birth-of-isme>

³ <http://www.imc-cim.org/about-imc-separator/who-we-are.html>

⁴ <http://unesco.org/>

⁵ <http://members.isme.org/>

⁶ <http://www.isme.org/general-information/4-isme-facts>

⁷ <http://www.isme.org/members/34-isme-inas-and-group-members/59-list-of-isme-national-affiliates-inas-and-group-members>

⁸ <http://www.sempre.org.uk/>

⁹ <http://www.ismstudies.eu/>

¹⁰ <https://www.namm.org/about>

¹¹ <http://www.jmi.net/page.php?n=2&s=1>

- Music therapists and music medicine practitioners¹²

The International Society for Music Education (ISME) Mission believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people. ISME's mission is to enhance those experiences by:

- building and maintaining a worldwide community of music educators characterized by mutual respect and support;
- fostering global intercultural understanding and cooperation among the world's music educators; and
- promoting music education for people of all ages in all relevant situations throughout the world.

To build and maintain a worldwide community of music educators the ISME affirms its Core Values that:

- there is a need for music education in all cultures;
- effective music education depends on suitably qualified teachers who are respected and compensated properly for their work;
- all teacher education curricula should provide skills in and understandings of a selection of both local and international musics;
- formal and informal music education programs should serve the individual needs of all learners, including those with special needs and exceptional competencies; and
- music education programs should take as a point of departure the existence of a wide variety of musics, all of which are worthy of understanding and study.

With respect to international and intercultural understandings and cooperation, the ISME believes that:

- the richness and diversity of the world's music provides opportunities for intercultural learning and international understanding, co-operation and peace; and
- in music education everywhere, respect for all kinds of music should be emphasized.

In its promotion of music education worldwide, the ISME maintains that:

- access for all people to music learning opportunities and to participate actively in various aspects of music is essential for the wellbeing of the individual and Society;
- in teaching the musics of the world, the integrity of each music and its value criteria should be fully respected; and
- access to music, information about music, and opportunities to develop musical and related skills can occur in a range of ways, that are essential in satisfying peoples' diverse musical needs, interests, and capacities.¹³

Website: <http://www.isme.org>

Membership information: <http://members.isme.org/>

¹² <http://www.isme.org/general-information/2-isme-networks-focus>

¹³ <http://www.isme.org/general-information/29-isme-vision-and-mission>



ISME International Office, Suite 148, 45, Glenferrie Road, Malvern, VICTORIA 3144, Australia isme@isme.orgwww.isme.org

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Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

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ISME was formed at a conference convened by the United Nations Educational, Scientific and Cultural Organization (UNESCO, a globally-recognised international organization with 195 country member states)³ in 1953 "to stimulate music education as an integral part of general education." This has been ISME's main concern over the past decades and continues to be its most important source of motivation. In the years that followed its formation, ISME gradually evolved to what it is today, a worldwide organisation for music educators that seeks to celebrate the diverse ways that people engage with, and develop in and through, music. Since 1953, ISME represents an international, interdisciplinary, intercultural music community network striving to understand and promote music learning across the lifespan.⁴

ISME is a globally-recognized music organisation with a long history of activities serving the global music community. The ISME is affiliated to the International Music Council (with a music network covering 200 million music community members and over 1000 organisations in over 150 countries⁵) and UNESCO,⁶ with presence in over 80 countries covering a network of millions of music community members.⁷ The ISME, the "premiere international organisation for music education", "respects all musics and all culture" and believes that "every individual has a right to music education."⁸ The list of ISME Affiliate Members and Group Members⁹ includes

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- Music education students
- Music performance teachers
- Community musicians
- Music therapists and music medicine practitioners¹⁴

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- fostering global intercultural understanding and cooperation among the world's music educators; and
- promoting music education for people of all ages in all relevant situations throughout the world.

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- all teacher education curricula should provide skills in and understandings of a selection of both local and international musics;
- formal and informal music education programs should serve the individual needs of all learners, including those with special needs and exceptional competencies; and
- music education programs should take as a point of departure the existence of a wide variety of musics, all of which are worthy of understanding and study.

¹⁰<http://www.sempre.org.uk/>

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ISME International Office, Suite 148, 45, Glenferrie Road, Malvern, VICTORIA 3144, Australia isme@isme.orgwww.isme.org

With respect to international and intercultural understandings and cooperation, the ISME believes that:

- the richness and diversity of the world's music provides opportunities for intercultural learning and international understanding, co-operation and peace; and
- in music education everywhere, respect for all kinds of music should be emphasized.

In its promotion of music education worldwide, the ISME maintains that:

- access for all people to music learning opportunities and to participate actively in various aspects of music is essential for the wellbeing of the individual and Society;
- in teaching the musics of the world, the integrity of each music and its value criteria should be fully respected; and
- access to music, information about music, and opportunities to develop musical and related skills can occur in a range of ways, that are essential in satisfying peoples' diverse musical needs, interests, and capacities.¹⁵

The purpose of this letter is to confirm our support for DotMusic Limited¹⁶ (commonly-known as “.MUSIC” with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

DotMusic’s community definition – a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music”(See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia’s “Music Community” definition:

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants...UNESCO identifies the music community as a “community of identity”, implying common identifiable characteristics and cohesive attributes such as sharing a music culture, norms and subscribing to common ideals related to music...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...Many studies outline the historical, cultural, and spatial significance of the music

¹⁵<http://www.isme.org/general-information/29-isme-vision-and-mission>

¹⁶<http://www.music.us>

ISME International Office, Suite 148, 45, Glenferrie Road, Malvern, VICTORIA 3144, Australia isme@isme.orgwww.isme.org

community, including how its identity is formed through musical practices. The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.¹⁷

DotMusic is the only .MUSIC application which incorporates music-tailored Enhanced Safeguards and Registration Policies aligned with its community-based purpose, such as:

- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting “Eligibility” to verified members of the global Music Community, including members of recognized DotMusic .MUSIC-Accredited Music Community Member Organizations (MCMOs);
- Validating members by mandating two-step email and phone authentication of all Community members;
- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List (“GPML”) that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names e.g. “PirateBay”;
- Launching in phases that provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains. Phases include (i) Sunrise, reserved for rights holders with music-related trademarks; (ii) the MCMO domain allocation phase, reserved for members of DotMusic-accredited .MUSIC Community Member Organizations (MCMOs); and (iii) Landrush. To ensure fairness, no conflicts of interest and non-discrimination, all multiple applications for the same domain will be decided upon via a mini-auction after each phase. After all phases are completed, domains will be available for all global music Community members (including non-MCMO members) on a first-come first-serve basis under General Availability. All members must identify the music community they belong to and also verify themselves via a two-step phone and email authentication;
- Mandating “Name Selection” naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, “doing business as (D.B.A),” description or mission;
- Restricting “Content and Use” of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other “Content and Use” restrictions include prohibiting parking pages and the registration of a domain containing an established music brand’s name in bad faith that might be deemed confusing to Internet users and the Music Community;

¹⁷ Music Community. In *Wikipedia*. Retrieved February 2, 2015, from https://en.wikipedia.org/wiki/Music_community

ISME International Office, Suite 148, 45, Glenferrie Road, Malvern, VICTORIA 3144, Australia isme@isme.orgwww.isme.org

- Incorporating both proactive and reactive “Enforcement” measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated, such as music copyright and trademark infringement;
- “Enforcement” includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation. DotMusic will provide registrants reasonable time to address the Registration Policy compliance matter. DotMusic has also incorporated all RIAA-recommended music-tailored intellectual property protection safeguards. These include provisions to stop domain hopping, takedown policies, authorizations, permanent blocks, privacy/proxy provisions, true name/address provisions and trusted sender complaint policies;
- Addressing allegations if domain is not used for legitimate music purposes or otherwise infringes on DotMusic’s Registration Policies. “Enforcement” measures and appeals are provided under the provisions of the music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process (“MPCIDRP”), which includes specific appeals/reconsideration requests heard by the Registry and the “National Arbitration Forum,” the DotMusic-approved independent, alternative Dispute Resolution Provider (“DRP”).¹⁸

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Respectfully submitted,



Sheila C. Woodward
President, International Society for Music Education
ISME International Office,
Suite 148, 45, Glenferrie Road, Malvern, Victoria 3144, Australia
March 11, 2015

¹⁸ National Arbitration Forum (“NAF”), The .MUSIC Policy & Copyright Infringement Dispute Resolution Process (“MPCIDRP”), <http://domains.adrforum.com/main.aspx?itemID=2195>. Refer to the DotMusic MPCIDRP document at <http://domains.adrforum.com/resource.aspx?id=2190> for more detail on appeals mechanisms

Jeunesses Musicales International (JMI)

Jeunesses Musicales International (“JMI”)¹ is the world’s largest music youth organisation covering over 5 million music community members aged 13-30. JMI is the largest youth music non-governmental organisation (NGO) in the world, created in Brussels, Belgium in 1945 with the mission to “enable young people to develop through music across all boundaries” powered by its 230 staff members and 2,200 volunteers.

Through some 36,000 activities that embrace all styles of music, JMI coordinates cross-border exchange opportunities on the international level and has established four priority activity fields: Young musicians, young audiences, youth empowerment and youth orchestras and ensembles. With member organisations currently in 45 countries and contact organisations in another 35, JMI is a global network providing opportunities for young people to engage with music. JMI places empowerment, with its emphasis on social inclusion and cohesion, at its core.

For over 60 years, JMI has been 'Making a Difference through Music', using the power of music to bridge across social, geographical, racial and economic divides and creating a platform for intercultural dialogue in 2000 cities.²

JMI is a globally-recognised organisation, which is affiliated with the International Music Council (“IMC”), a music network covering 200 million music community members and over 1000 organisations in over 150 countries that was founded in 1949 at the request of the Director-General of UNESCO³ as a non-governmental body to the agency on musical matters.⁴ JMI is an IMC partner for its Music Empowers Global Youth (“MEGY”) project.⁵

Website: <http://www.jmi.net>

¹ <http://www.jmi.net>

² <http://www.jmi.net/page.php?n=2&s=1>

³ <http://www.unesco.org/new/en/unesco/about-us/>

⁴ <http://www.imc-cim.org/about-imc-separator/who-we-are.html>

⁵ <http://www.imc-cim.org/programme/music-empowers-global-youth-programmes/megy-partners.html>



To: Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
Constantinos Roussos, Founder of DotMusic

R'r: Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organisation, Jeunesses Musicales International ("JMI"),² supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

JMI is the world's largest music youth organization covering over 5 million music community members aged 13-30. JMI is the largest youth music non-governmental organization (NGO) in the world, created in Brussels, Belgium in 1945 with the mission to "enable young people to develop through music across all boundaries" powered by its 230 staff members and 2,200 volunteers. Through some 36,000 activities that embrace all styles of music, JMI coordinates cross-border exchange opportunities on the international level and has established four priority activity fields: Young musicians, young audiences, youth empowerment and youth orchestras and ensembles. With member organizations currently in 45 countries and contact organizations in another 35, JMI is a global network providing opportunities for young people to engage with music. JMI places empowerment, with its emphasis on social inclusion and cohesion, at its core. For over 60 years, JMI has been 'Making a Difference through Music', using the power of music to bridge across social, geographical, racial and economic divides and creating a platform for intercultural dialogue in 2000 cities.³

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¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.jmi.net>

³ <http://www.jmi.net/page.php?n=2&s=1>

⁴ <http://www.unesco.org/new/en/unesco/about-us/>

⁵ <http://www.imc-cim.org/about-imc-separator/who-we-are.html>

⁶ <http://www.imc-cim.org/programme/music-empowers-global-youth-programmes/megy-partners.html>



The purpose of this letter is to confirm our support for DotMusic Limited⁷ (commonly-known as “.MUSIC” with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

DotMusic’s community definition – a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music” (See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia’s “Music Community” definition:

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants... UNESCO identifies the music community as a “community of identity”, implying common identifiable characteristics and cohesive attributes such as sharing a music culture, norms and subscribing to common ideals related to music...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organization of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...Many studies outline the historical, cultural, and spatial significance of the music community, including how its identity is formed through musical practices. The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.⁸

DotMusic is the only .MUSIC application which incorporates music-tailored Enhanced Safeguards and Registration Policies aligned with its community-based purpose, such as:

- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting “Eligibility” to verified members of the global Music Community, including members of recognised DotMusic .MUSIC-Accredited Music Community Member Organisations (MCMOs);
- Validating members by mandating two-step email and phone authentication of all Community members;
- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List (“GPML”) that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names e.g. “PirateBay”;

⁷ <http://www.music.us>

⁸ Music Community. In *Wikipedia*. Retrieved February 2, 2015, from https://en.wikipedia.org/wiki/Music_community

- Launching in phases that provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains. Phases include (i) Sunrise, reserved for rights holders with music-related trademarks; (ii) the MCMO domain allocation phase, reserved for members of DotMusic-accredited .MUSIC Community Member Organisations (MCMOs); and (iii) Landrush. To ensure fairness, no conflicts of interest and non-discrimination, all multiple applications for the same domain will be decided upon via a mini-auction after each phase. After all phases are completed, domains will be available for all global music Community members (including non-MCMO members) on a first-come first-serve basis under General Availability. All members must identify the music community they belong to and also verify themselves via a two-step phone and email authentication;
- Mandating “Name Selection” naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, “doing business as (D.B.A),” description or mission;
- Restricting “Content and Use” of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other “Content and Use” restrictions include prohibiting parking pages and the registration of a domain containing an established music brand’s name in bad faith that might be deemed confusing to Internet users and the Music Community;
- Incorporating both proactive and reactive “Enforcement” measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated, such as music copyright and trademark infringement;
- “Enforcement” includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation. DotMusic will provide registrants reasonable time to address the Registration Policy compliance matter. DotMusic has also incorporated all RIAA-recommended music-tailored intellectual property protection safeguards. These include provisions to stop domain hopping, takedown policies, authorizations, permanent blocks, privacy/proxy provisions, true name/address provisions and trusted sender complaint policies;
- Addressing allegations if domain is not used for legitimate music purposes or otherwise infringes on DotMusic’s Registration Policies. “Enforcement” measures and appeals are provided under the provisions of the music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process (“MPCIDRP”), which includes specific appeals/reconsideration requests heard by the Registry and the “National Arbitration Forum,” the DotMusic-approved independent, alternative Dispute Resolution Provider (“DRP”).⁹

⁹ National Arbitration Forum (“NAF”), the .MUSIC Policy & Copyright Infringement Dispute Resolution Process (“MPCIDRP”), <http://domains.adrforum.com/main.aspx?itemID=2195>. Refer to the DotMusic MPCIDRP document at <http://domains.adrforum.com/resource.aspx?id=2190> for more detail on appeals mechanisms



We support the positions expressed in the global music community coalition letter¹⁰ sent by Victoria Sheckler to ICANN on March 5th, 2015 and the independent global music community coalition letter¹¹ sent by Rich Bengloff on March 7th, 2015 to support "community" and that "we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind " and for ICANN "to expeditiously implement appropriate changes to address [concerns]."

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Respectfully Submitted,

Brussels, 24/03/2015

Blasko Smilevski
JMI Secretary-General

JEUNESSES MUSICALES INTERNATIONAL
1, Rue Defacqz - B-1000 Bruxelles
Tél. 32-2-513 97 74
Fax. 32-2-514 47 55
mail@jmi.net - www.jmi.net

¹⁰ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

¹¹ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

League of American Orchestras

The League of American Orchestras leads, supports, and champions America's orchestras and the vitality of the music they perform. Its diverse membership of approximately 800 orchestras totaling tens of thousands of musicians across North America runs the gamut from world-renowned symphonies to community groups, from summer festivals to student and youth ensembles. The only national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement for managers, musicians, volunteers, and boards. Its conferences and events, award-winning Symphony magazine, website, and other publications inform music lovers around the world about orchestral activity and developments. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners.

Website: <http://www.americanorchestras.org>

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee; and
Cyrus Namazi, ICANN Vice-President of DNS Engagement

Re: Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this letter on behalf of the League of American Orchestras² in support of the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community.

The League of American Orchestras leads, supports, and champions America’s orchestras and the vitality of the music they perform. Its diverse membership of approximately 800 orchestras totaling tens of thousands of musicians across North America runs the gamut from world-renowned symphonies to community groups, from summer festivals to student and youth ensembles. The only national organization dedicated solely to the orchestral experience, the League is a nexus of knowledge and innovation, advocacy, and leadership advancement for managers, musicians, volunteers, and boards. Its conferences and events, award-winning *Symphony* magazine, website, and other publications inform music lovers around the world about orchestral activity and developments. Founded in 1942 and chartered by Congress in 1962, the League links a national network of thousands of instrumentalists, conductors, managers and administrators, board members, volunteers, and business partners.³

The purpose of this letter is to confirm our support for DotMusic Limited⁴ (commonly-known as “.MUSIC”) to safely operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

DotMusic’s community definition – a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music” (See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia’s “Music Community” definition:

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants. UNESCO identifies the music community as a “community of identity” implying common identifiable characteristics and cohesive attributes, such as sharing a music culture, norms and subscribing to common ideals related to music... defined...by common values, cohesive norms and interconnected

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Application ID 1-1115-14110

² <http://www.americanorchestras.org>

³ <http://www.americanorchestras.org/about-the-league.html>

⁴ <http://www.music.us>

*structures to build a community identity...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.*⁵

Our organization supports the positions expressed in the letter⁶ sent to ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁷ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the “community” applications for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter⁸ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the .MUSIC community applications because respecting and protecting music rights serves the global music community and the public interest.”

We support the DotMusic application’s copyright protection provisions and Enhanced Safeguards to protect intellectual property, which include:

- Incorporating all of the **RIAA’s recommended copyright protection provisions** that include policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others;⁹
- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting “Eligibility” to members of the global Music Community, including incorporating a priority Eligibility registration phase for members of recognized DotMusic .MUSIC-Accredited Music Community Member Organizations (MCMOs). Launching in phases will provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains;
- All Community members must identify the music community they belong to and also validate themselves via a two-step phone and email authentication;

⁵ Music Community. In *Wikipedia*. Retrieved December 1, 2014, from https://en.wikipedia.org/wiki/Music_community

⁶ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁷ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁸ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

⁹ DotMusic intellectual property and copyright protection provisions, See <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, Q.20 and <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>, Pg. 24, 25, 26 and 27

- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List (“GPML”) that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names;
- Mandating “Name Selection” naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, “doing business as (D.B.A),” description or mission;
- Restricting “Content and Use” to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other “Content and Use” restrictions include prohibiting parking pages and the registration of a domain containing an established music brand’s name in bad faith that might be deemed confusing to users and the Music Community;
- Incorporating both proactive and reactive “Enforcement” measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated e.g. in cases of copyright and trademark infringement; “Enforcement” includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation; and
- Addressing allegations if domain is not used for legitimate music purposes or otherwise infringes on DotMusic’s Registration Policies. “Enforcement” measures and appeals are provided under the provisions of the music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process (“MPCIDRP”), which includes specific appeals/reconsideration requests heard by the Registry and the “National Arbitration Forum,” the DotMusic-approved independent, alternative Dispute Resolution Provider (“DRP”).¹⁰

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect that the remaining .MUSIC community application prevails CPE to be able to serve the legitimate interests of the global music community and global public interest, since the applicant has appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

Respectfully Submitted,



Jesse Rosen
President and CEO
League of American Orchestras

April 24, 2015

¹⁰ National Arbitration Forum (“NAF”), The .MUSIC Policy & Copyright Infringement Dispute Resolution Process (“MPCIDRP”), <http://domains.adrforum.com/main.aspx?itemID=2195>. Refer to the DotMusic MPCIDRP document at <http://domains.adrforum.com/resource.aspx?id=2190> for more detail on appeals mechanisms

Lithuanian Music Information and Publishing Centre (LMIPC)

Lithuanian Music Information and Publishing Centre (LMIPC) was established in 1995 on the initiative of the Lithuanian Composers' Union. From 2001 LMIPC works as a non-governmental public company, founded by the Lithuanian Composers' Union. From 2006 LMIPC also runs Music Export Lithuania project aiming to maintain close contacts with all relevant parties in the Lithuanian music industry and facilitate exports of the Lithuanian music production in partnership with the Agency of Lithuanian Copyright Protection Association.

The LMIPC's mission statement is to make music created by the Lithuanian artists accessible, to get it performed and heard. In carrying out its role the centre documents, provides access, and actively promotes music by the Lithuanian artists.

Its mission statement is to make music created by the Lithuanian artists accessible, to get it performed and heard. In carrying out its role the centre documents, it provides access, and actively promotes music by the Lithuanian artists. The centre serves the needs of people professionally involved with music.

The LMIPC pursues the active promotion of Lithuanian classical and contemporary music among performers, organizers of music events, broadcasters, journalists, sending and giving out the packages of CDs, scores, catalogues, brochures, and other material, as well as organizes visits to Lithuania for music journalists and other interested parties. The LMIPC also collaborates with the international recording companies, licensing the recordings for release in various markets world-wide.

Website: MIC.lt



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

LINAS PAULAUSKIS

Print Name

Director

Title

Lithuanian Music Information and

Company Name

Publishing Centre

30 of January, 2012

Date

Luxembourg Export Office

Music:LX / Luxembourg Export Office is a non-profit organization and network created in 2009 with the aim to develop Luxembourg music of all genres around the world and to promote professional exchange between Luxembourg and other territories.

Music:LX helps its artists financially with the promotion of releases outside of Luxembourg and international tours and showcases. Music:LX participates on part of the transport and accommodation costs during a tour and takes in charge the costs of a PR agent to do the promotional work for a release abroad.

music:LX helps establish and consolidate relationships between Luxembourgian artists and international music professionals. We do so through organized meetings in both international territories and Luxembourg, along with networking events at different conferences/fairs including Eurosonic, MaMA, Jazzahead, WOMEX, Printemps de Bourges, CMJ, Sonic Visions and many others.

Website: MusicLX.lu



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

Patrice HOURBETTE

Print Name

Director

Title

Music: LX

Company Name

28.01.2012

Date

LyricFind

LyricFind is the world's leader in legal lyric solutions. Founded in 2004, LyricFind exists to fill the void of the most popular music content on the Internet – lyrics. In order to provide a successful lyrics service, LyricFind has not only **amassed licensing from over 2,000 music publishers, including all four majors – EMI Music Publishing, Universal Music Publishing Group, Warner/Chappell Music Publishing, and Sony/ATV Music Publishing** – but has also built a quality-controlled, vetted database of those lyrics available for licensing. Additionally, LyricFind works closely with The Harry Fox Agency to aggregate licensing from publishers.

Behind the scenes, LyricFind tracks, reports, and pays royalties to those publishers on a song-by-song and territory-by-territory basis. Additionally, LyricFind has a customized search solution available to licensees to identify music based on lyrics, and answer that age-old question of “What’s that song?” LyricFind powers lyrics for many brands and over 1,000 different music sites and mobile applications such as Shazam, Bing, Lyrics.com, Cox, Slacker, Virgin, mSpot, Rhapsody and others.

Website: LyricFind.com



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted

Signature

Darryl Ballantyne

Print Name

CEO

Title

LyricFind

Company Name

04/10/2012

Date

MMNY (Make Music New York)

MMNY is based on France's "[*Fête de la Musique*](#)," a national musical holiday inaugurated in 1982. Ever since, the music festival has become an international phenomenon, celebrated on the same day in more than 726 cities in 108 countries, including Germany, Italy, Greece, Russia, Lebanon, Ivory Coast, Australia, Peru, Colombia, Ecuador, Mexico, Canada, and Japan.

Now in its ninth year, Make Music New York, "the largest music event ever to grace Gotham" (*Metro New York*), is a unique festival of 1,000+ free concerts, all on June 21st, the first day of summer. MMNY takes place simultaneously with similar festivities in more than 726 cities around the world — a global celebration of music making.

From 10 in the morning to 10 at night, musicians of all ages, creeds, and musical persuasions — from hip hop to opera, Latin jazz to punk rock — perform on streets, sidewalks, stoops, plazas, cemeteries, parks and gardens. From high school bands to marquee names, MMNY is open to anyone who wants to take part, enjoyed by everyone who wants to attend.

Over 1,000 MMNY concerts have taken place in each of the last five years.

MMNY Participating Cities:

North Africa and Middle East:

Algeria: Oran **Egypt:** Cairo **Israel:** Jerusalem **Jordan:** Amman **Lebanon:** Beirut **Morocco:** Tangiers **Palestinian Territories:** Gaza, Nablus, Ramallah **Tunisia:** El Kef, Sfax, Sousse, Tunis

Sub-Saharan Africa:

Benin: Cotonou **Burkina Faso:** Ouagadougou **Burundi:** Bujumbura **Cameroon:** Douala, Garoua **Cape Verde:** Assomada **Chad:** N'Djamena **Comoros:** Fomboni, Moroni, Mutsamudu **Congo:** Brazzaville, Kinshasa, Lubumbashi, Pointe-Noire **Cote d'Ivoire:** Abidjan, Aboisso, Biankuma, Daloa, Dimbokro, Facobly, Grand-Bassam, Grand-Lahou, Korhogo, Man, Tortya, Yamoussoukro **Djibouti:** Djibouti **Equatorial Guinea:** Malabo **Gabon:** Libreville **Gambia:** Banjul **Guinea:** Conakry **Kenya:** Nairobi **Madagascar:** Ambatondrazaka, Antananarivo, Fandriana, Mjunga/Mahajanga, Moramanga, Sambava, Tamatave, Tolagnaro **Mozambique:** Maputo **Namibia:** Oshakati, Keetmanshoop, Windhoek **Niger:** Niamey, Zinder **São Tomé and Príncipe:** São Tomé **Senegal:** Dakar, Kaolack, Saint-Louis **Seychelles:** Victoria **South Sudan:** Juba **Tanzania:** Dar es Salaam **Togo:** Lomé **Uganda:** Kampala **Zambia:** Lusaka

Americas:

Argentina: Bella Vista, Buenos Aires, Cordoba **Barbados:** Bridgetown **Bolivia:** La Paz **Brazil:** Belém, Campo Grande, Curitiba, Santos **Canada:** [Notre-Dame-de-Lourdes](#), [Quebec City](#), [Sainte Agathe des Monts](#), [Toronto](#), [Vancouver](#) **Chile:** Puerto Montt **Colombia:** Barranquilla, Bogota, Cali, Cartagena, Manizales, [Medellin](#), Pereira, Valledupar **Dominican Republic:** Santo Domingo **Ecuador:** Cuenca, [Guayaquil](#), Loja, Portoviejo, [Quito](#) **Guatemala:** Guatemala City **Haiti:** Cap-Haïtien, Port-au-Prince

Honduras: Tegucigalpa **Jamaica:** Kingston **Mexico:** Cabo San Lucas, Juarez, [Mexico City](#), Puebla, Querétaro, [San José del Cabo](#), San Luis Potosi, Toluca, Villahermosa, Xalapa **Nicaragua:** Leon, Managua, Matagalpa **Panama:** Panama City **Paraguay:** Asunción **Peru:** Ancash, Apurímac, Arequipa, Ayacucho, Cajamarca, Callao, Cusco, Huancavelica, Ica, Iquitos, Junín, La Libertad, Lambayeque, Lima, Loreto, Moquegua, Piura, Puno, San Martín, Ucayali, Trujillo **Saint Lucia:** Castries **Salvador:** San Salvador **Suriname:** Paramaribo **Trinidad and Tobago:** Port d'Espagne **United States:** [Austin](#), [Boston](#), [Cambridge \(MA\)](#), [Chicago](#), [Denver](#), [Downey \(CA\)](#), [Issaquah \(WA\)](#), Kalamazoo (MI), [Laguna Beach \(CA\)](#), [Los Angeles](#), [Madison \(WI\)](#), [Miami](#), [Montclair \(NJ\)](#), [Nashville](#), [New York City](#), [Normal \(IL\)](#), [Oakland](#), [Palo Alto](#), [Pasadena](#), [Philadelphia](#), [Plymouth \(NH\)](#), [Portland \(ME\)](#), Portland (OR), [Riverside \(CA\)](#), [Santa Fe](#), [Syracuse \(NY\)](#) **Uruguay:** Montevideo **Venezuela:** Barinas, Barquisimeto, [Caracas](#), Maracaibo, Maracay, Mérida, Puerto La Cruz, Valencia

Asia and Pacific:

Australia: Adelaide, [Brisbane](#), Canberra, Melbourne, Perth, Sydney **Bangladesh:** Dhaka **China:** [Beijing](#), Foshan, Guangzhou, Hong Kong, Jinan, Macau, Qingdao, Shanghai, Wuhan **Fiji:** Suva **India:** Ahmedabad, Bangalore, Chennai, Hyderabad, Kolkata, Mumbai, New Delhi, Pondicherry, Pune **Indonesia:** Bandung, Jakarta, Surabaya, Yogyakarta **Japan:** Himeji, Ibaraki, Kamakura, Kobe, Kyoto, Minoo, Moriyama, Nara, Nishinomiya, Ohtsu, Osaka, Sapporo, Shima, Suita, Takatsuki, Tokyo **Malasia:** Kuala Lumpur **Nepal:** Dharan, Kathmandu, Pokhara **New Zealand:** Christchurch, Wellington **Pakistan:** Karachi, Lahore **Philippines:** Manilla **Singapore:** Singapore **South Korea:** **Sri Lanka:** Colombo **Taiwan:** Taipei **Uzbekistan:** Tachkent **Vanatu:** Lowanatom, Luganville, Motalava, Norsup, Port-Vila **Vietnam:** Hanoi

Europe:

Albania: Tirana **Andorra:** Andorra la Vella **Armenia:** Erevan **Austria:** Innsbruck, Vienna **Belgium:** [\[Nationwide\]](#) **Bosnia-Herzegovina:** Banja Luka, Bijeljina, Doboj, Istocno Sarajevo, Prijedor, Zvornik **Bulgaria:** Varna **Croatia:** [Split](#), Zagreb **Cyprus:** [Limassol](#) **Czech Republic:** Ceske Budejovice, Plzen, Prague, [Trebic](#) **France:** [\[Nationwide\]](#) **Germany:** Annaberg-Buchholz, Aschersleben, Bamberg, [Berlin](#), Brême, Bühl, Burg, Cologne, Dessau, Dresde, Erfurt, Erlangen, Essen, Francfort-sur-le-Main, Görlitz, Greifswald, Halle, Hanovre, Hennigsdorf, Homburg, Hoyerswerda, Jena, Kamenz, Karlsruhe, Landau, Leipzig, Löbau, Magdeburg, Meiningen, Plaue, Potsdam, Quedlinburg, Rathenow, Recklinghausen, Rostock, Salzwedel, Sangerhausen, Sarrebruck, Weilburg, Weimar, Weingarten, Wolfsburg **Great Britain:** Edinburgh, Glasgow, London, Manchester, Warrington **Greece:** Agios Dimitrios, Agrinio, Amaliada, Athens, Didymoteicho, Domokos, Drama, Edessa, Filippiada, Heraklion, Kallithea, Kavala, Komotini, Kos, Kythera, Larissa, Levia, Moschato-Tavros, Naxos, Paros, Preveza, Salamina, Santorini, Serres, Thessaloniki, Veria, Volos, Xanthi **Ireland:** [\[Nationwide\]](#) **Italy:** Abbiategrosso, Acquasparta, Albenga, Altamura, Arco, Ascoli Piceno, Asti, Bibbiena, Biella, Bitonto, Bologna, Brescia, Brunico, Caposele, Carapelle, Carloforte, Castellammare di Stabia, Cogne, Collesferro, Filadelfia, Firenze, Forlì, Francavilla al Mare, Galatina, Gela, Ischia, Ispica, Lanuvio, Ledro, Lentini, Lucca, Maglie, Marino, Martina Franca, Mestre, Milano, Modena, Moncalieri, Montalcino, Moriondo Torinese, Nago Torbole, Napoli, Padova, Palermo, Pellizzano, Perugia, Pescara, Potenza, Ranco, [Rome](#), Salerno, San Mauro Pascoli, San Pellegrino Terme, San

Vito dei Normanni, Sant'Agata d'Esaro, Santa Teresa Gallura, Schio, Senigallia, Seregno, Siderno, Siena, Siracusa-Ortigia, Sona, Spello, Tortolì, Trieste, Udine **Kosovo:** Pristina **Luxembourg:** [\[Nationwide\]](#) **Macedonia:** Tetovo **Netherlands:** Amsterdam, The Hague, Roosendaal **Poland:** [Bukowiec](#), [Czestochowa](#), Olsztyn, [Toruń](#), Warsaw **Portugal:** [Lisbon](#), Santarem **Romania:** Bucharest, Cluj-Napoca, Iasi, Pitesti, Timisoara **Russia:** Yekaterinburg, Irkutsk, Moscow, Novosibirsk, Nizhny Novgorod, Perm, Rostov-on-Don, Rybinsk, Samara, Saratov, Tolyatti, Vladivostok, Voronezh **Serbia:** Belgrade **Slovakia:** Banska Bystrica **Spain:** Aguilar de Campoo, [Burjassot](#), Cartagena, [La Puebla de Alfindén](#), Logroño, Madrid, San Cristóbal de La Laguna, Tres Cantos, Valencia, [Valladolid](#), Vilagarcia de Arousa **Switzerland:** [Chaux-de-Fonds](#), [Châtel-Saint-Denis](#), [Fribourg](#), [Geneva](#), [Lausanne](#), [Monthey](#), Morges, [Neuchâtel](#), [Nyon](#), [Thun](#), [Yverdon les Bains](#) **Turkey:** Ismir **Ukraine:** [Lviv](#)

Establishment Date: 1989

Website: <http://makemusicny.org/about/around-the-world/>



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted

Apr 10 '12 ip: 66.246.83.2

Signature

Aaron Friedman

Print Name

President

Title

Make Music New York

Company Name

April 10, 2012

Date

Manitoba Music, Part of the Canadian Music Coalition

Manitoba Music is the hub of Manitoba's vibrant music community.

We are a member-based, not-for-profit industry association representing over 750 members in all facets of the music industry, including artists and bands, studios, agents, managers, songwriters, venues, promoters, producers, and beyond. Manitoba Music serves all genres, from rock to roots, hip-hop to hardcore, country to classical, and everything in between.

Through our programs and services, we provide information, education, communication, advocacy, industry development, and networking opportunities to nurture, develop and promote the growth and sustainability of the Manitoba music industry.

Manitoba Music has a state-of-the art resource centre, a website that overflows with mp3s and profiles, resources and news, a comprehensive series of industry-related workshops, a far-reaching market development program, and the only Aboriginal music program of its kind in the world.

Mission Statement: To develop and sustain the Manitoba music community and industry to their fullest potential.

Vision Statement: Manitoba Music is known worldwide as the hub of Manitoba's vibrant music community.

Our Values and Beliefs:

Manitoba Music believes in and will demonstrate, through its policy and actions, the values of:

- Integrity
- Transparency
- Accountability
- Inclusivity
- Foresight

Manitoba Music believes:

- Music is an integral part of Manitoba's cultural identity and should be recognized as such;
- The music and sound recording industries are significant contributors to economic development in Manitoba;
- The Manitoba music industry is increasing its artistic, creative, technological and competitive presence within the global music industry;
- Fair and equitable compensation for the use of copyrighted creations should be an inherent right of the creator;
- Partnering, community involvement, and cooperative development are essential for the continuing growth of the Manitoba music and sound recording industries;
- Manitoba Music supports, believes in, and will endeavor to reflect the diversity of our society and our industry.

SERVICES :

Members have access to a wealth of information and resources pertaining to all aspects of the music industry locally, nationally, and internationally.

Consultations

Manitoba Music staff is always available to answer questions and provide consultations on just about any topic pertaining to members' careers, including funding applications, assistance with press kit development, assistance with MROC, information on rights and royalties, and advice on career development.

Music Industry Resource Centre

Our Resource Centre houses a library of foundational material, a definitive collection of music by Manitoba artists and labels, library of industry books, contact directories, subscriptions to relevant trade publications, computers, office equipment, and a many additional resources to help our members learn about the business of music.

Professional Development

Throughout the year, Manitoba Music hosts professional development events, including workshops and panels, featuring top industry professionals and songwriters from across Canada and beyond. We also provide mentor sessions, one-on-one training with our staff, as well as informal discussions with successful local artists and industry professionals.

Information

We keep our members informed about variety of topics, including deadlines, funding information, performance opportunities, and important industry developments through our weekly e-newsletter, quarterly printed newsletter, website, social networking sites, and through direct one-on-one contact.

Represent and Promote:

manitobamusic.com

Our popular website is a tool to help promote our members and the Manitoba music scene both here at home and around the globe. Features include comprehensive concert listings, streaming radio, weekly music downloads, a searchable artist and industry directory, profiles for all our members, and a variety of useful resources for music fans, artists, and industry alike. The site routinely gets over 50,000 pageviews per month and has over 11,000 regular users who keep coming back for all the latest news and music. Manitobamusic.com is also a source for music supervisors and talent buyers searching for music for their projects.

Social Networking

Manitoba Music maintains a strong presence on social networking sites, notably Facebook and Twitter, to broadcast information and to direct the public to manitobamusic.com.

Manitoba Music Industry Directory

Manitoba Music publishes an annual Manitoba Music Industry Directory to keep our members, the public, media, and industry stakeholders informed about the Manitoba music industry. The Directory is distributed locally at music businesses and nationally at major music industry conferences including NXNE, CMW, and BreakOut West.

Partnerships

Manitoba Music places a strong focus on the development of partnerships with regional and national organizations as well as members of the local cultural communities. These partnerships allow us to access new communities while strengthening and expanding our own. The partnerships come in many forms, from co-productions of professional development events to showcases and concert presentations to joint

market development initiatives. These relationships are key to further expansion and promotion of our music industry.

Open Mics

Manitoba Music and the Winnipeg Folk Festival co-present a regular series of open mic nights at The Folk Exchange, hosted by a different Manitoba Music member on the third Friday of each month (except June, July, and August).

Live Music Events and Showcases

Manitoba Music presents and co-presents a number of live music events throughout the year. These activities are aimed at increasing the profile of Manitoba Music and local artists within the community at events such as The Ex, Festival du Voyageur, Winnipeg Folk Festival, and public concerts at The Forks. In addition, local artist showcases are produced for visiting industry personnel such as speakers in the Music Works professional development series.

Data Gathering

Manitoba Music is the voice of the Manitoba music industry in communications with government and other stakeholders. We conduct and distribute industry research and gather data on the size, makeup, and economic growth of the industry. We also gather integral information on the accomplishments of our industry, including awards and nominations, showcases, touring, new music releases, film/TV placements, and more.

Positions and Representations

Manitoba Music has representation with the following organizations:

- Foundation Assisting Canadian Talent on Recordings (FACTOR)
- Western Canadian Music Alliance (WCMA)
- Winnipeg Host Committee
- Manitoba Aboriginal Host Committee
- Canadian Council of Music Industry Associations (CCMIA)
- Canadian Academy of Recording Arts & Sciences (CARAS-Juno Awards)
- Cultural Human Resources Council (CHRC), Music Industry Training Development Initiative
- Alliance for Manitoba Sector Councils
- Canadian Folk Music Awards
- Unison Benevolent Fund

Develop Aboriginal Music

The Aboriginal Music Program (AMP) is designed to help Aboriginal people develop sustainable careers in Manitoba's music industry. The program is a first for Canada's music industry and was launched April 1, 2004. It utilizes the organization's established networks, resources and services as a foundation with which to provide additional support and profile for Aboriginal music industry workers in Manitoba.

Aboriginal Music Program Goals

- Raise the profile of Manitoba Aboriginal artists on a local, regional and national level through the creation of marketing materials and showcase opportunities;
- Empower Aboriginal artists to achieve their career objectives through greater exposure to players in the mainstream industry and the Aboriginal music sector;
- Strengthen Aboriginal artists' understanding of the industry through targeted professional development opportunities tied directly to positive experiences at real music industry events;

- Create opportunities for senior and established Aboriginal artists to mentor emerging Aboriginal artists; and,
- Assist in the development new partnerships between Aboriginal artists, industry service providers, and development organizations.

The Aboriginal Music Program also maintains a dedicated website, aboriginalmusic.ca, which hosts artist and industry profiles, concert listings, artist and industry directory, and more.

Export Marketing

Sustainable music industry careers for artists and many industry entrepreneurs are based on the ability to successfully export through touring, releasing recorded music, sub-publishing, and securing media placements in other territories. Manitoba Music works to continually understand and communicate the factors that lead to successful export marketing, tracks the export marketing activities of the local industry, and runs programs and projects to support increased levels of success in export marketing for Manitoba artists and companies.

Market Development

Manitoba Music recognizes the importance in maintaining and increasing the level of connectedness between the Manitoba music industry and the broader industry. This is accomplished by increasing awareness of both Manitoba music (the artists and companies) and Manitoba Music (the brand) locally, nationally, and internationally, and by creating opportunities for the establishment and growth of market penetration and business relationships. Through the Market Development Program, Manitoba Music engages in pan-industry promotion and targeted market development support through trade missions, industry showcases, marketing events, online marketing, and public events and activities.

Market Access

Through the Market Access Program, Manitoba Music supports the travel and marketing expenses for artists and industry personnel who travel to other markets for showcases and business meetings where the goal is to open new markets and develop new business relationships.

Showcases

Manitoba Music promotes local artists at home and at major music conferences and festivals by presenting and supporting showcase performances. Showcases are most often an opportunity for artists to perform for others within the industry including current and future potential business partners and team members, and are an essential step in becoming known within the industry and building a support team.

Establishment Date: 2000

Community Activities: <http://www.manitobamusic.com/about>

Membership information: <http://www.manitobamusic.com/become-a-member>

Website: ManitobaMusic.com



Canadian Independent Music Association

December 19, 2011

Mr. Constantine G. Roussos
Founder
Music.us (dot Music)
P.O Box 50430
Lemesos
3604
Cyprus

Dear Constantine:

The Canadian Independent Music Association (CIMA) would like to formally express its full support for your .MUSIC (dotMUSIC) initiative, and enthusiastically commits to recruiting and leading an accredited national coalition, and becoming a music Community Member Organization, representing the Canadian market.

CIMA represents more than 180 Canadian companies and professionals engaged in the worldwide production and commercialization of Canadian independent music, who in turn represent thousands of Canadian artists and bands.

CIMA's membership consists of Canadian-owned companies and representatives of Canadian-owned companies involved in every aspect of the English-language music and music-related industries. They are exclusively small and medium sized businesses which include: record producers, record labels, publishers, recording studios, managers, agents, licensors, music video producers and directors, creative content owners, artists and others professionally involved in the sound recording and music video industries across Canada.

For 36 years, CIMA has dedicated its efforts to developing business opportunities through an international network of business contacts in the music and entertainment industries and in the associated media such as film, TV, new media and other users of music products. CIMA's mandate is to ensure the long-term development of the Canadian-owned music sector and to raise the profile of Canadian independent music both in Canada and around the world.

In short, our members are the owners and operators of small businesses who invest in the creation of intellectual property that spurs economic benefits in terms of jobs, increased GDP, contributions to our nation's trade balance, and are an integral component of Canada's culture as expressed through music.



Canadian Independent Music Association

CIMA has successfully recruited the support of Canada's Provincial Music Industry Associations as active participants in the national coalition to support your .MUSIC initiative. What this means, is through CIMA (a national music trade association) and the provincial and territorial music industry associations (MIAs), the coalition truly represents a coast-to-coast community of music interests, from British Columbia in the west to Nova Scotia in the east. In addition to BC and Nova Scotia, the coalition will also include the provincial MIAs from Saskatchewan, Alberta, Manitoba, Ontario, Newfoundland, Prince Edward Island and New Brunswick.

CIMA and its partners look forward to working with you, and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative. Thank you for the opportunity to be a part of this exciting venture.

Yours sincerely,

Stuart Johnston
President

Marcato Digital

Marcato Digital is web-based artist management and festival management software for music artist communications, booking scheduling, keeping track of contacts and venues, storing files in a centralized file manager, automatically pushing upcoming gigs to social networking sites, and generating printable tour itineraries and press kits.

Website: MarcatoDigital.com



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted

Mar 8 '12 ip: 24.27.33.52

Signature

Darren Gallop

Print Name

CEO

Title

Marcato Digital Solutions Inc.

Company Name

March 8, 2012

Date

Membran Entertainment Group

The Membran Entertainment Group and in particular the music production division, is today one of the music industry's leading European independents. Membran produces, sells and distributes its comprehensive media products both independently and through its experienced partners – not only nationally but worldwide. Be it in the traditional retail outlets, the digital world or non-traditional as branded entertainment: Membran not only thinks and adapts in all the directions that the continually evolving world of entertainment demands - but it continues to exploit its potential to the maximum, using a powerful and global distribution network.

Membran's array of “in-house” labels offer productions in all styles and genres of music – ranging from jazz, classical, pop and rock, as well as a wide spectrum of genre and “theme” compilations and special limited edition exclusive boxes. Through its label-management services, Membran offers third party labels, artists or producers a complete service ranging from A to Z to enable the successful marketing, promotion and distribution of music designed for today’s digital age worldwide.

Since its foundation in 1968 the company has expanded, becoming stronger and unique due to the huge numbers of classical music productions; Membran has not only received numerous awards and Media Prizes such as from the Association of German Music Schools, the German Record Critics' Prize, various nominations for the MIDEM Classical Award and more, making Membran a world leader in the Classical world – but the company also devotes its attentions to developments in the modern world of entertainment, continually broadening its horizons in the process. Both national and international acts and signings find their way to Membran, celebrating chart entries and enjoying the attention of both media and public as a result.

Website: Membran.net



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
January 24th, 2012

Signature

MAULIO CELOTTI
Print Name

CEO
Title

MEMBRAN MEDIA GmbH
Company Name

23/3/2012
Date

Membran Media GmbH
Langenhorner Chaussee 44a
D-22335 Hamburg

Merlin Network

Merlin is the global rights agency for the independent label sector, representing over 20,000 labels from 39 countries. Merlin focuses purely on the interests of the global independent music sector.

Merlin ensures that independents have a vehicle which can protect and enhance the strength, diversity and unique interests of its members and enhance their ability to compete in the ever changing world of digital music; and ensures that digital services have the access to the widest range of independent repertoire possible.

The organisation acts to ensure its members have effective access to new and emerging revenue streams and that their rights are appropriately valued and protected in the digital realm.

Merlin represents clearly the most commercially valuable single basket of rights outside of those held by the three “major” labels.

Merlin offers Digital Services the opportunity to efficiently and globally license - via a single deal, instead of hundreds of individual local deals – the world’s most important and commercially successful music labels. Since its launch Merlin has established itself as a key partner to the world’s leading new-generation digital music services including Google Play, Spotify, Deezer, Beats Music, Sony Music Unlimited, Rdio, rara.com, YouTube and Muve Music.

The independent sector is the fastest growing sector in the music business, representing not only a huge breadth and diversity of local music on a territory-by-territory basis, but also an increasing number of hit, commercial chart acts.

Website: <http://www.merlinnetwork.org>

Membership Information: <http://www.merlinnetwork.org/merlincriteria/>



American Association
of Independent Music

August 20, 2014

VIA EMAIL Contact Information Redacted ; steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; Contact Information Redacted ; cyrus.namazi@icann.org; and john.jeffrey@icann.org)

Robin Bew, Managing Director, Economist Intelligence Unit
Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Heather Dryden, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN General Counsel

RE: Support for DotMusic Limited's community-based Application for .music with ID 1-1115-14110

I am writing on behalf of the International Independent music label community and the entities that represent the substantial majority of the global Independent music label community as represented by the following music label trade organizations and their members:

The Association of Independent Music ("[AIM](#)") based in the United Kingdom
The American Association of Independent Music ("[A2IM](#)") based in the U.S.
The Independent Music Associations Company ("[Impala](#)") based in Brussels representing 4,000 members in 20 countries in the European Community
The Worldwide Independent Music Network ("[WIN](#)") based in the U.K. and representing the Independent music label community trade organizations in over 25 countries

I also have the support of [Merlin](#), a global rights agency for the independent sector based in The Netherlands, whose membership comprises companies representing over 20,000 music labels in 39 countries.

The purpose of this letter is to note our additional music community support for DotMusic Limited (commonly-known as [.MUSIC](#) with Community Application ID 1-1115-14110) to operate the .music community-based top-level domain under a multi-stakeholder governance model with enhanced safeguards to protect intellectual property serving the interests of the global creator community.

I am writing on behalf of my Independent colleagues as the president of U.S.-based A2IM, the not-for-profit 501(c)(6) organization representing over 340 members of the U.S. Independent music label community. Our membership also includes associate members, such as DotMusic Limited ("[.MUSIC](#)").

The U.S. Independent music sector is made up of small and medium size enterprises which are the growth engine of the U.S. economy, via increased exports, improving the U.S. balance of trade and creating commerce abroad and creating jobs at home. The U.S. Independent music sector employs 80% of the industry's workforce and accounts for well over 80% of all new commercial music releases. Independent music record companies act as investors in creativity and culture, searching out individual talent and giving them the starting point to build a sustainable career in the creative industries. They perform a vital role both economically and culturally in meeting consumer needs and providing musical diversity. Every new musical genre and trend in music has been kick-started by the Independent sector. Based upon copyright ownership collectively the Independent music label community is the

American Association of Independent Music – 132 Delancey Street, 2nd Floor, NY, NY 10002 – Ph 646-692-4877 – www.a2im.org

largest music label industry segment. According to [Billboard Magazine](#), Independent labels altogether were 34.6% of the overall U.S. recorded music market in 2013.

We have followed the ICANN process and are very concerned of what might happen if ICANN does not select a music community supported organization, which understands the needs of our International music industry, to own and manage the .music gTLD. Our members' livelihoods depend on the ability to license copyrights in a free market. This makes it essential to have regulatory partners that will help advance a worldwide enforceable regime for the protection of intellectual property online that enhances accountability at all levels of the online distribution chain and that deals effectively with unauthorized usages.

The benefits of the music community running the .music gTLD include maximizing the protection of intellectual property and incorporating appropriate enhanced safeguards to prevent copyright infringement, cybersquatting and any other type of malicious abuse. The community-based approach ensures that the string is managed under music-tailored registration policies. Such policies include registrant authentication, naming conditions which only allow registrants to register under their names or acronym and restricting content and usage to only legal music-related activities. This will ensure that any monies generated through .music will flow to the music creator community not pirates, unlicensed sites, or giant search engines.

We note two of the applicants are Amazon S.a.r.l (Amazon) and Charleston Road (Google). Both of these companies have exhibited a disregard for properly compensating music creators based upon music usage and for not protecting copyrights. Both have not valued Independent creator's copyrights on the same equitable basis as larger copyright creators.

Amazon recently added music to their Amazon Prime service. As reported in Billboard Magazine's Bulletin [titled "Amazon Lowballs Labels With "Insane"-ly Puny Offer"](#) the deals being proposed by Amazon related to the Prime music streaming service by Amazon were fixed amounts not related to music usage. The article also highlights the large disparity in the amounts being offered the "so called" three major labels versus the Indies (despite the [Indies having the largest market share per Billboard](#)). In addition to that disparity the article also highlights the differences between what Amazon will be paying versus what other digital on-demand streaming services are paying music labels and their artists.

Google's YouTube new subscription service has equally not treated Independent creators properly and Independent music labels which have not signed licenses have been sent termination notices by YouTube. These termination notices advise the Independent labels that they must either sign the YouTube subscription service license or YouTube will block/take down the labels' officially delivered content and cease monetizing all user uploaded content which would be attributable to those label's copyrights (see [NY Times article](#)). In addition Google/YouTube has a history of using the 1998 U.S. Congress DMCA safe harbors to allow unlicensed/creator uncompensated content to flourish on their service.

Given the concerns about the historical practices of Google and Amazon related to copyrights, and our other concerns about the proposed open registration policy practices of the other portfolio investment company applicants who would just be focused on profitability, our community has real concerns about any non-music community supported group being granted control over the .Music gTLD

Please do not hesitate to contact me should there be any questions you might have regarding our views related to the ICANN review process. Thank you for your time and consideration,

Sincerely,

s/s Rich Bengloff

President, American Association of Independent Music ("A2IM")

C.C.

Charles Caldas, CEO Merlin BV

Helen Smith, Executive Chair/Secretary General Impala

Alison Wenham, Chair WIN/President AIM

Musexpo

MUSEXPO, the "United Nations of Music and Media," brings together all sectors of the global music business. It is one of the music industry's most essential and longest-running internationally-focused conference and showcase forums.

MUSEXPO focuses on the evolving global music market and give you an overview of the opportunities shaping today and tomorrow's music business. It's a must-attend event for those who are looking to enhance their knowledge and relationships, as well as, access new creative and commercial opportunities.

MUSEXPO is open to executives, entrepreneurs, creatives (artists, songwriters, producers, etc.) from all arenas including: labels, publishers, managers, music supervisors, agents, promoters, brands, media, PR, digital, mobile, technology platforms and anyone else who has a passion or vested stake in music.

MUSEXPO is the only event of its kind that unites the global music industry as one community. In addition to its exceptional program and showcases, it's one of the best music industry networking events thanks to its focused and boutique environment.

Many talented artists have showcased at MUSEXPO since its inception back in 2005 and have gone on to secure recording, publishing, management and music placement contracts, as well as being launched on to the global stage as a result of the event.

Past MUSEXPO showcase artists have included **Katy Perry** (EMI) **LMFAO** (Cherrytree/Interscope), **Jessie J** (Lava / Universal Republic), **The Temper Trap** (Infectious Records), **Soshy** (Sony Music Int'l), **Evermore** (Sire Records/Warner Music), **A Fine Frenzy** (EMI), **Laura Izibor** (Atlantic), **Ida Maria** (Mercury/Island), **Teddybears** (Atlantic), **Missy Higgins** (Warner Bros.), **FrankMuzik** (Island), **One Night Only** (Mercury) **Erik Hassle** (Universal) and many others.

During the past decade, some of the world's most inspiring and influential music, media and technology executives who are helping shape the future of our global music business have participated at MUSEXPO, including **Larry King** (former CNN host); **Jimmy Kimmel** ("Jimmy Kimmel Live," ABC); **Lucian Grainge**, Chairman & CEO, Universal Music Group; **Harvey Goldsmith**, Founder, Harvey Goldsmith Presents; **Tim Westergren**, Founder, Pandora; **Tom Anderson**, Co-Founder, MySpace; **Daniel Glass**, Chairman & CEO, Glassnote Entertainment; **Chad Hurley**, Co-Founder, YouTube; **Will.i.am** (**The Black Eyed Peas**); **Ian Rogers**, CEO, Beats Music; **Jeff Smith**, Head of Music, BBC Radio 2 & 6 Music (UK); **George Ergatoudis**, Head of Music, BBC Radio 1 & 1Xtra (UK); **Grammy-winning songwriter Diane Warren**; **Craig Kallman**, Chairman & CEO, Atlantic Records; **Steve Schnur**, Worldwide Executive of Music & Marketing, EA Games; **Nigel Lythgoe**, Executive Producer, "American Idol" and "So You Think You Can Dance"; **Michael Rapino**, Chairman & CEO, Live Nation; **Marty Bandier**, Chairman & CEO, Sony/ATV (Worldwide), **Zane Lowe**, DJ, BBC Radio 1 (UK); **Kevin Wall**, Founder & CEO, Control Room & Live Earth; **Richard Russell**, Founder, XL Recordings (UK); **Chris Barton**, Co-Founder, Shazam; **Michael Chugg**, President & Founder, Chugg Entertainment (Australasia); **Troy Carter**, Founder, Atom Factory Inc. (Worldwide Manager, **John Legend**); **Dave Navarro** (Ex-**Red Hot Chili Peppers**, **Jane's Addiction**); **Terry McBride**, Founder & CEO, Nettwerk; **Alex Patsavas**, Founder, Chop Shop Music Supervision ("**Grey's Anatomy**", *Twilight*, *New Moon*, *Eclipse*); **Peter Edge**, Chairman & CEO, RCA Records Group; **Steve Strange**, Partner, X-ray Touring (**Eminem**, **The Ting Tings**); **Jason Carter**, Editor, BBC Radio 1 Live Music, BBC 1Xtra Live Music & BBC Introducing (UK); **Marty Diamond**, Head Talent Booker, Paradigm Agency (**Coldplay**, **Black Eyed Peas**); **Chris Scaddan**, Manager, Triple J Radio (Australia); **Joe Belliotti**, Director, Global Entertainment, Coca-Cola; **Martin Kierszenbaum**, Chairman of Cherrytree Records, President of A&R,

Pop & Rock, Interscope Records & President of International Operations for Interscope Geffen A&M; **Perez Hilton**, Founder, ***PerezHilton.com***; **Richard Kingsmill**, Music Director, Triple J Radio (Australia); **Rob Wells**, President Digital, Universal Music Group (Worldwide); **Seymour Stein**, Chairman & CEO, Sire Records Group among hundreds of others.

Website: <http://www.musexp.net>



Trusted. Safe. Licensed.

Enhanced Safeguards to Protect IP.
 Monies Flow to the Music Community.
 Governed by the Global Music Community.
 Available to the Entire Global Music Community.

Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Sat Bisla

Position/Title: President/Founder

Organization: A&R Worldwide

Signature: _____
Contact Information Redacted Feb 2 '15 ip: 174.53.201.209

Date: 2/2/2015

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

Music Austria (MICA)

MICA - Music Austria is the professional partner for musicians in Austria. Music Information Centre Austria (MICA/Music Austria), funded by the Austrian Federal Ministry for Education, Arts and Culture is the professional partner for musicians in Austria, founded in 1994 as an independent, non-profit association, on the initiative of the Republic of Austria.

Objectives include the support of contemporary musicians living in Austria with advice and information and the distribution of local music through promotion in Austria and abroad. MICA has national and international networks and is a member of EMO (European Music Office), IAMIC (International Association of Music Information Centres), IAML (International Association of Music Libraries, Archives and Documentation Centres) and the IMC (International Music Council).

Website: MusicAustria.at



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

FRANZ HERGOVICH

Print Name

EXECUTIVE DIRECTOR

Title

MICA - MUSIC INFORMATION CENTER AUSTRIA

Company Name

30.01.2012

Date

MusicBrainz

MusicBrainz is the largest community-maintained open source encyclopedia of music information globally. The MusicBrainz music community has nearly 1.3 million members with a database covering nearly 1 million artists and nearly 18 million songs from over 200 countries.

In 2000, Gracenote took over the free CDDB music data project and commercialized it, essentially charging users for access to the very data they had themselves contributed. In response, Robert Kaye founded MusicBrainz. The project has since grown rapidly from a one-man operation to an international music community who appreciate both music and music metadata. Along the way, the scope of the project has expanded from its origins as a mere a CDDB replacement to today, where MusicBrainz has become a true encyclopedia of music.

As an encyclopedia and as a community, MusicBrainz exists solely to collect as much information about music as we can. MusicBrainz does not discriminate or prefer one "type" of music over another though, in fact it collects information about as many different types of music as possible, whether it is published/unpublished, popular/fringe, western/non-western, or human/non-human

Website: <http://musicbrainz.org/doc/About>

Membership sign-up: <http://musicbrainz.org/register>

MusicBrainz's member and database statistics: <http://musicbrainz.org/statistics>



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Name: Robert Kaye

Position/Title: Executive Director

Organization: MetaBrainz Foundation Inc.

Signature:  Contact Information Redacted Feb 9 '15 ip: 84.89.157.109

Date: 2/9/15

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

Music British Columbia Association (BC), Part of the Canadian Music Coalition

Representing the British Columbia music industry, Music BC is a non-profit society dedicated to providing information, education, funding, advocacy, awareness and networking opportunities to nurture, develop and promote the spirit, growth, and sustainability of the BC Music community. Music BC (formerly known as The Pacific Music Industry Association or PMIA) has been in operation for over 20 years, serving the music industry of British Columbia. Music BC is the only provincial music association that serves all genres, all territories and all participants in the industry from artists, to managers, agents, broadcasters, recording studios, producers and all other industry professionals.

Music BC serves as the regional affiliate for FACTOR, as well as MROC, and is a member of the Western Canadian Music Alliance which produces the Western Canadian Music Awards and BreakOut West Festival. Music BC is the voice of the BC Music industry provincially (lobbying for funding support, tax credits and creators rights), nationally (meeting with Minister of Heritage as part of the Council of Canadian Music Industry Associations, lobbying for sustained funding for the arts and copyright reform), internationally (representing BC artists at the world's music trade shows such as MIDEM in Cannes, France, promoting BC talent through the Canadian consulates world-wide). It has previously participated in a joint federal/Provincial study of the BC Music Industry, which became the focal point of lobbying efforts.

Music BC provides education in many areas concerning the music business: Career Development Series (which has been a cornerstone program for Music BC), an e-Newsletter (which deals with many topical issues concerning the business), a resource library full of reference books, directories and trade magazines dealing with the music industry, and much more. Music BC also provides networking opportunities for members of the music community – its “SchMusic BC” parties have become a very popular way for connecting different players in the industry. It also offers showcasing opportunities at Canadian Music Week in Toronto, with a showcase that has become one of the “must-see” events of the festival. These events are a perfect opportunity for showcasing BC artists, networking between all levels of industry professionals, to celebrate the successes of the music business and to provide education through the international conference.

Music BC helps to fund and support the development of BC artists. We also administer the MITAP Travel Assistance Program of behalf of the Province of British Columbia. Music BC also has developed its own Music Assistance Program which involves travel assistance, demonstration record recording, compilation CD promotion, licensing opportunities and other programs for our members.

Another artist development program administered by Music BC is the PEAK Performance Project, produced in concert with 102.7 The PEAK FM. The PEAK Performance Project is a seven-year, \$5.29 million contest open to all musicians over 18 in British Columbia that incorporates not only significant funding towards participants' musical careers, but an intensive educational component. Music BC also organizes and participates in trade missions for the purpose of export marketing of BC talent. We have planned trade missions to Europe, Japan, Los Angeles and more; in addition to presenting showcases of BC artists at conferences such as MIDEM, CMW, Folk Alliance, BreakOut West and more.

Establishment Date: 1994

Website: MusicBC.org Community activities: <http://www.musicbc.org/about-us/>

Membership information: <http://membership.musicbc.org/>



Canadian Independent Music Association

December 19, 2011

Mr. Constantine G. Roussos
Founder
Music.us (dot Music)

Contact Information Redacted

Dear Constantine:

The Canadian Independent Music Association (CIMA) would like to formally express its full support for your .MUSIC (dotMUSIC) initiative, and enthusiastically commits to recruiting and leading an accredited national coalition, and becoming a music Community Member Organization, representing the Canadian market.

CIMA represents more than 180 Canadian companies and professionals engaged in the worldwide production and commercialization of Canadian independent music, who in turn represent thousands of Canadian artists and bands.

CIMA's membership consists of Canadian-owned companies and representatives of Canadian-owned companies involved in every aspect of the English-language music and music-related industries. They are exclusively small and medium sized businesses which include: record producers, record labels, publishers, recording studios, managers, agents, licensors, music video producers and directors, creative content owners, artists and others professionally involved in the sound recording and music video industries across Canada.

For 36 years, CIMA has dedicated its efforts to developing business opportunities through an international network of business contacts in the music and entertainment industries and in the associated media such as film, TV, new media and other users of music products. CIMA's mandate is to ensure the long-term development of the Canadian-owned music sector and to raise the profile of Canadian independent music both in Canada and around the world.

In short, our members are the owners and operators of small businesses who invest in the creation of intellectual property that spurs economic benefits in terms of jobs, increased GDP, contributions to our nation's trade balance, and are an integral component of Canada's culture as expressed through music.



Canadian Independent Music Association

CIMA has successfully recruited the support of Canada's Provincial Music Industry Associations as active participants in the national coalition to support your .MUSIC initiative. What this means, is through CIMA (a national music trade association) and the provincial and territorial music industry associations (MIAs), the coalition truly represents a coast-to-coast community of music interests, from British Columbia in the west to Nova Scotia in the east. In addition to BC and Nova Scotia, the coalition will also include the provincial MIAs from Saskatchewan, Alberta, Manitoba, Ontario, Newfoundland, Prince Edward Island and New Brunswick.

CIMA and its partners look forward to working with you, and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative. Thank you for the opportunity to be a part of this exciting venture.

Yours sincerely,

Stuart Johnston
President

Music Centre Slovakia

Music Centre Slovakia is a government state-subsidized institution established by the Ministry of Culture of the Slovak Republic. Its mission is to encourage Slovak music culture by organizing concerts, bringing pieces of Slovak composers to the stages, publishing sheet music and music books, documenting the music life in Slovakia and promoting Slovak music culture abroad.

The origins of a State institution involved in organizing music life in Slovakia go back to 1969, the year when the Slovkoncert agency was founded, operating as a guarantor in the field of music festivals and concerts both of "classical" and "popular" music. In 1997, it was integrated in the National Music Centre, while in 1999 the Slovkoncert was turned into the Music Centre consisting of four departments: documentation, publishing, external relations and economy.

Website: HC.sk



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

OLGA SMETANOVA

Print Name

DIRECTOR

Title

MUSIC CENTRE SLOVAKIA

Company Name

30th January, 2012

Date

Music and Entertainment Industry Educators Association (MEIEA)

The Music and Entertainment Industry Educators Association (MEIEA®) is an international organization that was formed in 1979 to bring together educators with leaders of the music and entertainment industries. The primary goal of MEIEA® is to facilitate an exchange of information between educators and practitioners in order to prepare students for careers in the music and entertainment industries.

In order to seek professional practical knowledge and functional strategies in education, MEIEA® endeavors to:

- Provide resources for the exchange of information and knowledge about all aspects of the music and entertainment industries;
- Foster scholarly research on the music and entertainment industries as well as on music and entertainment industries education;
- Assist institutions with the development of music and entertainment industries programs and curricula;
- Facilitate interaction between the music and entertainment industries and music and entertainment industries' educators and affiliated educational institutions;
- Promote student interests in the music and entertainment industries.

MEIEA is a non-profit organization dedicated to the advancement of education in the music and entertainment industries. Institutional membership is available to institutions of higher education. In order to be considered for membership, the institution must be recognized, licensed, and/or accredited as a post-secondary educational institution. Organizations and business entities interested in supporting the mission and activities of MEIEA are encouraged to become sponsors of MEIEA through charitable support. Sponsor support is greatly appreciated and tax-deductible.

Support of MEIEA activities by companies, institutions, individuals, and organizations that value music and entertainment industry education is greatly appreciated by MEIEA's members.

Website: <http://www.meiea.org/>

Membership Information: <http://www.meiea.org/schools.html>



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted May 24 '12 ip: 99.89.121.44

Signature

Serona Elton

Print Name

President

Title

Music and Entertainment Industry Educators Associa

Company Name

May 24, 2012

Date

MusicJustMusic

MusicJust Music was founded in 2004. Based on proprietary automation software and excellent global partner relations, award winning MusicJustMusic offers Worldwide Digital Distribution for music & music related content, as well as other software & services for the music business of the 21st century. Digital Distribution is provided for Artists, Record Labels & Enterprises of music rights simultaneously into over 600 online and mobile music stores in over 79 countries, reaching about 97% of the consumers buying legally music as downloads worldwide.

MusicJustMusic's state-of-the-art browser-based MJM 3.0 technology allows clients to fulfill every aspect of their distribution, from any computer & cell phone with internet connection alike. More than a webtool with instant worldwide market access, this web app becomes the music manager's Mobile Music Office™. MusicJustMusic's partners are the leaders of the digital revolution & most of the important global entertainment players, lifestyle brands, Internet providers & mobile carriers. MusicJustMusic 's goal is to unite the best in music of any genre with the best in technology.

Website: MusicJustMusic.com



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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted Apr 12 '12 ip: 79.203.107.63

Signature

Cornelius Claudio Kreusch

Print Name

CEO & Founder

Title

MUSICJUSTMUSIC

Company Name

04-12-2012

Date

Music Kickup

Music Kickup is the new way for musicians to sell music and build their careers. Music Kickup Distribution is the world's first 100% free distribution platform for all major digital services, including iTunes, Spotify, Deezer and Google Play.

Music Kickup is an artist representative and technology company focused on building tools and services to empower musicians and the music industry, and to encourage global collaboration and business. Music Kickup was founded in 2011. Backed by a strong seed round and the Finnish government we currently have operations in Helsinki, New York, Singapore, London and Shanghai.

Website: <https://www.musickickup.com/>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited .MUSIC Music Community Member Organization (MCMO)

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AGREED AND ACCEPTED:

Constantine Roussos
Founder
.MUSIC
April 21st, 2014

Signature

ANTTI SILVENTOINEN
Print Name

CEO
Title

MUSIC KICKUP
Organization Name

30.4.2014
Date

Music Managers Forum (MMF)

The MMF is the largest representative body of Artist Management in the world. The MMF has hundreds of members in the UK, representing over 1,000 of the most successful acts on the planet. Our emphasis is on implementing positive actions to assist our members with a keen eye on the 'next generation' of entrepreneurs and innovators.

The MMF provides a collective voice and focus on providing real, meaningful value for its members and their artists – helping unlock investment, open up new markets, encouraging a fair and transparent business environment and driving a 'global agenda' in this digital age.

Artists represented by MMF members include Robbie Williams, Chemical Brothers, Kate Nash, Eliza Doolittle, DJ Shadow, Elton John, Ben Howard, Just Jack, Franz Ferdinand, Bombay Bicycle Club, Foals, Lily Allen, Radiohead, Alexandra Burke, Doves, The Feeling, Genesis, Laura Marling, Snow Patrol, Bloc Party, Meatloaf, Jimmy Page, The Pogues, James Blunt, Arcade Fire and many more.

Website: <http://www.themmf.net/>

Membership Information: <http://www.themmf.net/register/>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
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- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

Music Matters

Music Matters is Asia Pacific's award-winning, pioneer music industry conference and festival and is a destination for digital and live entertainment businesses.

Pioneer music industry event in Asia Pacific and South Asia, Music Matters in Singapore and MixRadio Music Connects in Mumbai bring industry leaders and businesses together to discuss actual trends and explore new business opportunities through keynotes, panels, workshops and networking sessions. Supplemented in Singapore by a 4-night music festival and a creative Academy for artists, the conference gives a 360° vision of the music industry in Asia.

The Music Matters Academy was launched in 2011 as an initiative to give back and nurture Asia's emerging talent by mentoring them on a path to music industry success. It is produced by, with and for the Asian music community and features some of the world's most accomplished executives, artist managers, and creative minds to provide guidance and insight to aspiring professionals.

Website: <http://musicmatters.asia>



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted Apr 20 '12 ip: 219.77.152.11

Signature

Jasper Donat

Print Name

CEO

Title

Branded/Music Matters

Company Name

20 April 2012

Date

Music New Brunswick (NB). A Part of the Canadian Music Coalition

Music/Musique NB (MNB) is a provincial music industry association that provides a support network for musicians, managers, and businesses that are involved in the creation of music within the province of New Brunswick. MNB is a non-profit association with ties on regional, provincial, and national levels with government agencies and departments who enable us to lobby and promote our industry and our artists whenever possible. MNB's primary responsibility is to represent the interests of its members and foster the New Brunswick music industry.

MNB offers its members:

- Specialized workshops and seminars
- One-on-one consultations
- Business referrals
- Networking opportunities
- Showcasing opportunities

- Receiving information regarding funding programs and opportunities
- Advertising events in MNB's newsletter and social media
- Receiving the latest industry news and deadlines
- Access to resource center

Establishment date: 2006

Community activities: <http://musicnb.org/About/tabid/78/Default.aspx>

Membership information: <http://musicnb.org/Membership/tabid/84/Default.aspx>



Canadian Independent Music Association

December 19, 2011

Mr. Constantine G. Roussos
Founder
Music.us (dot Music)

Contact Information Redacted

Dear Constantine:

The Canadian Independent Music Association (CIMA) would like to formally express its full support for your .MUSIC (dotMUSIC) initiative, and enthusiastically commits to recruiting and leading an accredited national coalition, and becoming a music Community Member Organization, representing the Canadian market.

CIMA represents more than 180 Canadian companies and professionals engaged in the worldwide production and commercialization of Canadian independent music, who in turn represent thousands of Canadian artists and bands.

CIMA's membership consists of Canadian-owned companies and representatives of Canadian-owned companies involved in every aspect of the English-language music and music-related industries. They are exclusively small and medium sized businesses which include: record producers, record labels, publishers, recording studios, managers, agents, licensors, music video producers and directors, creative content owners, artists and others professionally involved in the sound recording and music video industries across Canada.

For 36 years, CIMA has dedicated its efforts to developing business opportunities through an international network of business contacts in the music and entertainment industries and in the associated media such as film, TV, new media and other users of music products. CIMA's mandate is to ensure the long-term development of the Canadian-owned music sector and to raise the profile of Canadian independent music both in Canada and around the world.

In short, our members are the owners and operators of small businesses who invest in the creation of intellectual property that spurs economic benefits in terms of jobs, increased GDP, contributions to our nation's trade balance, and are an integral component of Canada's culture as expressed through music.



Canadian Independent Music Association

CIMA has successfully recruited the support of Canada's Provincial Music Industry Associations as active participants in the national coalition to support your .MUSIC initiative. What this means, is through CIMA (a national music trade association) and the provincial and territorial music industry associations (MIAs), the coalition truly represents a coast-to-coast community of music interests, from British Columbia in the west to Nova Scotia in the east. In addition to BC and Nova Scotia, the coalition will also include the provincial MIAs from Saskatchewan, Alberta, Manitoba, Ontario, Newfoundland, Prince Edward Island and New Brunswick.

CIMA and its partners look forward to working with you, and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative. Thank you for the opportunity to be a part of this exciting venture.

Yours sincerely,

Stuart Johnston
President

Music New South Wales (Music NSW) – Member of Australian Coalition

MusicNSW is the Peak Body for Contemporary Music in NSW.

It is not for profit Industry Association set up to represent, promote and develop the contemporary music industry in New South Wales, Australia, in addition to managing a number of Music Development projects. MusicNSW exists to support the creative and economic expansion of the NSW contemporary Music Industry through advocacy, resource assistance, activating growth of industry infrastructure, delivery of tailored initiatives and provision of advice and referrals.

Its objectives are to:

- To ensure that the interests of the NSW contemporary music industry are adequately addressed by the media, government and cultural bodies.
- To empower communities around NSW to retain their musical identity and foster audiences for local material.
- To provide the NSW contemporary music industry with advice and resources and have available systemized information that can be updated regularly and disseminated widely.
- To increase industry professionalism and skills at all levels and sectors of the NSW contemporary music industry through education and training.
- To develop regional, national and international recording and performance opportunities for NSW musicians.
- To provide coordination services between musicians, grass roots music organisations, industry bodies and government bodies.

Advocacy and Representation

MusicNSW continues to grow and develop in its representation and advocacy role.

With increasing demands for assistance from the range of sectors that make up the industry and government at all levels, MusicNSW takes an active role in developing statewide strategies to improve services to contemporary music.

Project Development

MusicNSW continues to develop projects based on identified industry needs. Through our core projects (Indent, Whichway and Sound Summit) MusicNSW develops programs specific to increasing access and opportunities to and within the music industry.

Partners include:

- AMIN (The Australian Music Industry Network)
- Arts NSW
- APRA [Australian Performing Rights Association]
- OCYP [Office of Children and Young People]
- Arts NSW
- Australia Council for the Arts

Community Activities: <http://www.musicnsw.com/about/>

Membership information: <http://www.musicnsw.com/friends-with-benefits/>



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You are agreeing to be listed as an Australian Music Industry Coalition in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized Australian Coalition Representative

Constantine Roussos
Founder
.MUSIC Initiative
March 21th, 2012

Contact Information Redacted

Apr 12 '12 ip: 118.208.64.246

Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

Music Nova Scotia

Since 1989, Music Nova Scotia has been working to foster, develop and promote the full potential of the music industry in Nova Scotia. Based in Halifax, this non-profit member services association is devoted to advancing the careers of music industry professionals in songwriting, publishing, live performance, representation, production and distribution, and to help ensure that Nova Scotian musicians are heard on the world stage.

Music Nova Scotia is a non-profit organization with a mandate to encourage the creation, development, growth and promotion of Nova Scotia's music industry. Music Nova Scotia exists to grow and nurture the Nova Scotia music industry, to retain Nova Scotia own natural resource and promote investment, by:

- Providing education, information and resources to its membership
- Acting as the advocate for the industry to all levels of government and private enterprise
- Supporting membership in the promotion of the export of Nova Scotia music regionally, nationally and internationally

Membership is mainly made up of Nova Scotians but some join from other regions of the East Coast as well as across Canada. Members include songwriters, musicians, agents, managers, promoters, distributors, associations, lawyers, accountants and other industry professionals.

Website: MusicNovaScotia.ca



Canadian Independent Music Association

December 19, 2011

Mr. Constantine G. Roussos
Founder
Music.us (dot Music)

Contact Information Redacted

Dear Constantine:

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CIMA and its partners look forward to working with you, and to ensure that Canada's music industry as a whole takes advantage of and benefits from a safe and trusted top-level domain, through your innovative .MUSIC initiative. Thank you for the opportunity to be a part of this exciting venture.

Yours sincerely,

Stuart Johnston
President

The Music Business Registry

The Music Business Registry is the leading company in global music business contact information providing the music industry's only real-time contact management system and most comprehensive directories focusing on music. It began in 1992 with its first title - The A&R Registry. This exclusive directory is the only international A&R Directory, which covers cities such as Los Angeles, New York, Nashville, Atlanta, Toronto, Vancouver and London. It is updated and reprinted every 8 weeks.

Over the last 18 years, the Music Business Registry has developed 3 additional music-related registries:

- The Film/Television Music Guide which is the Music & Film Industries only directory devoted to listing all of the contacts for the placement of music into Film & Television programming;
- The Music Publisher Registry: A directory of all of the creative executives at the music publishing companies; and
- The Music Attorney, Business & Legal Affairs Registry: An international directory of all of the music business attorneys working in cities that include Los Angeles, New York, Nashville, Atlanta, Toronto, Vancouver, London as well all of the business and legal affairs personnel at the record labels, music publishers and the film studio and television network music departments.

Other resources include the Indie Bible, the only resource that is totally dedicated to musicians and songwriters with access to over 4200 international music publications and 3400 international radio stations that are seeking music content.

Website: <http://www.musicregistry.com>



Trusted. Safe. Licensed.

Enhanced Safeguards to Protect IP.
Monies Flow to the Music Community.
Governed by the Global Music Community.
Available to the Entire Global Music Community.

Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Ritch Esra

Position/Title: CEO / Publisher

Organization: Music Business Registry

Ritch Esra

Signature: _____

Date: February 17, 2015

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

Music Producers Guild (MPG)

The Music Producers Guild was conceived and is supported by producers and engineers who are passionate about all aspects of making and recording music. It is a not-for-profit company and is run by volunteers from the membership. Membership is open to all producers, engineers, mixers, re-mixers, programmers, sound designers, mastering engineers, students, enthusiasts – everyone who shares the MPG's delight in the possibilities of music and audio.

The achievements of the MPG's creative community are celebrated through the annual [MPG Awards](#) event, and we hope to stimulate development and evolution through the discussions and debate at our events and via the website.

Formed as a Guild rather than a Trade Association, MPG has no party political agenda, but we do represent our community to government so that our voice is heard. We actively engage with other music industry organisations, to develop a dialogue about, and exert an influence upon, matters of mutual interest and benefit to our members and our industry.

The MPG also encourages and supports discussion and development within its community through various events, sub-groups such as the Mastering, Pro Tools and Logic user groups, and our participation in UK Music and [JAMES](#), the jointly owned education wing of MPG.

Website: <https://www.mpg.org.uk/>

Membership Information: <https://www.mpg.org.uk/about-mpg/membership-information-2/>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
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- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

Music Publishers Association

The Music Publishers Association,¹ founded in 1881, exists to safeguard the interests of music publishers and the writers signed to them. It provides them with a forum and a collective voice, offers them a range of practical services, represents their interests to government, the music industry and the media, and works to inform and to educate the wider public in the importance and value of copyright. The MPA also owns two collection societies: The Mechanical-Copyright Protection Society Ltd (“MCPS”), appointed by publishers to license the mechanical right to music users, and Printed Music Licensing Ltd (“PMLL”), which manages the licensing of the copying of printed music in the UK on behalf of music publishers.

Website: <http://www.mpaonline.org.uk/>

Membership Information: <http://www.mpaonline.org.uk/directory>

¹ <http://www.ukmusic.org/about-us/our-members/music-publishers-association> and <http://www.mpaonline.org.uk>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
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- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

Music Services Asia

Music Services Asia (MSA) provides a fundamental foundation platform for development, recognition and international standard codes of practice for digital music, music charts and radio shows with a special focus on the Southeast Asian region. MSA utilises Singapore as the business hub for these services to ensure sustainable growth from a sound infrastructure that is both pro-business and pro-consumer related.

Music Services Asia provides an array of services that include:

- Asia music charts: Compiled from digital sales, radio and TV plays statistics, Music Services Asia will form the basis for the most thoroughly researched, online music charts for the Southeast Asian Region.
- Business directory (Music Matters Connects): Discover and network with over thousands of Asian music businesses in over 130 categories across more than 20 Asian countries. Search for contact details for music industry businesses operating throughout Asia.
- Music news (Music Weekly): Music Weekly digital magazine is a comprehensive source of industry information, interviews and performance announcements and opportunities happening in the Southeast Asian region and abroad.
- Digital distribution.

Establishment Date: 2011

Website: <http://www.musicservices.asia/about-msa/>



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Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted Apr 12 '12 ip: 124.190.80.40

Signature

Gary Mackenzie

Print Name

CEO

Title

Music Services Asia Pte Ltd

Company Name

12/04/2012

Date

Music South Australia – Member of Australian Coalition

The South Australian Contemporary Music Company Ltd T/As Music SA (formerly AusmusicSA) was established on July 23, 1997.

Music SA is a not-for-profit organisation committed to promoting, supporting and developing contemporary music in South Australia.

MUSIC SA delivers projects for the benefit of the SA Music Industry including

- A comprehensive SA Music Industry website
- Contemporary music workshops and training programs in schools
- Professional Development, Advice and Consultancy service for SA artists and practitioners
- Music Business events and seminars
- Contemporary music showcases and live performance opportunities
- Accredited music business training program
- Secondary School Vocational Education Training (VET) programs

The MusicSA website is the only complete SA website designed for - and by - the music industry. It is dedicated to the promotion of SA music artists and to the support of industry practitioners. As a project arm of MUSIC SA, MusicSA.com.au is managed/updated on a daily basis by the Music SA Digital Marketing Manager.

MusicSA.com.au is the ultimate resource for South Australian music, and features the largest online artist directory dedicated exclusively to SA artists, as well as thousands of MP3s, industry news articles, details on gigs and events, reviews, a venue and business directory, contests and much more. As a one-stop-shop for information on the local scene, content on the website is focussed on South Australia as a means of showcasing the state's industry to website visitors from SA, across the country and around the world.

MusicSA.com.au is a major resource for music lovers of all types, and the site always encourages contributions in content, questions and suggestions.

Establishment: 1997

Community Activities: <http://www.musicsa.com.au/about/default.aspx>

Membership information: <http://www.musicsa.com.au/artists/getlisted.aspx>
<http://www.musicsa.com.au/businesses/getlisted.aspx> <http://www.musicsa.com.au/venues/getlisted.aspx>



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Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

Music Story

Music Story provides editorial content to online stores that sell music so biographies, album reviews, recommendations. Music Story is a source of information for music artists in the music world and beyond all music lovers. Maintained continuously updated by a team from the music press, the base Music Story is a documentary highlighting background digital artists and musical works of all kinds and all ages. As a genuine online music encyclopedia, Music Story deals in depth with all the popular music and informs you about recent events.

Website: Music-Story.com

—

**Lettre d'intention de participation
à la création de domaine de premier niveau (Top-Level
Domain) de type musical
pour les organisations membres de communauté musicale
(OMCm).**

Cette lettre, destinée à certains partenaires/membres d'organisations de la communauté musicale, est une lettre d'intention de participation au lancement de Music.us/.MUSIC, initiative de création de domaine de premier niveau lié au thème du divertissement.

En vous inscrivant, vous acceptez d'être répertorié comme étant une organisation membre de la communauté musicale accréditée en vue de l'initiative de création de domaine de premier niveau Music.us/.MUSIC, lors de la soumission à l'ICANN, autorité de régulation de l'Internet.

Lu et approuvé :

Jean Luc BIAUDET
Directeur
MUSIC STORY
66, rue Cabanis
59000 LILLE
MUSIC STORY

Music Victoria – Member of the Australian Coalition

Music Victoria is the independent voice of the Victorian contemporary music industry.

An independent, not-for-profit, non-Government organisation, Music Victoria represents musicians, venues, music businesses and music lovers across the contemporary music community in Victoria.

Music Victoria provides advocacy on behalf of the music industry, actively supports the development of the Victorian music community, and celebrates and promotes Victorian music.

Music Victoria's mission is: *To champion Victorian music*

Music Victoria exists to support the growth, participation and development of the Victorian contemporary music industry. It aims to be broadly inclusive of the contemporary music industry across all music genres, industry sectors and professions and to be accessible for metropolitan and regional Victoria. In all its activities, it aims to add value to music makers.

Victoria attracts, supports and creates a cultural community that is recognised nationally and internationally as unique and valuable both economically and culturally. We need to protect and develop this.

The recent issues affecting Victoria's live music venues have shown just how important it is for music in this state to have an organisation representing its interests to ensure that talented individuals and businesses in our music community continue to flourish and that the voice of this community is included in the decision making processes of Government and the community at large.

Music Victoria exists to support and represent the Victorian music industry and community.

- Promotion and celebration of Victorian artists, music businesses and the industry as a whole.
- Professional development for Victorian artists and music businesses as well as the development of the industry as a whole, including implementing a program to arm artists with the requisite skills to run their music careers as successful and sustainable small businesses.
- Leading the development of a regional Victoria touring circuit to assist musicians with touring regional area and addressing barriers that regional musicians face trying to break into the capital city markets around Australia.
- Provide programs in partnership with the Sounds Australia music export initiative to develop pathways to put more Victorian musicians on the world stage.
- Advocacy on behalf of the Victorian music industry to all levels of Government and the wider community.

Music Victoria is currently meeting the following industry service needs:

- ***Representation***

Music Victoria is providing a strategic and representative voice for the Victorian music industry at the state and national level to ensure that there is a co-ordinated response to emerging issues faced by the industry as well as responding to other economic and cultural opportunities.

Music Victoria is currently advocating the interests of the industry on critical bodies such the Liquor Control Advisory Council (LCAC), the Australian Music Industry Network (AMIN) and the Arts Industry Council of Victoria. It is also strengthening its relationship with Arts Victoria and developing its relationship with Regional Arts Victoria, Tourism Victoria, the City of Melbourne, and local councils.

- ***Leadership***

The music industry in Victoria is a disparate group engaged in a wide range of activities. They have shared needs but also individual and sometimes conflicting objectives. Music Victoria is currently engaged in reconciling differences and presenting a united voice to Government to contribute to setting the policy agenda now and into the future.

- ***Providing a forum***

As part of the Victorian Music Council, Music Victoria is providing a forum for different members of the music community to discuss and mediate their differences and find consensus on solutions. Sub-committees may also be established to facilitate debate and address issues.

- ***Access to well informed specialists***

In order to ensure that the policy debate within the industry is evidence based, Music Victoria is engaging with specialists who will undertake research, provide commentary and, where appropriate, deliver written reports.

- ***Research, Information and Education***

Music Victoria will undertake its survey of industry trends and needs each year in order to track the development of the industry in Victoria and identify policy and industry development needs. Its research will be specific and issues-based and will not seek to duplicate research already undertaken elsewhere.

- ***Skills and professional development***

Music Victoria will map the industry to identify skills gaps, support industry development initiatives and advocate for programs to equip the industry with the necessary skills to expand their opportunities through professional development and coaching.

- ***Identifying role of music industry in wider social policy challenges***

Music Victoria will develop relationships across Government to identify and promote the role that music can play in addressing wider social issues. This could include, for example, the role of music in promoting mental health.

Community Activities: <http://www.musicvictoria.com.au/about>

Membership information: <http://www.musicvictoria.com.au/become-a-member-of-music-victoria>



Music-Themed Top-Level Domain (TLD) Participation Letter for Australian Music Industry Coalition

This Agreement form is a participation letter for select music Community Member Organizations (mCMO) representing the Australian Music Industry for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s) and for Australia's geographic name protection according to ICANN guidelines and Government Advisory Committee advice.

You are agreeing to be listed as an Australian Music Industry Coalition in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized Australian Coalition Representative

Constantine Roussos
Founder
.MUSIC Initiative
March 21th, 2012

Contact Information Redacted Apr 12 '12 ip: 118.208.64.246

Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

Music Xray

Music Xray facilitates a more efficient, lower cost, and less risky A&R process. Its growing platform with a community of over 100,000 artists enables the industry to open the doors of opportunity to musicians and songwriters everywhere and to harness the most powerful tools ever built specifically for those who conduct A&R.

As long as there are commercial opportunities for music there will be industry professionals making the decisions regarding which songs and artists are chosen. Those decision makers will use the best tools available to streamline, organize, and optimize their work while reducing the risk of making choices that don't meet their business objectives. Music Xray creates those tools and makes them available online while simultaneously leveling the playing field for musicians, making it less about who you know and more about pure talent, skill, and market appeal.

Music Xray's Fan Targeting campaigns guarantee potential fans listen, which isn't always a given in today's "attention economy" If they hear compelling music they convert from potential fans to direct fans and artists learn which of their songs convert new fans quickly and cost-effectively.

Website: MusicXray.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Michael J. McCready
Signature

Michael J. McCready
Print Name

CEO/co-founder
Title

Music Xray (Platinum Blue Music Intelligence)
Company Name

January 30, 2012
Date

Musicians' Union (MU)

The Musicians' Union, founded in 1893, is a globally-respected organisation representing tens of thousands of musicians working in all sectors of music.

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

Website: <http://www.musiciansunion.org.uk/>

Membership Information: <http://www.musiciansunion.org.uk/join-the-mu/>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

The Nashville Songwriters Association International (NSAI)

The Nashville Songwriters Association International (NSAI) is the world's largest international not-for-profit songwriters' trade association. The NSAI was established in 1967 and is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. The NSAI 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.¹

Website: <http://www.nashvillesongwriters.com>

¹ <http://www.nashvillesongwriters.com/about-nsai>



975 F Street, NW
Suite 375
Washington, DC 20004
Tel: 202-393-NMPA (6672)

40 Wall Street
6th Floor
New York, NY 10005-1344
Tel: 212-370-5330

April 14, 2015

VIA E-MAIL

Re: Support for .MUSIC community-based applicants with copyright protection provisions, enhanced safeguards for music-themed gTLDs and .MUSIC CPE

Dear ICANN Board of Directors and Economist Intelligence Unit (“EIU”):

I am writing on behalf of the National Music Publishers Association¹ (“NMPA”), the Harry Fox Agency² (“HFA”), the International Confederation of Music Publishers³ (“ICMP”) and the Nashville Songwriters Association International⁴ (“NSAI”).

We support the positions expressed in the global music community coalition letter⁵ sent by Victoria Sheckler to ICANN on March 5th, 2015 and the independent global music community coalition letter⁶ sent by Rich Bengloff on March 7th, 2015 to support the “community” applications for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].”

On a philosophical level, natural law confers music rights on the basis of rationality and fairness. Composers and lyricists invest time - often a lifetime - energy, creative passion and sometimes money into creating music, and therefore deserve financial reward and recognized and enforceable property rights. Without music and the attendant property rights of the songwriter, society at large would be the poorer, with artistic creativity restricted and cultural diversity diminished. Music rights and safeguards of course mean nothing in practice without institutional commitment and support. Copyright varies somewhat according to jurisdiction, but its assumptions are the same: without proper legal infrastructure and safeguards providing the legal underpinning, music, and by extension, culture and the world economy, would be damaged irreparably.⁷

We support the .MUSIC community applications because respecting and protecting music rights serves both the global music community and the public interest.

¹ <https://www.nmpa.org>

² https://www.harryfox.com/find_out/aboutus.html

³ <http://www.icmp-ciem.org/>

⁴ <http://www.nashvillesongwriters.com/>

⁵ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁶ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁷ <http://www.icmp-ciem.org/node/10>

We would also like to withdraw our organizations from the portion a letter sent to ICANN last year⁸ pertaining to DotMusic's community-based application.⁹ We now believe that all community applications, including DotMusic's application, contain copyright protection provisions and Enhanced Safeguards to protect intellectual property. These protections include (i) policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others, (ii) governance structures that enable fair representation of all music constituents, (iii) restricting "Eligibility" to members of the global Music Community, (iv) inclusion of provisions that enable a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains, (v) restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities, and (vi) incorporating both proactive and reactive "Enforcement" measures.

We agree that .MUSIC must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect any prevailing .MUSIC community application must be able to serve the legitimate interests of the global music community and global public interest, and ensure appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

We also reiterate that we hope that provisions in all ICANN contracts concerning abuse relating to music-themed top-level domains will be followed with full compliance. All contractual standards must be interpreted appropriately, diligently and responsibly. As expressed in other letters by the music community, we expect this to occur to serve the global public interest and to protect consumers. The new gTLD Program thus far has not fully met its standards to ensure a safe, secure and trusted Internet ecosystem and needs to fulfill such reasonable expectations.

Best,



Danielle M. Aguirre
General Counsel
National Music Publishers' Association

On Behalf Of:

Ger Hatton, Secretary General, International Confederation of Music Publishers (ICMP)
Bart Herbison, Executive Director, Nashville Songwriters Association International (NSAI)
Christos Badavas, Deputy General Counsel, Harry Fox Agency (HFA)

⁸ <https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>

⁹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

Cc: Dr. Steve Crocker, Chairman of the ICANN Board
Fadi Chehadé, ICANN President and CEO
Akram Attallah, ICANN President of Generic Domains Division
Christine Willett, ICANN Vice-President of gTLD Operations
Cherine Chalaby, ICANN Chair of the New gTLD Committee
Thomas Schneider, ICANN Chair of Government Advisory Committee
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN Secretary and General Counsel

Appendix

The National Music Publishers' Association

The NMPA, formed in 1917, is the largest U.S. music publishing trade association that represents the rights of music publishers everywhere and works to protect their intellectual property. 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 an active and vocal proponent for the interests of music publishers in the U.S. and throughout the world.

The NMPA has worked to interpret copyright law, educate the public about licensing, and safeguard the interests of its members. To insure a fair and orderly market for everyone involved in music publishing, NMPA is dedicated to the protection of music copyright across all media and across all national boundaries. In addition to its role as music publishing industry advocate, NMPA distributes information to its members through sponsorship of publisher Forums in New York, Los Angeles, and Nashville, as well as publication of "News & Views."

Since the first musical notes were sounded and recorded, the music publishing industry has grown and changed. As we look ahead, we anticipate that the convenience of digital delivery of phonorecords may soon make digital transmission services the music distribution method of choice for many consumers. Yet NMPA's challenge remains the same: to provide for a legal environment -- domestically and globally -- that will enable effective and efficient licensing of musical works on terms appropriate to the nature of the use. Global delivery and global protection--that is NMPA's goal.

The Harry Fox Agency

In 1927 the NMPA established the Harry Fox Agency 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 represents over 48,000 affiliated publishers and is often one of the first places licensees go when they need a license.

The HFA is the leading provider of rights management, licensing, and royalty services for the U.S. music industry with authority to license, collect, and distribute royalties on behalf of musical copyright owners. In addition, the HFA provides affiliated publishers with the opportunity to participate in other types of licensing arrangements including lyrics, guitar tablatures, background music services and more.

The International Confederation of Music Publishers

ICMP is the world trade association representing the interests of the music publishing community internationally. The constituent members of ICMP are music publishers' associations from Europe, Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent multinational and international companies, and regional and national music publishers, mainly SMEs, throughout the world. As the voice and point of reference of music publishers, and the community of composers and songwriters they represent, ICMP's mission is to increase copyright protection internationally, encourage a better environment for business and act as an industry forum for consolidating global positions.

ICMP is a permanently accredited International Observer to the World Intellectual Property Organization (WIPO) in Geneva and works with WIPO through the Standing Committee on Copyright and Related Rights (SCCR) with respect to music related copyright and intellectual property rights.

The Nashville Songwriters Association International

The Nashville Songwriters Association International (NSAI) is the world's largest international not-for-profit songwriters' trade association. The NSAI was established in 1967 and is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. The NSAI 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.

National Association of Recording Industry Professionals

The National Association of Recording Industry Professionals(NARIP) promotes education, career advancement and good will among record executives. Established in 1998 and based in Los Angeles, NARIP has chapters in New York, Atlanta, San Francisco, Phoenix, Houston, Las Vegas, Philadelphia and London, and reaches 100,000+ people in the music industries globally. Headquartered in Los Angeles, the entertainment capital of the world, NARIP has chapters in New York, San Francisco, Phoenix, Las Vegas, Houston, Atlanta, Philadelphia and London.

Website: NARIP.com

Membership Information: http://www.narip.com/?page_id=13923



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted Mar 23 '12 ip: 98.154.114.65

Signature

Tess Taylor

Print Name

President

Title

National Association of Record Industry Profession
Company Name

March 23, 2012

Date

The National Music Publishers Association (NMPA)

The NMPA, formed in 1917, is the largest U.S. music publishing trade association that “represents the rights of music publishers everywhere and works to protect their intellectual property.” 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.

The NMPA is a globally-recognized music organization with a long history of activities serving the music community. For example, Copyright is a legal device that protects the music itself -- not the paper on which it is printed, nor the recording on which it is performed. It is copyright alone that makes music publishing feasible, for without it there is no protection against the unrestricted and uncompensated use of the property of a composer/lyricist and their publisher. Since 1917, NMPA has been a strong and effective champion for the protection of music copyrights in an age of rapid technological changes. NMPA was a leading voice for music publishers in connection with the enactment of the Copyright Act of 1976, and has successfully advocated amendments to that Act where necessary to protect the interests of music copyright owners.

Currently representing thousands of music publishers, the NMPA has worked to interpret copyright law, educate the public about licensing, and safeguard the interests of its members. To insure a fair and orderly market for everyone involved in music publishing, NMPA is dedicated to the protection of music copyright across all media and across all national boundaries. In addition to its role as music publishing industry advocate, NMPA distributes information to its members through sponsorship of publisher Forums in New York, Los Angeles, and Nashville, as well as publication of “News & Views.”

Since the first musical notes were sounded and recorded, the music publishing industry has grown and changed. As we look ahead, we anticipate that the convenience of digital delivery of phonorecords may soon make digital transmission services the music distribution method of choice for many consumers. Yet NMPA's challenge remains the same: to provide for a legal environment -- domestically and globally -- that will enable effective and efficient licensing of musical works on terms appropriate to the nature of the use. Global delivery and global protection--that is NMPA's goal.

NMPA's other activities include its Internet Anti-Piracy Task Force preparing papers (such as “The Engine of Free Expression: Copyright on the Internet”) that illustrate how copyright protection in the computer-driven Age of Information is the engine of free expression, and why it is especially important that the Internet serve as a nurturer-and not as a destroyer-of the incentive to create that drives the marketplace of ideas.

Website: <https://www.nmpa.org>



975 F Street, NW
Suite 375
Washington, DC 20004
Tel: 202-393-NMPA (6672)

40 Wall Street
6th Floor
New York, NY 10005-1344
Tel: 212-370-5330

April 14, 2015

VIA E-MAIL

Re: Support for .MUSIC community-based applicants with copyright protection provisions, enhanced safeguards for music-themed gTLDs and .MUSIC CPE

Dear ICANN Board of Directors and Economist Intelligence Unit ("EIU"):

I am writing on behalf of the National Music Publishers Association¹ ("NMPA"), the Harry Fox Agency² ("HFA"), the International Confederation of Music Publishers³ ("ICMP") and the Nashville Songwriters Association International⁴ ("NSAI").

We support the positions expressed in the global music community coalition letter⁵ sent by Victoria Sheckler to ICANN on March 5th, 2015 and the independent global music community coalition letter⁶ sent by Rich Bengloff on March 7th, 2015 to support the "community" applications for .MUSIC and that "we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind " and for ICANN "to expeditiously implement appropriate changes to address [concerns]."

On a philosophical level, natural law confers music rights on the basis of rationality and fairness. Composers and lyricists invest time - often a lifetime - energy, creative passion and sometimes money into creating music, and therefore deserve financial reward and recognized and enforceable property rights. Without music and the attendant property rights of the songwriter, society at large would be the poorer, with artistic creativity restricted and cultural diversity diminished. Music rights and safeguards of course mean nothing in practice without institutional commitment and support. Copyright varies somewhat according to jurisdiction, but its assumptions are the same: without proper legal infrastructure and safeguards providing the legal underpinning, music, and by extension, culture and the world economy, would be damaged irreparably.⁷

We support the .MUSIC community applications because respecting and protecting music rights serves both the global music community and the public interest.

¹ <https://www.nmpa.org>

² https://www.harryfox.com/find_out/aboutus.html

³ <http://www.icmp-ciem.org/>

⁴ <http://www.nashvillesongwriters.com/>

⁵ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁶ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁷ <http://www.icmp-ciem.org/node/10>

We would also like to withdraw our organizations from the portion a letter sent to ICANN last year⁸ pertaining to DotMusic's community-based application.⁹ We now believe that all community applications, including DotMusic's application, contain copyright protection provisions and Enhanced Safeguards to protect intellectual property. These protections include (i) policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others, (ii) governance structures that enable fair representation of all music constituents, (iii) restricting "Eligibility" to members of the global Music Community, (iv) inclusion of provisions that enable a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains, (v) restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities, and (vi) incorporating both proactive and reactive "Enforcement" measures.

We agree that .MUSIC must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect any prevailing .MUSIC community application must be able to serve the legitimate interests of the global music community and global public interest, and ensure appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

We also reiterate that we hope that provisions in all ICANN contracts concerning abuse relating to music-themed top-level domains will be followed with full compliance. All contractual standards must be interpreted appropriately, diligently and responsibly. As expressed in other letters by the music community, we expect this to occur to serve the global public interest and to protect consumers. The new gTLD Program thus far has not fully met its standards to ensure a safe, secure and trusted Internet ecosystem and needs to fulfill such reasonable expectations.

Best,



Danielle M. Aguirre
General Counsel
National Music Publishers' Association

On Behalf Of:

Ger Hatton, Secretary General, International Confederation of Music Publishers (ICMP)
Bart Herbison, Executive Director, Nashville Songwriters Association International (NSAI)
Christos Badavas, Deputy General Counsel, Harry Fox Agency (HFA)

⁸ <https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>

⁹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

Cc: Dr. Steve Crocker, Chairman of the ICANN Board
Fadi Chehadé, ICANN President and CEO
Akram Attallah, ICANN President of Generic Domains Division
Christine Willett, ICANN Vice-President of gTLD Operations
Cherine Chalaby, ICANN Chair of the New gTLD Committee
Thomas Schneider, ICANN Chair of Government Advisory Committee
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN Secretary and General Counsel

Appendix

The National Music Publishers' Association

The NMPA, formed in 1917, is the largest U.S. music publishing trade association that represents the rights of music publishers everywhere and works to protect their intellectual property. 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 an active and vocal proponent for the interests of music publishers in the U.S. and throughout the world.

The NMPA has worked to interpret copyright law, educate the public about licensing, and safeguard the interests of its members. To insure a fair and orderly market for everyone involved in music publishing, NMPA is dedicated to the protection of music copyright across all media and across all national boundaries. In addition to its role as music publishing industry advocate, NMPA distributes information to its members through sponsorship of publisher Forums in New York, Los Angeles, and Nashville, as well as publication of "News & Views."

Since the first musical notes were sounded and recorded, the music publishing industry has grown and changed. As we look ahead, we anticipate that the convenience of digital delivery of phonorecords may soon make digital transmission services the music distribution method of choice for many consumers. Yet NMPA's challenge remains the same: to provide for a legal environment -- domestically and globally -- that will enable effective and efficient licensing of musical works on terms appropriate to the nature of the use. Global delivery and global protection--that is NMPA's goal.

The Harry Fox Agency

In 1927 the NMPA established the Harry Fox Agency 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 represents over 48,000 affiliated publishers and is often one of the first places licensees go when they need a license.

The HFA is the leading provider of rights management, licensing, and royalty services for the U.S. music industry with authority to license, collect, and distribute royalties on behalf of musical copyright owners. In addition, the HFA provides affiliated publishers with the opportunity to participate in other types of licensing arrangements including lyrics, guitar tablatures, background music services and more.

The International Confederation of Music Publishers

ICMP is the world trade association representing the interests of the music publishing community internationally. The constituent members of ICMP are music publishers' associations from Europe, Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent multinational and international companies, and regional and national music publishers, mainly SMEs, throughout the world. As the voice and point of reference of music publishers, and the community of composers and songwriters they represent, ICMP's mission is to increase copyright protection internationally, encourage a better environment for business and act as an industry forum for consolidating global positions.

ICMP is a permanently accredited International Observer to the World Intellectual Property Organization (WIPO) in Geneva and works with WIPO through the Standing Committee on Copyright and Related Rights (SCCR) with respect to music related copyright and intellectual property rights.

The Nashville Songwriters Association International

The Nashville Songwriters Association International (NSAI) is the world's largest international not-for-profit songwriters' trade association. The NSAI was established in 1967 and is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. The NSAI 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.

Nimbit

Nimbit, founded in 2002, is the music industry's premier direct-to-fan platform for today's music business. Nimbit provides the easiest solution for self-managed artists, managers, and emerging labels to grow and engage their fanbase, and sell their music and merch online. Thousands of artists use Nimbit every day to get fans excited and to give them more ways to support their careers.

Nimbit has also partnered with ASCAP since 2004, to offer "ASCAP Web Tools" for ASCAP members. Other partners include Jango to offer the "Nimbit Store for Jango" which allows artists to sell music and merchandise directly to new fans who have discovered their music through airplay on Jango internet radio as well as PledgeMusic to create "PledgeStore" which was designed to give PledgeMusic artists the ability sell direct to fans and generate additional funding after their fundraising campaign has ended.

Website: Nimbit.com

Membership Information: <https://members.nimbit.com/signup>



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted

May 30 '12 ip: 173.14.157.56

Signature

Carl Jacobson

Print Name

Vice President of Marketing

Title

Nimbit, Inc.

Company Name

05/30/2012

Date

Northern Territory Music Industry Association – Member of Australian Coalition

MusicNT exists to support the growth and development of original contemporary music in the Northern Territory. MusicNT Inc. is the non-profit member based music organisation for the Northern Territory representing, developing and servicing the Territory's original music industry.

As the lead contemporary music development body, MusicNT has a focus on developing and strengthening networks with national music industry representatives as well as strengthening links with regional centres throughout the Territory.

Community Activities: <http://www.musicnt.com.au/about/who-we-are/>



Music-Themed Top-Level Domain (TLD) Participation Letter for Australian Music Industry Coalition

This Agreement form is a participation letter for select music Community Member Organizations (mCMO) representing the Australian Music Industry for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s) and for Australia's geographic name protection according to ICANN guidelines and Government Advisory Committee advice.

You are agreeing to be listed as an Australian Music Industry Coalition in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized Australian Coalition Representative

Constantine Roussos
Founder
.MUSIC Initiative
March 21th, 2012

Contact Information Redacted

Apr 12 '12 ip: 118.208.64.246

Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

NUE Agency

NUE Agency is an international boutique talent agency which represents music talent. NUE Agency specializes in concerts, tours, endorsements, and content. The NUE Agency sits at the center of music, brands and technology, leading the way into the next chapter of the music industry.

NUE Agency is the parent company of aveNUE Music Partnerships, an operation designed to help distribute and promote artists through brand partnerships that are on the cusp of breaking through in the music industry but want to stay away from potentially restrictive major label deals. NUE Agency also operates SoundCtrl aimed at covering developments in music and technology.

In 2013, INC Magazine awarded NUE Agency the 267th position on INC Magazine's 500 list of the fastest growing privately owned companies in the United States. The NUE Agency was also recently named to INC 500's list as the 3rd fastest growing media company in the United States.

NUE brings together artists and the world's leading brands, such as Spotify, Google Play, Pandora, Myspace, Virgin, Microsoft, Samsung and others.

Establishment Date: 2006

Website: <http://www.nueagency.com>



Music-Themed Top-Level Domain (TLD) Participation Letter for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, along with a brief description of your company and your music-related services and products.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
October 26th, 2012

Signature

Alex Kirshbaum

Print Name

Partner

Title

NUE Agency

Company Name

12/12/11

Date

OneRPM

ONErpm (ONE Revolution People's Music) provides digital distribution and fan engagement for the global music community. It was founded in 2010 by Emmanuel Zunz and Matthew Olim, the latter one of the co-founders of CDNow, a pioneer in digital music which was acquired by Amazon in 2000.

The company offers such services as direct-to-fan sales, distribution to multiple web outlets including iTunes, Spotify, Amazon MP3, Rdio, Google Music, Deezer, eMusic, YouTube, music sharing widgets and an app that allows artist to stream and sell music on Facebook.

With offices in New York and São Paulo, the company distributes music from artists like Metric, Tame Impala, and important Brazilian artists like Erasmo Carlos, BNegão, Chitãozinho & Xororó, Emicida, and Leoni. The OneRPM community has over 15,000 artists around the world and over 60,000 fans registered on the site.

Website: <https://www.onerpm.com>

Artist/Label/Fan signup: https://www.onerpm.com/account/form_signup

Youtube Creator signup: https://www.onerpm.com/account/form_signup?name=&acc_type=youtube



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

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AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted Apr 20 '12 ip: 74.72.198.71

Signature

Emmanuel Zunz

Print Name

CEO

Title

ONErpm

Company Name

April 20, 2012

Date

The Orchard

The Orchard was founded in 1997 to foster independence and creativity in the music industry. The Orchard is a pioneering music and video distribution company operating in more than 25 global markets, provides an innovative and comprehensive sales and marketing platform for content owners. In 2004, the Orchard became the first independent distributor to hit one million paid downloads and streams.

With industry-leading technology and operations, The Orchard's creative, tailored approach streamlines its clients' business complexity while amplifying reach and revenue across hundreds of digital and mobile outlets around the world, as well as physical retailers in North America and Europe. In 2012, both The Orchard and IODA combined their businesses under The Orchard to create a new market leader in comprehensive digital distribution services.

Website: TheOrchard.com

Music-Themed Top-Level Domain (TLD) Participation Letter for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, along with a brief description of your company and your music-related services and products.

AGREED AND ACCEPTED:



Constantine Roussos
Founder
Music.us / .MUSIC
October 26th, 2012



Signature

Jaclyn Ranere
Print Name

VP, Product Marketing
Title

The Orchard
Company Name

1/10/2012
Date

OurStage

Ourstage.com is web and mobile-based music community offering free music streaming, discovery, and editorial content is made up of undiscovered artists interested in exposure, music lovers and industry professionals committed to bringing talent to the masses. It is owned and operated by OurStage Inc., headquartered in Chelmsford, Massachusetts. Founded in 2007, OurStage.com holds monthly sponsored competitions for artists to compete, win prizes, and publicize themselves.

OurStage.com's proprietary judging software allows its users to listen, judge and rank music artists. The site was originally developed as a crowdsourced way to hear new music and raise it up through the charts. OurStage allows streaming music for free to users through its web site or an iPhone app, with 40 styles of music including rock, pop, urban, and country music.

Local, regional, and national competitions award cash prizes or music industry opportunities to winners chosen through fan judging or by industry experts. Competitions have included Guitar Center's Your Next Record with Keith Urban, Drake's Thank Me Later Competition, the Lilith Local Talent Search as part of Lilith Fair 2010, and John Mayer's Side Stage Warfare Competition. OurStage past and present partners and sponsors include Intel and Cakewalk, AOL, CMJ Network, MTV and Clear Channel.

OurStage is quickly becoming the world's central platform for new music discovery and promotion. On OurStage, artists, fans and industry professionals come together to discover, judge, & enjoy the best new music and the best new artists online. OurStage has grown every quarter since going live in 2007 and currently has over 200,000 artists using our platform and 4.5million registered users.

Website: OurStage.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted Mar 7 '12 ip: 75.144.156.121

Signature

Lee Rubenstein

Print Name

Chief Revenue Officer

Title

OurStage.com

Company Name

3/7/2012

Date

Patchwork Music

Founded in 2007, Patchwork Music provides touring services for bands (Tour management, production, sound engineers, backline crew, drivers), is a band management and booking agency and provides programming and production services for music festivals and events.

Patchwork Music clients past and present include:

- Glastonbury Festivals Ltd
- Cambridge City Council
- Music Beyond Mainstream
- Femi Kuti
- Brownswood Records
- Brahler ICS Ltd
- Temple Of Sound
- Creative Partnerships
- Takepart Arts
- Totally Sound Ltd
- Amp Fiddler
- Junction CDC Ltd
- The Roadmender, Northampton
- Cambridge Arts Theatre
- Da Lata
- South Hill Park Trust Ltd
- UCLES
- Cambridgeshire County Council
- The Eden Project
- ADeC
- Cambridge Folk Club
- Eagle Records
- Fenland Arts
- Imago Productions
- Cambridge Film and Television Production
- Oil Experts
- Harmony in the Community
- Liverpool Philharmonic Hall & Events Ltd
- Fun Da Mental
- Kyte
- Real World Records

Patchwork Music events past and present include:

- Glastonbury Festival
- Harwich Childrens Carnival
- Portsmouth International Festival of the Sea
- Strawberry Fair
- South Hill Park Out There Festival
- Shambala Festival
- Echo festival
- Ashton Court Festival

- Respect in the West
- Bristol Harbour Festival
- Cambridge Folk Festival
- Cambridge Fireworks display
- Trade Justice Lobby
- Make Poverty History march, Edinburgh
- Bath International and Jazz Festival
- TDK Cross Central
- Lodestar Festival
- Hope St Feast
- Liverpool Irish Festival
- Liverpool Arabic Arts Festival

Website: PatchworkMusic.co.uk

**Lettre d'intention de participation
à la création de domaine de premier niveau (Top-Level
Domain) de type musical
pour les organisations membres de communauté
musicale (OMCm).**

Cette lettre, destinée à certains partenaires/membres d'organisations de la communauté musicale, est une lettre d'intention de participation au lancement de Music.us/ .MUSIC, initiative de création de domaine de premier niveau lié au thème du divertissement.

En vous inscrivant, vous acceptez d'être répertorié comme étant une organisation membre de la communauté musicale accréditée en vue de l'initiative de création de domaine de premier niveau Music.us/ .MUSIC, lors de la soumission à l'ICANN, autorité de régulation de l'Internet.

Lu et approuvé :

Arnold METROT,
Gérant de Patch Work Production
Membre du Conseil d'Administration de CD1D, PhonoPaca et la Flippe.



Patch Work
production

Phonographic Performance Limited (PPL)

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. PPL licenses recorded music played in public or broadcast and then distributes the license fees to its performer and recording rightholder members. PPL issues licenses to hundreds of thousands of businesses and organisations from all sectors across the UK playing recorded music and/or music videos in public. These can range from bars, nightclubs, shops and hotels to offices, factories, gyms, schools, universities and local authorities. PPL also licenses music suppliers to copy recorded music for services such as in-store music systems, jukeboxes, compilations for exercise classes and in-flight entertainment systems.

PPL also licenses TV and radio broadcasters to play recorded music as part of their programming, from the BBC, ITV, Channel4, Five and Sky to commercial radio networks such as Capital, Heart and Absolute Radio, as well as online services. See what happens to the license fee.

PPL does not retain a profit for its services. Every penny, after administration costs, is passed onto its registered members, thousands of performers and record companies who receive the royalties they deserve for their recorded music. How does PPL distribute the royalties?

PPL members range from session musicians and emerging artists to major record labels and globally successful performers – all of whom are entitled to be fairly paid for the use of their recorded music. Through agreements with over 50 music licensing companies around the world, PPL is also able to collect royalties for its members globally.

PPL is one of several collection societies in the UK that manage the rights and license different types of copyrighted material. PPL licenses the use of recorded music while others exist to manage rights in musical compositions, newspaper extracts, etc. Each of these organisations enable the user of these materials to obtain a license, so both users and copyright owners can benefit from increased efficiency.

Website: <http://www.ppluk.com/About-Us/What-We-Do/>

Membership Information: <http://www.ppluk.com/I-Make-Music/Why-Should-I-Become-A-Member/>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

Phonographic Performance Limited (PPL) India

The Indian Phonographic Industry (IPI), the Association of Phonogram Producers, was established in 1936, and it was instrumental in finalising the Broadcasting Licence arrangement in India. Subsequently, IPI members decided to form a specialised body to administer their Public Performance and Broadcasting Rights, and so PPL came into being in 1941.

The Phonographic Performance Ltd. (PPL) owns, as assignee, and exclusively controls public performance rights and radio broadcasting rights in more than 500,000 songs (sound recordings) in Hindi, Telugu, Tamil, Bengali, Punjabi, Marathi, Malayalam, Bhojpuri and other Indian languages, including both film and non-film songs such as Ghazals, devotional, folk, pop, classical, etc. Membership includes hundreds of Indian music organizations.

Website: <http://www.pplindia.org/>

Membership Information: <http://www.pplindia.org/memlist.aspx>



PHONOGRAPHIC PERFORMANCE LTD.

Crescent Towers, 7th Floor, B/68, Veera Estate, Off New Link Road, Andheri (West), Mumbai 400 053
Tel. : 2673 6301 / 2 / 3 • Fax : 2673 6304
CIN - U 74999 MH 1941 GAP 142271

May 19th 2015

By email

1. Dr. Steve Crocker,
Chairman
ICANN Board;
 2. FadiChehadé,
ICANN
President & CEO;
 3. AkramAttallah,
ICANN
President of Generic Domains Division;
 4. Christine Willett,
ICANN
Vice-President of gTLD Operations;
 5. CherineChalaby,
ICANN
Chair of the NewgTLD Committee;
 6. Thomas Schneider,
ICANN
Chair of Government Advisory Committee;
- And
7. Cyrus Namazi,
ICANN
Vice-President of DNS Engagement

Re: Support for .MUSIC Community-based Application¹ with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit ("EIU"):

Please accept this letter on behalf of our organization, Phonographic Performance Limited (PPL). We are a company limited by guarantee which has been supporting the interests of owners of copyright in sound recordings since 1941. Our members transfer to us all rights in the licensing all non-physical exploitation of sound recordings and we both distribute royalties to them and enforce their rights. Given the nature of our activities, the problem of monetizing our repertoire over the Internet is now our first priority. We therefore fully support any proposal that serves the legitimate interests of the entire global music community under a global music community multi-stakeholder governance model with music-tailored enhanced safeguards.

Respecting and protecting music rights serves both the global music community and the public interest. Our organization supports the positions expressed in the letter² sent to ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing "over 80% of the world's music," and the letter³ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the "community" applications for .MUSIC and that "we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind " and for ICANN "to expeditiously implement appropriate changes to address [concerns]." We also support the positions in the letter⁴ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their "support [for] the .MUSIC community applications because respecting and protecting music rights serves the global music community and the public interest."

¹<https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Application ID 1-1115-14110

²<https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

³<https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁴<https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

We support the community Application's copyright protection provisions and Enhanced Safeguards to protect intellectual property, which include incorporating all of the RIAA's recommended copyright protection provisions that include policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others.⁵

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. We are pleased that DotCom's proposal provides for protocols ensuring that only genuine music community players are entitled to use the proposed .MUSIC gTLD, that the use of the gTLD will be monitored, that there will be transparency in the allotment of domain names and a dispute resolution mechanism that will be without prejudice to judicial remedies.

We therefore support DotCom's proposal.

Respectfully submitted,

Suresh Srinivasan

Chief Operations Officer

Phonographic Performance Limited

May 19th 2015



⁵DotMusic intellectual property and copyright protection provisions, See <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, Q.20 or <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>, Pg. 24, 25, 26 and 27

Planetary Group

Planetary Group is an artist development firm founded in 1996. Over the past 15 years Planetary has worked with a variety of musicians from all genres, signed and unsigned, self-released, indie and major labels.

Planetary helps create a solid foundation for new artists, and take all artists to new levels. The radio department structures a campaign that targets college radio, AAA, non-commercial, and commercial-specialty shows. The stations are solicited for airplay and feedback regarding the release. In addition, radio interviews and in-studio performances are coordinated in touring markets wherever possible. Planetary's radio and tour support can provide the necessary groundwork that would ensure advance exposure in music artists' pending tour markets.

In addition to airplay, increased public interest and awareness comes about through features, interviews, reviews, previews, and anything else that attracts people in the digital world. The digital marketing side of Planetary offers national campaigns for record releases, tour press to alert local media to shows, and a smaller tastemaker campaigns geared towards blogs. Planetary digital marketing focuses on online media exclusively, and at online & print with tour press. Planetary digital marketing provides a network for music to be heard via working relationships with writers, freelancers, bloggers, and site owners. Planetary strives to get music listened to, and then facilitates the writers' work by providing what they need to cover the music.

Planetary Design compliments these promotional efforts by creating everything an artist needs to build their brand. Simply put, the Planetary Group creates beautifully simple websites that embody their client's aesthetic built with a sturdy foundation of the latest web standards. With a strong focus on content distribution and social media integration, the Planetary Group implores the end user to engage in an interactive community wherein website content is shared and eventually spread to the world at large.

Website: PlanetaryOnTheWeb.com



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

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By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted Max: 9 '12 ip: 76.79.176.56

Signature

Adam Lewis

Print Name

Co-Founder

Title

Planetary

Company Name

3/8/12

Date

PledgeMusic

PledgeMusic is global direct-to-fan platform that provides artists and labels with the tools needed to get fans to engage early. PledgeMusic has staff internationally in New York, Los Angeles, Boston, Nashville, London, and Germany. With an arsenal of tools including PledgeMusic's website, preordering system, iPhone app, email marketing, social media dashboard, data collection widgets, and more, artists and labels can let fans become partners in the creative process. PledgeMusic invites fans to go behind the scenes with one of a kind exclusives and bonus content.

Content creators retain 100% of all ownership rights, so PledgeMusic is able to operate as a standalone platform or work in conjunction with traditional record deals and marketing. In a nutshell, it's everything an artist or label needs to fund, pre-sell, sell, and release their music while connecting directly with fans.

Once a project is given the green-light, it can be linked to social networks (Facebook, Twitter, YouTube, etc.) and our app will track the project's progress, while fans can add badges to their own sites and pages. For direct-to-fan campaigns, PledgeMusic releases the funds in three payments (on funding, release, and fulfillment). For pre-order campaigns, we disburse money immediately when the campaign is released and fulfilled.

PledgeMusic also maintains partnerships with major players in the digital and physical music spheres, and provides numerous options to help record, produce, manufacture, market, and distribute your music, merchandise, and tickets. Finally, PledgeMusic provides artists the option to raise money for the charity of their choosing.

PledgeMusic offers two distinct options for campaigns:

1. A PledgeMusic direct-to-fan campaign offers all-or-nothing fundraising. This is our traditional campaign type, and allows fans to pledge without any transfer of money until a specific fundraising goal is met. This type of campaign is perfect for independent artists, and those wishing to raise money to record or set up an album release, tour, or video.
2. A PledgeMusic preorder campaign is similar to other e-commerce preorder campaigns, but bundles in all the communication and marketing tools that make PledgeMusic great. These tools allow artists to connect and market directly to their core fans, and spread the word beyond. For this type of campaign, fans are charged immediately upon pledging. This type of campaign is designed for labels and artists who have already completed a recording, and are looking for a strategic way to pre-sell and market it.

Membership information: https://www.pledgemusic.com/sign_up/artist (Artists) and http://www.pledgemusic.com/#session_sign_up Fan Funders)

Community activities: <http://www.pledgemusic.com/learn/artists>

--Insert Letterhead--

June 17th, 2014

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Susana Bennett, ICANN COO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Heather Dryden, ICANN Chair of Government Advisory Committee; and
Community Priority Evaluation Panel, Economist Intelligence Unit (EIU)

Internet Corporation of Assigned Names and Numbers (ICANN)
12025 E Waterfront Dr, Suite 300,
Los Angeles, CA 90094

Re: The Importance of Fan Engagement in Today's Music Marketplace

When PledgeMusic officially launched more than half a decade ago, the music industry seemed to be balancing precariously at the tip of a rather shaky peak with no one able to confidently predict which way it would fall.

In 2009 Forrester Research reported that music revenues in the US had dropped by half over the past 10 years, spiraling from \$14.6 billion in 1999 to just \$6.3 billion in 2009. The Recording Industry Association of America (RIAA) reported declining revenue in nine of the past 10 years, with album sales falling at an average of 8 percent a year. In 2010, the vice president of research at RIAA told CNN Money, "The industry is adapting to consumer's demands of how they listen to music, when and where, and we've had some growing pains in terms of monetizing those changes."¹

The world had gone digital seemingly overnight and the industry was left reeling and unsure how to respond. While some fought relentlessly for "the way things were," others used the opportunity to look ahead and ask how these changes could potentially improve the way music was experienced and distributed.

PledgeMusic came up with the idea for a direct-to-fan platform realizing that active music fans wanted more participation when it came to music artists' careers. PledgeMusic and its founder, Benji Rogers, landed on a truth that has driven absolutely everything he and PledgeMusic have done since the company's inception: Music fans are the lifeblood of the music industry, and they want to be involved in an artist's entire music development process providing a viable alternative to the traditional music financing, production and distribution model.

¹ http://money.cnn.com/2010/02/02/news/companies/napster_music_industry/

The whole goal of the direct-to-fan model is to help artists directly engage their fans by inviting them into the journey surrounding the artist's career and album releases. The points of engagement have multiplied exponentially through this model, and subsequently so have the streams of revenue. When fans feel engaged - when an artist gives them a *reason* to buy new music rather than just a *way* to buy it – fans don't hesitate to support a release, financially and otherwise.

PledgeMusic, the winner of the prestigious Grammy Music Technology Lab award,² is now the world's largest and most innovative music-focused direct-to-fan community platform, which "looks to change the future of the album release." According to Digital Music News:³

"Aside from being an incredibly specialized platform for musicians, PledgeMusic looks to change the process of recording and releasing an album altogether – bringing fans along for the entire process from the moment the first dollar is raised until the moment they receive the package in the mail."

"Artists who have used PledgeMusic include Ben Folds Five, Mike Doughty, The Hold Steady, Imogen Heap, 311, Tokyo Police Club, Lucinda Williams, The Damnells, Sevendust along with thousands of others."

"With over a half a million people who have pledged, that's around \$32 million total that has been raised on the platform."... "PledgeMusic has helped get 50-60 artists signed to major label deals." (In fact PledgeMusic has teamed with major labels, such as Sony, to launch direct-to-fan campaigns for their artists.⁴)

Through campaigns with artists like Ingrid Michaelson,⁵ Ben Folds Five,⁶ the chart-popping Lindsey Stirling,⁷ Slash⁸ and thousands more, we've watched the direct-to-fan model outperform traditional crowdfunding by 30%, with 40% of people who pledge on one project going on to pledge on another.

Statistically, 87.5% of campaigns have hit their target so far in 2014 and that's just half of the story. The new relationship between artist and fan allows the fan to now become a co-creator and strategic partner.

As the music industry continues to sort itself out in the new landscape, we have witnessed first-hand that the only way forward is to engage the active fan. Then and only then can you look into the future with true confidence – and, from our experience, sheer excitement. The U.S Government has also recognized the critical role active music fans have in the new music

² <http://www.pledgemusic.com/blog/477-pledgemusic-wins-grammy-music-technology-lab>

³ <http://www.digitalmusicnews.com/permalink/2014/01/30/pledgemusic>

⁴ <http://prwire.com.au/pr/35073/pledgemusic-teams-up-with-sony-music-australia-rca-records-bring-me-the-horizon-and-raw-power-management>

⁵ <http://www.pledgemusic.com/projects/ingrid>

⁶ <http://www.pledgemusic.com/projects/benfoldsfive>

⁷ <http://www.pledgemusic.com/projects/lindseystirling> and www.pledgemusic.com/blog/indie-artists-topping-mainstream-charts

⁸ <http://www.pledgemusic.com/projects/slash>

landscape and has started to incorporate new regulations to foster more innovation and engagement from fans to assist in artists' careers.⁹ President Barack Obama signed the JOBS Act in 2012 to accommodate this change.¹⁰

This is why there should not be any eligibility policy that discriminates against legitimate members of the Community, such as active music fans. It would be unfair to exclude them from participation since the future of music is engaging active music fans given the critical role that they play in this new music industry by providing hundreds of thousands of artists a viable alternative to the traditional music financing, production and distribution model.

Respectfully Submitted,

Signature:  _____

Benji Rogers
Founder & President
PledgeMusic
<http://www.PledgeMusic.com>
Email: Contact Information Redacted

⁹ <http://www.sec.gov/divisions/marketreg/tmjjobsact-crowdfundingintermediariesfaq.htm> and <http://www.sec.gov/News/PressRelease/Detail/PressRelease/1370540017677#.U59N-FclbO8>

¹⁰ <http://www.gpo.gov/fdsys/pkg/BILLS-112hr3606enr/pdf/BILLS-112hr3606enr.pdf>

Pleimo

Pleimo is an international music streaming platform which aggregates bands and music fans around the world. It offers a 360-degree platform for 250,000 artists to manage and promote their music. Music fans can also subscribe and listen to Pleimo's catalog of over 5,000,000 songs. Pleimo has offices in Brazil, United Kingdom, Philippines, Portugal and China.

Membership Information: <https://www.pleimo.com/plans/subscribe/artists> (artists) and <https://www.pleimo.com/plans> (fans)

Community activities: <https://www.pleimo.com/about>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited .MUSIC Music Community Member Organization (MCMO)

This Agreement form is a participation letter of intent for select Music Community Member Organization partners for the launch of .MUSIC Initiative's music-themed community-based Top-Level Domain.

By signing up, you are agreeing to be listed as an accredited MCMO in .MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet's namespace.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
.MUSIC
April 21st, 2014

Signature

Dauton Janota
Print Name

CEO & FOUNDER
Title

Pleimo Corp.
Organization Name

April 26th, 2014
Date

ProPlay

The #1 goal of any recording artist is to get their music heard by potential fans.

The ProPlay® Song Insertion Service is designed to provide recording artists with the opportunity to have their songs play adjacent to the songs of established artists of the same genre on any of our participating internet radio streaming services.

ProPlay® is a song promotion service that assists recording artists with acquiring fans and building a relationship for further engagement with listeners who have been targeted as likely customers of the artist's music.

The ProPlay® Network of music streaming providers reaches over 100 million music listeners each month¹ and offers artists an unparalleled opportunity to target their desired audience. Our streaming providers are compensated for their participation and work directly with our staff to assure quality targeted delivery of the artist's music.

ProPlay® is a great way to promote the new music of both established and independent recording artists as well as provide an unprecedented testing platform for record labels to further evaluate artists under consideration for investment with feedback from surveys they provide.

When the ProPlay® artist's song is played, a synced banner also appears in the media player when available. When clicked, a new landing page opens that includes a complete artist profile with content that the artist can further customize. Alternatively, the artist can direct the listener to their own website or to a survey landing page.

ProPlay® provides a true bridge between the Artist and the Fan.

Website: <http://www.proplay.com>

¹ <http://www.proplay.com/index/what-is-proplay>

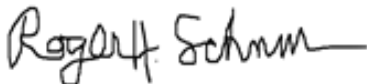
Re: Support for .MUSIC Community-based Application with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this letter on behalf of our organization, which supports DotMusic’s community-based Application¹ for .MUSIC -- an Application supported by the largest global music community coalition ever assembled to support a music cause, representing over 95% of music consumed globally² -- to safeguard intellectual property and serve the legitimate interests of the entire global music community, including commercial, non-commercial and amateur constituents. Respecting and protecting music rights serves both the global music community and the public interest.

Our organization supports the positions expressed in the letter³ sent to ICANN (on March 5th, 2015) by Victoria Shekler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁴ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the “community” application for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter⁵ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community, as reaffirmed by DotMusic in its Application and its Public Interest Commitments.⁶ DotMusic’s Application has the necessary music-tailored Enhanced Safeguards and measures to counter copyright infringement and address abuse that is highly prevalent online. As reiterated by other relevant organizations, we also expect that the remaining .MUSIC community Application prevails CPE to appropriately serve the legitimate interests of the global music community and the public interest.



Signature: _____ Contact Information Redacted un 11 '15 ip: 74.105.129.125

Name: Roger H. Schnur

Title: CEO

Organization: Allworks Media LLC

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Application ID 1-1115-14110

² <http://music.us/supporters/>

³ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁴ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁵ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

⁶ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadpicposting/1392?t:ac=1392>

PRS for Music

PRS for Music is a society of songwriters, composers and music publishers. PRS licenses organisations to play, perform or make available copyright music on behalf of PRS members and overseas societies, and distributes the resulting royalties to members fairly and efficiently. PRS promotes and protects the value of copyright.

The mission of PRS For Music is: to achieve fair value for copyright music in the face of changing technology and legislation; to forge international alliances to enable cost-effective and transparent copyright administration around the world; and striving to increase distributions to members and improve the service PRS offers.

Copyright in music is how over 100,000 PRS members - songwriters, composers and music publishers - earn their living. PRS members license their rights through PRS rather than doing it individually, making it easier and more efficient for those who want to use music to do so legally by obtaining a license from PRS. PRS for Music administers the performance rights and mechanical rights of about 10 million musical works and songs on behalf of its songwriter, composer and publisher members.¹

PRS is owned by and accountable to its members. After deducting the costs of running PRS, all the income received from license fees is distributed back to PRS members. PRS is the UK's leading collecting society and part of a global network of societies. PRS has around 150 affiliate agreements with collecting societies in nearly 100 countries.² In most cases a license from PRS gives those who want to use music the right to legally use millions of copyrighted songs and music compositions registered around the world.³

PRS membership, in excess of 100,000, includes rock and pop writers, classical composers, TV and film score composers, library music creators and music publishers. PRS 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.

PRS publisher members range from multinational corporations right down to small private companies representing just one or two songwriters. Between them, they oversee music catalogues that span every genre, past and present. Every UK publisher registers most of the repertoire of their client songwriters and composers with PRS and PRS works with them to ensure that royalties are correctly received and paid.⁴

Website: <https://www.prsformusic.com/>

Membership Information: <https://www.prsformusic.com/joinus/Pages/joinus.aspx>

¹ <http://www.prsformusic.com/aboutus/faqs/licensingmusicfaqs/pages/default.aspx>

² <https://www.prsformusic.com/affiliated-societies/Pages/default.aspx>

³ <https://www.prsformusic.com/aboutus/ourorganisation/Pages/default.aspx>

⁴ <https://www.prsformusic.com/aboutus/ourorganisation/ourmembers/Pages/default.aspx>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

Queensland Music Network – Member of the Australian Coalition

QMusic is Queensland's music industry development association, and is focused on promoting the artistic value, cultural worth and commercial potential of Queensland music.

In 1994, QMusic received its first round of funding, and has been running solidly since 1995.

QMusic has become first point of contact and interface for emerging artists and industry workers within the wider music industry. QMusic is an active voice for the Queensland music industry on a national and international level. QMusic is a member of AMIN (Australian Music Industry Network) which is a network of state based music organisations that provides a national voice for policy development and advocacy issues for the music industry.

Signature events such as BIGSOUND and the Queensland Music Awards promote networking and collaboration that contributes to building the profile of the Queensland music industry.

Situated in Brisbane's Fortitude Valley, Australia's only dedicated entertainment precinct, QMusic provides a physical and virtual base from which music industry professionals from all sectors and regions can establish networks, create partnerships and share the information that will drive the next generation of Australian music.

QMusic is incorporated under the Associations Incorporation Act and is governed by a management committee representing the diverse needs of the industry and the sector. The founding goals of the organisation still remain - to establish a state-wide music industry network for the sharing of knowledge and information.

QMusic acknowledges that Aboriginal and Torres Strait Islanders are the custodians of the land and recognise the disadvantage caused by colonisation and dispossession.

QMusic acknowledges the importance of music in Aboriginal and Torres Strait Islander cultures and the critical role it plays in the broader Australian music context and Australian culture overall.

QMusic is committed to building opportunities for Aboriginal and Torres Strait Islander artists and music businesses.

Vision

QMusic develops, services, and represents all sectors of Queensland music as a creative and economic powerhouse within the national and international arena.

Strategic Intent

QMusic is dedicated to building a dynamic environment that progresses a sustainable music industry and generates creative and economic returns to artists.

Values

- The cultural, economic and social importance of music
- Learning and innovation

- Partnerships
- Music and social diversity
- Knowledge and commitment of our people
- Professional practice
- Possibilities

Goals

1. Enhance industry capacity (service artists)
2. Expand Queensland music profile
3. Deliver signature events and build public participation
4. Increase internal capability

Establishment: 1994

Community Activities: <http://www.qmusic.com.au/index.cfm?contentID=625>

Membership information: <http://www.qmusic.com.au/?contentID=612>



Music-Themed Top-Level Domain (TLD) Participation Letter for Australian Music Industry Coalition

This Agreement form is a participation letter for select music Community Member Organizations (mCMO) representing the Australian Music Industry for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s) and for Australia's geographic name protection according to ICANN guidelines and Government Advisory Committee advice.

You are agreeing to be listed as an Australian Music Industry Coalition in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized Australian Coalition Representative

Constantine Roussos
Founder
.MUSIC Initiative
March 21th, 2012

Contact Information Redacted Apr 12 '12 ip: 118.208.64.246

Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

The Recording Academy / GRAMMY.com

The Recording Academy is a U.S. organization of musicians, producers, recording engineers and other recording professionals dedicated to improving the quality of life and cultural condition for music and its makers. The Recording Academy, which began in 1957, is known for its GRAMMY Awards, the world's most recognized music award. 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. The GRAMMY are the only peer-presented award to honor artistic achievement, technical proficiency and overall excellence in the recording industry, without regard to album sales or chart position. In 1997, the Recording Academy also launched the Latin Academy of Recording Arts and Sciences, which produces the Latin GRAMMY Awards.¹

As the preeminent membership organization for thousands of musicians, producers, songwriters, engineers, and other music professionals, the Recording Academy's mission is to advance artistic and technical excellence, work to ensure a vital and free creative environment, and act as an advocate on behalf of music and its makers.² Over the last decade particularly, The 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 Academy's mission statement is simple, but represents the heart and soul of the organization's efforts: to positively impact the lives of musicians, industry members and our society at large. The Academy can be proud of its accomplishments on behalf of its constituency.

Some of the Recording Academy's initiatives include:

The Producers & Engineers Wing

The Producers & Engineers Wing is comprised of more than 5,500 producers, engineers, remixers, manufacturers, technologists, and other related music recording industry professionals. The Wing provides a vehicle to reach a specific constituency, to craft advocacy positions, and to better address the daily concerns of these individuals. This organized voice for the creative and technical recording community uses its network of music experts to address critical issues affecting the art and craft of music. Among these issues are: the development and adoption of new technologies; recommendations for best practices in recording, master delivery, archiving and preservation; and support for both music education and education in the recording arts.³

The GRAMMY University Network (GRAMMY U)

The GRAMMY University Network (GRAMMY U) is an organization for college students who are pursuing a career in the music industry. The Recording Academy created the Grammy University network to help students prepare a career in the music industry so they can get themselves established as a professional in the field. This is done through forms of networking, interactive educational experiences and programs as well as performance opportunities. GRAMMY U is designed to enhance students'

¹ <http://www.latingrammy.com/es>

² <http://www.grammy.org/recording-academy/member-benefits>

³ <http://www.grammy.org/recording-academy/producers-and-engineers>

current academic curriculum with access to recording industry professionals to give them perspectives on the recording industry.⁴

The GRAMMY Foundation

The GRAMMY Foundation was established in 1988 to cultivate the understanding, appreciation and advancement of the contribution of recorded music to American culture - from the artistic and technical legends of the past to the still unimagined musical breakthroughs of future generations of music professionals. The Foundation accomplishes this mission through programs and activities that engage the music industry and cultural community as well as the general public. The Foundation brings attention to important issues such as the value and impact of music and arts education and the urgency of preserving our rich cultural heritage.⁵

MusiCares

MusiCares provides a safety net of critical assistance for music people in times of need. MusiCares' services and resources cover a wide range of financial, medical and personal emergencies, and each case is treated with integrity and confidentiality. MusiCares also focuses the resources and attention of the music industry on human service issues that directly impact the health and welfare of the music community.⁶

GRAMMY Museum

The GRAMMY Museum explores and celebrates the enduring legacies of all forms of music; the creative process; the art and technology of the recording process; and the history of the GRAMMY Awards. The GRAMMY Museum provides an interactive celebration of the power of music occupying a vibrant new space in downtown Los Angeles. Four floors of cutting edge exhibits, interactive experiences and films provide a one-of-a-kind visitor experience — engaging, educational, celebratory and inspirational.⁷

Website: <http://www.grammy.org/recording-academy>

⁴ <http://www.grammy.org/recording-academy/grammy-u>

⁵ <http://www.grammy.org/grammy-foundation>

⁶ <http://www.grammy.org/musicares>

⁷ <http://www.grammymuseum.org/visit/our-mission>



529 14th Street N.W., Suite 840
Washington, D.C. 20045
t-202.662.1285 f-202.662.1342
www.grammy.com/advocacy

THE RECORDING ACADEMY®

GRAMMYS ON THE HILL®
ADVOCACY & INDUSTRY RELATIONS

April 24, 2015

Re: Support for .MUSIC community-based applicants with copyright protection provisions, enhanced safeguards for music-themed gTLDs and .MUSIC CPE

Dear ICANN Board of Directors and Economist Intelligence Unit (“EIU”):

I am writing on behalf of the National Academy of Recording Arts and Sciences (“The Recording Academy”) to express our support for the .MUSIC community applications and reiterate the importance of including strong copyright protections in the gTLD process. The Recording Academy, internationally known for the GRAMMY Awards, is a trade organization of musicians, songwriters, producers, engineers and recording professionals that is dedicated to improving the cultural condition and quality of life for music and its makers. The Recording Academy is responsible for groundbreaking professional development, cultural enrichment, advocacy, education and human services programs. The Recording Academy has no company or institutional members. Accordingly, it is the only organization that advocates for all individual music creators: songwriters, performers, and studio professionals.

First, The Recording Academy affirms its support for the positions expressed in the global music community coalition letter¹ sent by Victoria Shekler to ICANN on March 5, 2015 that a vibrant and innovative Internet ecosystem requires meaningful copyright protection. As noted in that letter, “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address” concerns related to the protection of intellectual property.

Music creators – songwriters, performers, and studio professionals – invest their time, energy, talent, and resources into creating music. They deserve to reap a financial return for their work and to have the assurance of recognized and enforceable property rights. Without music and the attendant property rights of the creator, artistic creativity would be restricted and diminished, depriving all of society of the cultural and economic enrichment that music provides. Music rights and safeguards mean nothing in practice without institutional commitment and support. Copyright law may vary by jurisdiction, but its assumptions are the same: without proper legal infrastructure and safeguards providing the legal underpinning, music, and by extension, culture and the world economy, would be damaged irreparably.

¹ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

Second, The Recording Academy supports the remaining .MUSIC community applications because respecting and protecting music rights serves both the global music community and the public interest. The Recording Academy believes that all community applications contain copyright protection provisions and Enhanced Safeguards to protect intellectual property. These protections include:

- 1) Policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others.
- 2) Governance structures that enable fair representation of all music constituents
- 3) Restricting "Eligibility" to members of the global Music Community.
- 4) Inclusion of provisions that enable a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains.
- 5) Restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities.
- 6) Incorporating both proactive and reactive "Enforcement" measures.

Only .MUSIC community applications, with appropriate safeguards and measures to counter copyright infringement, will best be able to serve the legitimate interests of the global music community and global public interest.

Last, The Recording Academy hopes that provisions in all ICANN contracts concerning abuse relating to music-themed top-level domains will be followed with full compliance. All contractual standards must be interpreted appropriately, diligently and responsibly. As expressed in other letters by the music community, compliance will serve the global public interest and protect consumers. The new gTLD Program thus far has not fully met its standards to ensure a safe, secure and trusted Internet ecosystem and needs to fulfill such reasonable expectations. Thank you for your consideration.

Sincerely,



Todd Dupler
Director of Government Relations
Advocacy & Industry Relations
The Recording Academy

Cc: Dr. Steve Crocker, Chairman of the ICANN Board
Fadi Chehadé, ICANN President and CEO
Akram Attallah, ICANN President of Generic Domains Division
Christine Willett, ICANN Vice-President of gTLD Operations
Cherine Chalaby, ICANN Chair of the New gTLD Committee
Thomas Schneider, ICANN Chair of Government Advisory Committee
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN Secretary and General Counsel

Redeye Distribution

Redeye Distribution is an independent music distribution company founded in 1996 in Chapel Hill, North Carolina. In addition, Redeye has two in-house labels: Yep Roc Records and Eleven Thirty Records. Redeye has won the National Association of Recording Merchandisers (NARM) Distributor of the Year Award (Small Division) seven times (2000, 2002–2007) and were redesignated as a Medium Division distributor by NARM in 2008.

Based in Haw River, NC (near Raleigh/Durham/Chapel Hill), Redeye began in 1996 by focusing on the rich independent music of the southeast and providing the artists that made up the scene with a distribution option to give them access to all retail accounts located in their region. Since then, Redeye has charted a course of steady, sustainable growth by developing a strong physical and digital distribution network both nationally and internationally and providing a multitude of services to our partners.

Redeye's 5000-plus title catalog is representative of a wide range of the best independent music available. Regardless of genre, the unifying element of the catalog is an overall commitment to quality. Its network of international partners includes the finest retail partners from around the globe, touching every territory worldwide. They distribute music to chain stores such as Best Buy as well as every domestic one-stop distributor in the United States. Redeye is also a major distributor on the digital front, servicing all major DSPs such as iTunes, Spotify, YouTube and more.

Website: <http://www.redeyeusa.com/>



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Governed by the Global Music Community.
Available to the Entire Global Music Community.

Public Comments to ICANN & Economist Intelligence Unit

The purpose of this letter is to recommend that the governing body of the Internet's namespace ICANN and the EIU Panel award DotMusic Limited (Application ID 1-1115-14110) community priority status because DotMusic is the only applicant that surpasses the Community criteria because it is inclusive of the entire global Music Community and ensures it is governed under a multi-stakeholder model of fair representation irrespective of type, size or locale or type.

Global access should be open to strings which do not rely on the Internet for earning a living through intellectual property monetization. Global access should also be open to those strings that do not operate in a regulated sector. If global access creates a likelihood of harm, rampant piracy and abuse then Community membership verification criteria must be imposed to protect the respective Community and Internet users. The .MUSIC string is a sensitive string that operates in a highly regulated sector. It is well-documented that it has been subject to substantial abuse by pirates involved in mass music copyright infringement or cybersquatters registering artists' names in bad faith.

DotMusic's Application incorporates more music-focused policies and enhanced safeguards than any other .MUSIC Applicant, including a responsible approach to verify members of the Community to prevent bad actors from abusing the string since it is highly vulnerable for abuse. DotMusic will efficiently serve the global Music Community and ensure that the Community controls .MUSIC and that monies flow to the Community through legally-licensed .MUSIC sites and Community organizations.

There is deep concern that policies in .music LLC's Application (ID 1-959-51046) are not aligned with its Mission. Its Application does not meet the Community criteria because it excludes a significant portion of the Community from registering .music domains. It also excludes all of DotMusic's Community organizations (constituting a majority of the Community) from offering .music domains to its legitimate members. Their Application also lacks naming policies which will increase abuse and cybersquatting because registrants would be allowed to register any name they want. Also their policies do not have usage or content format mandates (i.e non-music-related activities are allowed). This will compromise the quality and trust of .MUSIC domains harming the global Music Community and the user's experience.

GAC (which consists of over 130 governments) advised ICANN to give preferential treatment to Community applicants with demonstrable support. As such, it would be against the global public interest to allow .MUSIC to be purchased in an auction by technology companies, such as Google or Amazon, or portfolio applicants whose policies lack enhanced safeguards to protect intellectual property and are in conflict with the interests of the Music Community.

Name: Tal Hansen Email: Contact Information Redacted

Occupation or Title: owner of Rec / Revenue

Signature: [Handwritten Signature] Date 6/19/2014

ReverbNation

ReverbNation, founded in 2006, is home to one of the **world's largest music communities**. ReverbNation provides over **3.66 million music industry professionals** — artists, managers, labels, venues, festivals/events — with powerful, easy-to-use technology to promote and prosper online.

ReverbNation's wide array of distribution and promotional solutions provide the hands-on tools and actionable insights that allow musicians and industry professionals to reach their goals in an increasingly complex music world. ReverbNation operates worldwide with customers on every continent. In fact, over 30 million visitors go to ReverbNation.com every month.

Website: [ReverbNation.com](http://www.reverbnation.com)

Membership Information: http://www.reverbnation.com/signup?signup_source=home



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Signature

Print Name

Title

Company Name

Date

Recording Industry Association of America (RIAA)

The RIAA, founded in 1956, is a relevant, non-negligible music organization with documented evidence of community activities relating to music. The RIAA represents the recording industry in the United States. The RIAA, “Representing Music,” is the trade organization that supports and promotes the creative and financial vitality of the major music companies. The RIAA’s members comprise the most vibrant record industry in the world. RIAA members¹ create, manufacture and/or distribute approximately 85% of all legitimate recorded music produced and sold in the United States.² The United States is the world’s largest market representing 26% of the entire physical music market and 71% of the digital music market.³ According to NAMM, the United States global market share is over 40%.⁴

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.

The RIAA is a globally-recognized music organization that participates in technical standards work where creating a voluntary specification increases consumer confidence and reduces costs for its members. Some technical standards which RIAA has created or worked on include: Watermark Payload Specification, the Global Release Identifier (GRid) and Digital Data Exchange (DDEX).⁵

Website: <http://www.riaa.com>

Membership information: http://riaa.com/aboutus.php?content_selector=aboutus_members and http://riaa.com/aboutus.php?content_selector=aboutus_become_a_member

¹ http://www.riaa.com/aboutus.php?content_selector=aboutus_members

² http://riaa.com/aboutus.php?content_selector=about-who-we-are-riaa

³ http://en.wikipedia.org/wiki/Global_music_industry_market_share_data

⁴ https://www.namm.org/files/ihdp-viewer/global-report-2014/A7352D4907B25A95B2CE27A075D3956F/2014MusicUSA_final.pdf , Pg.6

⁵ http://www.riaa.com/aboutus.php?content_selector=technical_standards



May 12, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of the Recording Industry Association of America (RIAA). RIAA is the trade group that represents the U.S. recording industry. Our mission is to foster a business and legal climate that supports and promotes our members' creative and financial vitality. Our members create, manufacture and/or distribute approximately 85% of all legitimate sound recordings produced and sold in the United States.

As you may know from our prior letters to you, our members have a vested interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the legitimate creation and dissemination of music. Today, more than 67% of the sound recording revenues in the U.S. coming from digital sources. It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of our members' works is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and that any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement. These safeguards are critical to

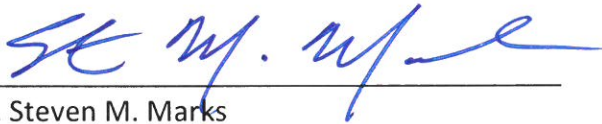
protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

With respect to .music, we support applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement. Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant (in addition to our support for the other community priority applicant for .music).

Please let us know if you have any questions.

Regards,

Recording Industry Association of America, Inc.

A handwritten signature in blue ink, appearing to read "S.M. Marks", is written over a horizontal line.

Mr. Steven M. Marks
Chief, Digital Business & General Counsel
Recording Industry Association of America, Inc.
1025 F. St, NW
10th Floor
Washington, DC 20004

SESAC

SESAC, founded in 1930, is a relevant, non-negligible music organization with documented evidence of community activities and events relating to music.¹ SESAC is a leading global performing rights organization (PRO) with headquarters in Nashville and offices in New York, Los Angeles, Atlanta, Miami and London. SESAC represents songwriters and publishers and their right to be compensated for having their music performed in public.

SESAC currently licenses the public performances of more than 400,000 songs on behalf of its 30,000 affiliated songwriters, composers and music publishers, which include such familiar names as Bob Dylan, Neil Diamond, RUSH, Charli XCX (PRS), Disclosure (PRS), Zac Brown, Mumford & Sons (PRS), Lady Antebellum, The Avett Brothers, Shirley Caesar, Paul Shaffer and Thompson Square. SESAC has long represented the music on some of TV's biggest shows including Grey's Anatomy, How I Met Your Mother, Parenthood, Dateline NBC, Dr. Phil, Seinfeld, and The Doctors among many others and is the PRO of choice among many of Hollywood's most sought-after film and television composers including Christophe Beck, Jeff Beal, Danny Lux, Jon Ehrlich, Dennis C. Brown, Bruce Miller and Paul Shaffer among many others. SESAC represents such musical icons as Bob Dylan, Neil Diamond, Robert Johnson, RUSH, Cassandra Wilson, Bryan-Michael Cox, Nate "Danja" Hills, Jack Knight, Jason Perry and Swizz Beatz as well as many others. Artists who have performed SESAC-affiliated compositions include Justin Timberlake, Mary J. Blige, Usher, Mariah Carey, Beyonce, Reba McEntire, Pussycat Dolls, Nelly Furtado, U2, Christina Aguilera among many others.²

SESAC is a globally-recognized organization that collects royalties all over the world for its affiliated songwriters and music publishers for the public performance of their music.³ SESAC is dedicated to protecting the rights of songwriters, composers and publishers for the public performances of their music. SESAC works towards the protection of intellectual property through various facets of education regarding public policy and through partnerships.⁴

Website: <http://www.sesac.com>

¹ <http://www.sesac.com/Events/Event.aspx>

² <http://www.sesac.com/About/History.aspx>

³ <http://www.sesac.com/EDU/About.aspx>

⁴ <http://www.sesac.com/advocacy/index.aspx>

From: Pat Collins

Date: Sunday, February 22, 2015 at 11:07 AM

To: Steve Crocker, Fadi Chehade, Cherine Chalaby, Akram Atallah, Christine Willett, Thomas Schneider, Cyrus Namzi

Cc: Michael Eck, Justin Levenson

Subject: ICANN

Dear ICANN and EIU,

Please allow me a few moments of your time to express the support of SESAC for the safe and reliable operation of the MUSIC domain under a community TLD multi-stakeholder governance model with Enhanced Safeguards. SESAC is in favor of the operation as it is designed to serve the interests of songwriters and publishers around the world in both a commercial and non-commercial stakeholders.

The enhanced safeguards SESAC recommends include policies to prevent cybersquatting, including requiring registrants to register .MUSIC only under their own legitimate name, DBA or acronym as well as member validation through a mandatory two-step phone and email authentication process. Also recommended is incorporating a priority-based launch phase to verify music constituents that belong to legitimate Music Community Member Organizations. In order to help in eliminating piracy and protect intellectual property, SESAC suggests implementing other Safeguards such as music-tailored copyright protection provisions.

I am available for further feedback, if needed. Thank you for your time and attention.

Best Regards,

Lisa H. McDonald

Assistant to the President & CEO

55 Music Square East

Nashville, TN 37203

Contact Information

Redacted



Performance Rights

SF Music Tech

The SF MusicTech Summit brings together visionaries in the evolving music/business/technology ecosystem, along with the best and brightest developers, entrepreneurs, investors, service providers, journalists, musicians, and organizations who work with them at the convergence of culture and commerce. We meet to do business and discuss, in a proactive, conducive to dealmaking environment. The SF MusicTech Fund invests in early stage internet music and technology companies discovered at the SF MusicTech Summit.

Website: <http://sfmusictech.com>

SonicBids

Sonicbids, founded in 2001, enables artists to book gigs and market themselves online. It connects more than 400,000 artists with 30,000 promoters and brands from over 100 different countries and 100 million music fans. Additionally, the company's recently launched Social Music Marketing™ product suite enables brand marketers to reach and engage music fans and consumers using rich music-oriented content.

Sonicbids has been the launching pad for many of today's hottest artists and has many exclusive partnerships with premier events like South By Southwest (SXSW), Bonnaroo Music and Arts Festival, CMJ Music Marathon, Spain's Primavera Pro and Canada's North By Northeast (NXNE). Consumer brand customers include Renaissance Hotels, Anheuser Busch and Diesel Industry.

Website: SonicBids.com

Membership Information: <https://www.sonicbids.com/signup/>



Music-Themed Top-Level Domain (TLD) Participation Letter of Interest for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of interest for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's media/entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC
February 29th, 2012

Contact Information Redacted May 30 '12 ip: 74.94.163.27

Signature

Panos Panay

Print Name

CEO

Title

Sonicbids

Company Name

May 30, 2012

Date

Spoonz Music Group

Spoonz Music Group is one of the world's leading talent agency and booking, promotion and touring organizations for music. Its roster consists of the world's leading and most successful music artists. These artists include:

- 50Cent,
- Akon,
- Alicia Keys,
- Beyonce,
- Busta Rhymes,
- Chris Brown,
- Ciara,
- Drake,
- John Legend,
- Jay-Z,
- Kanye West,
- Jennifer Hudson,
- LL Cool J,
- Little Wayne,
- LMFAO,
- Ludacris,
- Method Man,
- Nas,
- Nelly,
- Ne Yo,
- Micky Minaj,
- Pitbull,
- R Kelly,
- Rihanna,
- Robin Thicke,
- Rick Ross,
- Snoop Dogg,
- T.I,
- T-Pain,
- Tyrese,
- Usher
- And many more.

Website: <http://www.spoonzmusicgroupinc.com/>



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Support for DotMusic Limited's .MUSIC community-based Application ID 1-1115-14110¹

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our music organization supports the community-based DotMusic Application for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community, regardless of size, locale or constituent type, which include commercial, non-commercial and amateur music stakeholders.

The purpose of this letter is to confirm our support for DotMusic Limited² (commonly-known as ".MUSIC" with Community Application ID 1-1115-14110) to operate the .MUSIC community-based top-level domain under a global music community multi-stakeholder governance model with enhanced safeguards tailored to serving the interests of the global music community, including both commercial and non-commercial stakeholders.

DotMusic's community definition – a "strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music" (See Application, 20a) – matches the applied-for string since it represents the entire global music community and allows all constituents, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition is similar to the Wikipedia's "Music Community" definition:

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants. UNESCO identifies the music community as a "community of identity" implying common identifiable characteristics and cohesive attributes, such as sharing a music culture, norms and subscribing to common ideals related to music... defined....by common values, cohesive norms and interconnected structures to build a community identity...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organizations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions between music creators, their value chain, distribution channel and fans subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.³

DotMusic is the only .MUSIC application which incorporates music-tailored Enhanced Safeguards and Registration Policies aligned with its community-based purpose, such as:

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadapplication/1392?t:ac=1392>

² <http://www.music.us>

³ Music Community. In *Wikipedia*. Retrieved December 1, 2014, from https://en.wikipedia.org/wiki/Music_community



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- Its multi-stakeholder governance structure of fair representation under the .MUSIC Advisory Committee that includes all music constituents represented by the string;
- Restricting "Eligibility" to verified members of the global Music Community, including members of recognized DotMusic .MUSIC-Accredited Music Community Member Organizations (MCMOs);
- Validating members by mandating two-step email and phone authentication of all Community members;
- Cross-checking all domain registrations with the .MUSIC Globally Protected Marks List ("GPML") that supersedes any registration phase and protects the names of famous music artists, brands and companies. The GPML also blocks the registration of known music pirate names e.g. "PirateBay";
- Launching in phases that provide a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains. Phases include (i) Sunrise, reserved for rights holders with music-related trademarks; (ii) the MCMO domain allocation phase, reserved for members of DotMusic-accredited .MUSIC Community Member Organizations (MCMOs); and (iii) Landrush. To ensure fairness, no conflicts of interest and non-discrimination, all multiple applications for the same domain will be decided upon via a mini-auction after each phase. After all phases are completed, domains will be available for all global music Community members (including non-MCMO members) on a first-come first-serve basis under General Availability. All members must identify the music community they belong to and also verify themselves via a two-step phone and email authentication;
- Mandating "Name Selection" naming conditions to prevent cybersquatting and abusing music-related names by restricting registrants to registration of domains under their name, acronym, "doing business as (D.B.A)," description or mission;
- Restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities. Such activities include only allowing music content that is owned, licensed, or otherwise have rights to. Other "Content and Use" restrictions include prohibiting parking pages and the registration of a domain containing an established music brand's name in bad faith that might be deemed confusing to Internet users and the Music Community;
- Incorporating both proactive and reactive "Enforcement" measures. Proactive measures are taken at the time of registration. Reactive measures are addressed via compliance and enforcement mechanisms and through dispute processes. These include a comprehensive list of investigation procedures, random checks and circumstances in which DotMusic can suspend domain names if its Registration Policies and Enhanced Safeguards are violated, such as music copyright and trademark infringement;
- "Enforcement" includes appeals mechanisms which enhance accountability to the Community by providing registrants the opportunity to appeal any .MUSIC domain compliance matter. After notification of a compliance violation, registrants are given the opportunity to appeal and fix the compliance violation. DotMusic will provide registrants reasonable time to address the Registration Policy compliance matter. DotMusic has also incorporated all RIAA-recommended music-tailored intellectual property protection safeguards. These include provisions to stop domain hopping, takedown policies, authorizations, permanent blocks, privacy/proxy provisions, true name/address provisions and trusted sender complaint policies;



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- Addressing allegations if domain is not used for legitimate music purposes or otherwise infringes on DotMusic's Registration Policies. "Enforcement" measures and appeals are provided under the provisions of the music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), which includes specific appeals/reconsideration requests heard by the Registry and the "National Arbitration Forum," the DotMusic-approved independent, alternative Dispute Resolution Provider ("DRP").⁴

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community encompassing global-reaching commercial and non-commercial or amateur stakeholders.

Name: Raheem Gilchrist

Position/Title: Chief Executive Officer

Organization: Spoonz Music Group, Inc

Signature: 
Contact Information Redacted
Jan 29 '15 ip: 160.254.20.253

Date: 01-29-15

⁴ National Arbitration Forum ("NAF"), The .MUSIC Policy & Copyright Infringement Dispute Resolution Process ("MPCIDRP"), <http://domains.adrforum.com/main.aspx?itemID=2195>. Refer to the DotMusic MPCIDRP document at <http://domains.adrforum.com/resolution.aspx?id=2190> for more detail on appeals mechanisms

Story Amp

Story Amp is the world's leading music community for music artists, music publicists and music journalists. It provides artists and publicists the opportunity to connect and network with over 7000 music journalists globally.

Website: <https://www.storyamp.com>

Artist Sign-up: <https://www.storyamp.com/artists#signup>

Music Journalist Sign-up: <https://www.storyamp.com/journalists#signup>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

DMITRI VIETZE

Print Name

CEO

Title

ROCK PAPER SCISSORS, INC.

Company Name

JANUARY 31, 2012

Date

Sync Exchange

Sync Exchange is a global music licensing marketplace. Its company's core mission is to help musicians, rights holders, composers and music supervisors better connect.

Website: <http://syncexchange.com/>



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Comments to ICANN & Economist Intelligence Unit

The purpose of this letter is to recommend that ICANN and the EIU Panel award DotMusic Limited (Application ID 1-1115-14110) community priority status because DotMusic is the only applicant that surpasses the Community criteria. DotMusic's Application includes more music-focused policies and enhanced safeguards than any other .MUSIC Applicant, including a governance structure representing the entire global Music Community irrespective of type, size or locale. DotMusic will efficiently serve the global Music Community and ensure that the Community controls .MUSIC and that monies flow to the Community through legally-licensed .MUSIC sites and Community organizations.

There is opposition to policies in .music LLC's Application (ID 1-959-51046) that are not aligned with its Mission to serve all legitimate global music constituents. Its Application does not meet the Community priority status criteria because it excludes a significant portion of the Community from registering .MUSIC domain names and excludes new legitimate music community organizations formed after 2007 (especially those from developing territories) from offering .music domains to their members. It also excludes all of DotMusic's Community organizations (members of whom constitute a majority of the Community) from offering .music domains to their legitimate music members. Their Application also does not have naming policies. The absence of such policies will increase abuse and cybersquatting because registrants would be allowed to register any domain name they want, even under another entity's name. Also their policies do not have usage or content format mandates. This means that the content posted or usage of .MUSIC domain names would not be restricted only to music-related activities. This will compromise the quality control and trust of .MUSIC domain names.

The Government Advisory Committee (GAC), which consists of over 130 governments, has advised ICANN to give preferential treatment to Community applicants with demonstrable support and to address its concern over "discrimination in restricted TLDs" (Top-Level Domains) such as .MUSIC. As such, it would be against the global public interest and GAC advice to allow .MUSIC to be purchased in an auction by companies with market power, such as Google or Amazon, or portfolio applicants whose policies lack enhanced safeguards to protect intellectual property and are in conflict with the interests of the Music Community. The .MUSIC domain is a highly sensitive string operating in a highly regulated, IP-driven sector. To ensure trust, safety and accountability .MUSIC is optimally suited to be governed by the Music Community under DotMusic's Application to serve Music Community interests.

Name: Mark frieser

Affiliation/Title/Position: Ceo

Organization Name: Sync exchange

Signature


Contact Information Redacted, Jun 30 '14 ip: 208.54.80.233

Date: June 29, 2014

Syndicate

The Syndicate is a 16-year-old, award-winning music marketing agency. The Syndicate is a 16-year-old, award-winning music and comedy marketing agency. Clients include Taco Bell, multiple Grammy award-winning artists and record labels. We've helped sell hundreds of millions of albums for acts such as Maroon 5, Daft Punk, The Killers, Kings of Leon and Pearl Jam. The Syndicate has strong relationships with over 6,500 media outlets including 500 college and commercial radio stations, 400 field marketing reps and hundreds of executives within every field of the entertainment business.

Website: <http://www.thesyn.com/>



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Monies Flow to the Music Community.
Governed by the Global Music Community.
Available to the Entire Global Music Community.

Public Comments to ICANN & Economist Intelligence Unit

The purpose of this letter is to recommend that the governing body of the Internet's namespace ICANN and the EIU Panel award DotMusic Limited (Application ID 1-1115-14110) community priority status because DotMusic is the only applicant that surpasses the Community criteria because it is inclusive of the entire global Music Community and ensures it is governed under a multi-stakeholder model of fair representation irrespective of type, size or locale or type.

Global access should be open to strings which do not rely on the Internet for earning a living through intellectual property monetization. Global access should also be open to those strings that do not operate in a regulated sector. If global access creates a likelihood of harm, rampant piracy and abuse then Community membership verification criteria must be imposed to protect the respective Community and Internet users. The .MUSIC string is a sensitive string that operates in a highly regulated sector. It is well-documented that it has been subject to substantial abuse by pirates involved in mass music copyright infringement or cybersquatters registering artists' names in bad faith.

DotMusic's Application incorporates more music-focused policies and enhanced safeguards than any other .MUSIC Applicant, including a responsible approach to verify members of the Community to prevent bad actors from abusing the string since it is highly vulnerable for abuse. DotMusic will efficiently serve the global Music Community and ensure that the Community controls .MUSIC and that monies flow to the Community through legally-licensed .MUSIC sites and Community organizations.

There is deep concern that policies in .music LLC's Application (ID 1-959-51046) are not aligned with its Mission. Its Application does not meet the Community criteria because it excludes a significant portion of the Community from registering .music domains. It also excludes all of DotMusic's Community organizations (constituting a majority of the Community) from offering .music domains to its legitimate members. Their Application also lacks naming policies which will increase abuse and cybersquatting because registrants would be allowed to register any name they want. Also their policies do not have usage or content format mandates (i.e non-music-related activities are allowed). This will compromise the quality and trust of .MUSIC domains harming the global Music Community and the user's experience.

GAC (which consists of over 130 governments) advised ICANN to give preferential treatment to Community applicants with demonstrable support. As such, it would be against the global public interest to allow .MUSIC to be purchased in an auction by technology companies, such as Google or Amazon, or portfolio applicants whose policies lack enhanced safeguards to protect intellectual property and are in conflict with the interests of the Music Community.

Name: R. MOOSE Email: Contact Information Redacted

Occupation or Title: General Manager

Signature: 

Date: June 19, 2014

Tommy Boy / New Music Seminar

Tommy Boy is an independent record label started in 1981 by Tom Silverman. The label is widely recognized for significant contribution to the development of hip hop music, dance music, and electronica.

Website: TommyBoy.com

The New Music Seminar (NMS) is the ultimate destination founded by Tom Silverman where artists, industry players, and companies are provided the knowledge, tools, and connections they need to succeed and build the New Music Business. The mission of the New Music Seminar is to grow a sustainable and better music business to allow creators the best opportunity to succeed. The NMS strives to enable more artists to achieve success and encourages new levels of investment in music and artists. In its 15-year run, the first series of seminars annually attracted more than 8,000 participants from 35 countries, and was considered one of the most influential Music Business Conferences in the World.

Website: <http://newmusicseminar.com>



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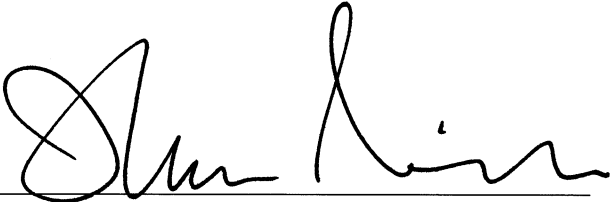
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Name: Thomas Silverman Email: Contact Information Redacted
 Occupation or Title: CEO

Signature:  Date 6/19/14

TuneCore

TuneCore is the **world's leading digital distributor for online music and video**. Founded in 2005, TuneCore offers musicians and other rights-holders the opportunity to place their music into online retailers such as iTunes, GooglePlay, AmazonMP3, Zune Marketplace, Rhapsody, eMusic, Spotify, and others for sale. TuneCore distributes between 15,000 - 20,000 newly recorded releases a month, this is more music being distributed monthly than all the major labels combined in 100 years. Tunecore registers musicians' songs worldwide in over 60 countries and is affiliated with ASCAP, BMI and SESAC. Tunecore partnered with INDMUSIC, YouTube's largest independent music network, to monetize both music compositions and sound recordings for maximum YouTube earnings potential.

The TuneCore artist community has made over \$405.6 million in revenue and sold over 6.1 billion total downloads and streams, since TuneCore launched in 2006, **representing over 60% of all new music sales**. TuneCore is a partner with hundreds of thousands of artists and labels, ranging from indie artists to high profile performers, including: Drake, The Civil Wars, Sonic Youth, Beck, Jay-Z, Aretha Franklin, Keith Richards, Blood On The Dance Floor, Public Enemy, Willie Nelson, They Might Be Giants, Donna Summer, MGM Studios, Moby, Girl Talk & Brian Eno. This market share continues to grow significantly quarterly. In addition, many of TuneCore's artist customers dominate the iTunes, Amazon and other music retail charts outselling and out earning well over 98% of major label releases.

Website: TuneCore.com



tunecore.

45 Main St #705
Brooklyn, NY 11201
646 651 1054 – ph 718-852-4166 – fax
<http://www.tunecore.com>

To Whom It May Concern

I am writing regarding the Music.us/.MUSIC initiative's music-themed top level domain submission to ICANN.

There has been a significant shift in the music industry in the last decade. The majority of music being released, distributed, bought, shared, streamed is being created outside of the "traditional" industry.

As one example, TuneCore distributes between 15,000 (fifteen thousand) - 20,000 (twenty thousand) newly recorded releases a month, this is more music being distributed monthly than all the major labels combined in 100 years. TuneCore's customers are the artists as record label, songwriter, publisher and performer - none of the artist customers are members of the RIAA.

Over the past 3 years, the TuneCore customer base sold over 600 million units of music generating over \$300 million dollars in gross music sales representing over 60% of all new music sales. This market share continues to grow significantly quarterly. In addition, many of TuneCore's artist customers dominate the iTunes, Amazon and other music retail charts outselling and out earning well over 98% of major label releases.

An important point to reiterate, not a single one of TuneCore's hundreds of thousands artist customers are a member of or are affiliated with the RIAA. The voice of the RIAA is not the voice of the



artist or of the new music industry.

The RIAA no longer represents the music industry. Fortunately, or unfortunately, its members have been disintermediated. As a trade group, it represents a minority section of the new industry that diminishes daily.

It has no right or legitimacy to control a .MUSIC domain. Further, if it did, it would harm the existing new industry, while decreasing competition and working against the interests of the very artists it claims to serve.

This is an email of support for of Music.us/.MUSIC initiative's music-themed top level domain submission to ICANN.

Sincerely



Jeff Price
CEO

UK Live Music Group

UK Live Music Group is a music organisation that was formed by the live music industry to galvanise its views and provide a way of linking their representative bodies to UK Music.

Members include the Agents' Association (AA), the Association of Festival Organisers (AFO), the Association of Independent Festivals (AIF), the Concert Promoters Association (CPA), the International Live Music Conference (ILMC), the National Arenas Association (NAA), the Production Services Association (PSA) and the Independent Venue and Promoter Association (we:LIVE).

Website: <http://www.ukmusic.org/about-us/our-members/uk-live-music-group>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Re: .MUSIC Community Application

Dear Messrs. Crocker and Chehade:

We write on behalf of UK Music. UK Music is the umbrella group representing the UK music industry. One of our missions is to foster a business and legal climate that supports and promotes a healthy, vibrant legitimate consumer market for music, and our members' creative and financial vitality. Our members represent the entire community of featured and non-featured artists, live, recorded and publishing businesses all of whom own copyright in their work. The industry contributes £3.8 billion to the economy and accounts for £2.2 billion in exports. 111,000 are employed in the sector. Our annual Measuring Music report identified that the music industry experienced year on year growth of 9%. Our members are in an annex.

Our community has a legitimate interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the creation and dissemination of music.

It is not only that the digital ecosystem is our future, it is very much our present.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of copyrighted music is rampant. Given this, we believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and any gTLDs that particularly target music or digital content should have increased commitments to guard against such infringement.

These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure the DNS ecosystem, and its constituents can be trusted to help create a safe, legitimate and innovative Internet. We expect ICANN to ensure this happens in a responsible and effective manner.

UK Music
4th floor
49 Whitehall
London, SW1A 2BX

T. 020 3713 8444
info@ukmusic.org
www.ukmusic.org

UK Music supports applicants that have publicly committed to, and will be bound to, implement meaningful safeguards to protect against online copyright infringement . Given the PIC specifications recently submitted by DotMusic Limited for their community application, we believe DotMusic Limited has made such commitments. Accordingly, we support this applicant.

Please let us know if you have any questions.

Yours sincerely,

Jo Dipple, CEO
UK Music

Annex

UK Music's membership comprises of:-

- AIM – Association of Independent Music - representing over 850 small and medium sized independent music companies
- BASCA - British Academy of Songwriters, Composers and Authors – BASCA is the professional association for music writers and exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing
- BPI - the trade body of the recorded music industry representing 3 major record labels and over 300 independent record labels.
- FAC – The Featured Artists Coalition – the voice of the featured artists.
- MMF - Music Managers Forum - representing 425 managers throughout the music Industry
- MPG - Music Producers Guild - representing and promoting the interests of all those involved in the production of recorded music – including producers, engineers, mixers, re-mixers, programmers and mastering engineers
- MPA - Music Publishers Association - with 260 major and independent music publishers in membership, representing close to 4,000 catalogues across all genres of music
- Musicians' Union representing 30,000 musicians
- PPL is the music licensing company which works on behalf of over 90,000 record companies and performers to license recorded music played in public (at pubs, nightclubs, restaurants, shops, offices and many other business types) and broadcast (TV and radio) in the UK.
- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

UK Music

UK Music promotes the interests of record labels, songwriters, musicians, managers, publishers, producers, promoters and collecting societies through high profile campaigns and events. According to Billboard, British artists constitute 13.7% of all global music sales and account for 1 in 7 albums purchased by fans around the globe.¹ It also draws up policy to deal with issues impacting the industry, engages in high level political lobbying to ensure any new legislation benefits its members and undertakes extensive and ground-breaking research to track market trends and forecast future business opportunities.

- UK Music also works to ensure music - and the copyright that underwrites it – is recognised and valued at all levels of Government, throughout the wider economy and by consumers.
- UK Music is a campaigning and lobbying group, which represents every part of the recorded and live music industry.
- UK Music represents and promotes the interests of the whole music industry.

UK Music works to persuade politicians and business leaders about the value of music to the national economy and its key role in the United Kingdom’s creative and cultural makeup.²

UK Music members include:

- The Association of Independent Music (“AIM”),³ a trade body established in 1999 to provide a collective voice for the UK’s independent music industry;
- BASCA,⁴ a music organization that exists to support and protect the artistic, professional, commercial and copyright interests of songwriters, lyricists and composers of all genres of music and to celebrate and encourage excellence in British music writing;
- The British Phonographic Industry (“BPI”),⁵ that represents the UK’s recorded music industry, which includes more than independent music companies and the UK’s major record companies – Universal Music, Sony Music, and Warner Music. Together, BPI’s members account for 85% of all music sold in the UK;
- The Music Managers Forum (“MMF”),⁶ a music organisation which, since its inception in 1992, has worked hard to educate, inform and represent UK managers (and their artists) as well as offering a network through which managers can share experiences, opportunities and information;
- The Music Publishers Association (“MPA”),⁷ which exists to safeguard the interests of music publishers and the writers signed to them. It provides them with a forum and a collective voice, offers them a range of practical services, represents their interests to government, the music industry and the media, and works to inform and to educate the wider public in the importance and value of copyright. The MPA also owns two collection societies: The Mechanical-Copyright Protection Society Ltd (“MCPS”), appointed by publishers to license the mechanical right to music users, and Printed Music Licensing Ltd (“PMLL”), which manages the licensing of the copying of printed music in the UK on behalf of music publishers;
- The Music Producers Guild (“MPG”),⁸ an independent and democratic organisation that encourages the highest standards of music production, and actively engages with other music

¹ <http://www.billboard.com/biz/articles/6589962/brits-share-of-global-market-hits-five-year-high>

² <http://www.ukmusic.org/about-us>

³ <http://www.ukmusic.org/about-us/our-members/aim> and <http://www.musicindie.com>

⁴ <http://www.ukmusic.org/about-us/our-members/basca> and <http://www.basca.org.uk>

⁵ <http://www.ukmusic.org/about-us/our-members/bpi> and <http://www.bpi.co.uk>

⁶ <http://www.ukmusic.org/about-us/our-members/the-mmf> and <http://www.themmf.net>

⁷ <http://www.ukmusic.org/about-us/our-members/music-publishers-association> and <http://www.mpaonline.org.uk>

⁸ <http://www.ukmusic.org/about-us/our-members/the-music-producers-guild> and <http://www.mpg.org.uk>

industry organisations to campaign and lobby on matters of important mutual interest. The MPG represents and promotes the interests of all those involved in the production of recorded music, including producers, engineers, mixers, re-mixers, programmers and mastering engineers;

- The Musicians' Union,⁹ a globally-respected organisation which represents over 30,000 musicians working in all sectors of the music business;
- PPL,¹⁰ a music licensing company which licenses recorded music for broadcast, online and public performance use. Established in 1934, PPL carries out this role on behalf of thousands of record company and performer members;
- PRS for Music,¹¹ representing music writers, composers and publishers. Formed as The MCPS-PRS Alliance in 1997 with the PRS for Music brand adopted in 2009, the organisation brings together two royalty collection societies; MCPS and PRS. PRS for Music exists to collect and pay royalties to its members when their music is exploited in one of a number of ways – when it is recorded onto any format and distributed to the public, performed or played in public, broadcast or made publicly available online;
- UK Live Music Group,¹² a music organisation that was formed by the live music industry to galvanise its views and provide a way of linking their representative bodies to UK Music. Members include the Agents' Association (AA), the Association of Festival Organisers (AFO), the Association of Independent Festivals (AIF), the Concert Promoters Association (CPA), the International Live Music Conference (ILMC), the National Arenas Association (NAA), the Production Services Association (PSA) and the Independent Venue and Promoter Association (we:LIVE);
- The Featured Artists Coalition ("FAC"),¹³ the voice for featured artists in the changing music industry. FAC represents the interests of Featured Artists within the national, European and International political arenas when relevant issues such as copyright law and music licensing are being debated. FAC Guides artists through the complexity of the technology landscape and the modern music industry and negotiates with companies to secure favourable terms for all FAC artists. FAC creates opportunities for artists to meet and support each other locally and aids the development of Artist Organisations all over the world;

Website: <http://www.ukmusic.org>

Membership information: <http://www.ukmusic.org/about-us/our-members/>

⁹ <http://www.ukmusic.org/about-us/our-members/the-musicians-union> and <http://www.musiciansunion.org.uk>

¹⁰ <http://www.ukmusic.org/about-us/our-members/ppl> and <http://www.ppluk.com>

¹¹ <http://www.ukmusic.org/about-us/our-members/prs-for-music> and <http://www.prsformusic.com>

¹² <http://www.ukmusic.org/about-us/our-members/uk-live-music-group>

¹³ <http://www.ukmusic.org/about-us/our-members/fac> and <http://www.thefac.org>



May 19, 2015

VIA ELECTRONIC MAIL

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

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- *PRS for Music* is responsible for the collective licensing of rights in the musical works of 100,000 composers, songwriters and publishers and an international repertoire of 10 million songs
- UK Live Music Group, representing the main trade associations and representative bodies of the live music sector

Virtual Label

Virtual Label provides direct access to all the major and secondary worldwide digital service providers. It provides significant value for its artists and labels by not only identifying new services but by actively marketing to existing services and being at the forefront of all emerging services worldwide.

Virtual Label is successful in securing significant visibility for new releases and catalog on iTunes, Amazon MP3, eMusic, Spotify, Rdio, Google Play and more. Virtual Label utilizes a proprietary content management system to quickly and easily deliver over 30,000 songs from its catalog worldwide to new and existing services.

Virtual Label has digital partnerships with

- 24-7
- 7digital
- 88tc88 (China)
- Amazon MP3 (NA, EU and Japan)
- Amoeba Music
- Archambault/Zik (Canada)
- AT&T
- Beatport
- Bleep
- Boomkat
- Createspace (Amazon's Disc On Demand)
- Deezer
- Dub Store Inc. (Japan)
- elWatusi
- eMusic (North America and Europe)
- Google Play
- Gracenote
- HMV (Canada)
- iMesh
- iMusica (Brazil)
- iTunes (Worldwide)
- JB Hi-Fi (Australia)
- Juno
- MOG
- Music Unlimited
- Muve Music
- ONErpm
- Pandora
- Psonar
- Pulselocker
- Pure Tracks (Canada)
- Qobuz (France)

- Rara
- Rdio
- Rhapsody
- Satellite
- Shazam
- Slacker
- Songza
- Spotify
- Vevo
- Virgin Mega (France)
- Wasabeat (Japan)
- WiMP
- WDA (ringtones and mobile)
- Xbox
- YouTube
- Zik
- Zvooq (Russia)

Establishment Date: 2000

Website: <http://virtuallabel.biz/sections/services>



Music-Themed Top-Level Domain (TLD) Participation Letter of Intent for accredited Music Community Member Organization (mCMO)

This Agreement form is a participation letter of intent for select music Community Member Organization partners for the launch of Music.us/.MUSIC Initiative's entertainment-themed Top-Level Domain(s).

By signing up, you are agreeing to be listed as an accredited mCMO in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN, the governing body of the Internet.

AGREED AND ACCEPTED:

Constantine Roussos
Founder
Music.us / .MUSIC

Date: January 27th, 2012

Signature

PETER J. WRIGHT

Print Name

CEO

Title

VIRTUAL LABEL LLC

Company Name

1/30/2012

Date

Western Australian Music Industry Association (WAM) – Member of the Australian Coalition

Committed to championing Western Australia's music industry since 1987, WAM (West Australian Music) is the peak music body responsible for supporting, nurturing and growing all forms of contemporary music in WA. WAM champions all forms and levels of WA music, locally, nationally and internationally.

Establishment: 1997

Community Activities: <http://wam.org.au/what-we-do/>

Membership information: <http://wam.org.au/membership/>



Music-Themed Top-Level Domain (TLD) Participation Letter for Australian Music Industry Coalition

This Agreement form is a participation letter for select music Community Member Organizations (mCMO) representing the Australian Music Industry for the launch of Music.us/.MUSIC Initiative's music-themed Top-Level Domain(s) and for Australia's geographic name protection according to ICANN guidelines and Government Advisory Committee advice.

You are agreeing to be listed as an Australian Music Industry Coalition in the Music.us/.MUSIC Initiative's Top-Level Domain submission to ICANN.

AGREED AND ACCEPTED:

Authorized Australian Coalition Representative

Constantine Roussos
Founder
.MUSIC Initiative
March 21th, 2012

Contact Information Redacted Apr 12 '12 ip: 118.208.64.246

Signature

Denise Foley

Print Name

Australian Music Industry Network

Organization

12th April 2012

Date



Participating Australian Music Industry Coalition Member Organizations:

1. Queensland Music Network Inc.

2. Western Australian Music Industry Association

3. Northern Territory Music Industry Association

4. Music New South Wales

5. Music Victoria

6. Music South Australia

7. Music Australian Capital Territory

8. Contemporary Music Services Tasmania

9. NA

10. NA

Other: NA

William Morris Endeavor (WME)

William Morris Endeavor (also known as WME) is one of the world's largest music talent agencies with offices in Beverly Hills, New York City, London, Miami, Nashville, and Dallas. The company was founded in April 2009, after the merger of the William Morris Agency and the Endeavor Agency.

The WME talent agency represents leading music artists including:

1-800-Dinosaur
2 Chainz
2ManyDJs
A\$AP Rocky
A Perfect Circle
Adele
Adventure Club
AFI
Afrojack
The Airborne Toxic Event
Al Green
Alanis Morissette
Alberta Cross
Alesso
Alex Clare
Alexa Goddard
Alicia Keys
All Time Low
Allie X
Aloe Blacc
Amos Lee
Andrew Combs
Angel
Angus & Julia Stone
Angus Stone
Annie
Annie Eve
Antemasque
Antony & the Johnsons
Aretha Franklin
Ásgeir
Astro
Atmosphere
Autre Ne Veut
Axwell
The B-52s
BabyMetal
Backstreet Boys
Bag Raiders
Banks
Barry Manilow
Basement Jaxx

Beady Eye
Beastie Boys
Bebe Rexha
Ben Lee
Benjamin Booker
Beth Hart
Beth Orton
Better Than Ezra
Biffy Clyro
Big Business
Big Talk
Billy Idol
The Birds of Satan
Birdy
Biting Elbows
Bjork
Black Pistol Fire
Blaq Audio
Blue October
Bo Ningen
Boa
Booka Shade
Boots
Borgore
Bosnian Rainbows
Brad Caleb Kane
Brandon Flowers
The Bravery
Bret Michaels
Brian Littrell
Brian Setzer
Bridget Everett
Brody Dalle
Broken Bells
Bruno Mars
Bryan Ferry
The Bryan Ferry Orchestra
The Bunny Gang
Burns
Buzzcocks
Caifanes
Calvin Harris
Carly Rae Jepsen
Cat Power
CeeLo
The Chemical Brothers
Cher Lloyd
Chevy Metal
Children's Hospital
Chris Botti
Chris Cornell

Chris Isaak
Chris Lake
Chris Malinchak
Christina Perri
Chuckie
Ciara
Clare Maguire
Coasts
Coheed and Cambria
Colbie Caillat
Collective Soul
Colony House
Conway
The Courteeners
Crash
Crass Mammoth
Crowded House
The Crystal Method
Curtis Harding
Damian Jr. Gong Marley
Danger Mouse
Daniel Rossen
Dappy
Dark Rooms
Dead Can Dance
Deadmau5
The Dead Weather
Death Grips
Department of Eagles
Depeche Mode
Devotchka
Die Antwoord
Dinosaur Jr.
Divine Fits
DJ Shadow
DJ Snoopadelic
Dot Hacker
Down
Drake
Duffy
Duran Duran
Eagles of Death Metal
EarlWolf
Echo & the Bunnymen
Ed Kowalczyk
Ed Roland
Eddie Vedder
Eden XO
Editors
Edward Sharpe & The Magnetic Zeros
Elbow

Elijah Blake
Ellie Goulding
Emilia Mitiku
Empire of the Sun
Eric Prydz
Erik Hassle
Erol Alkan
Esperanza Spalding
Eva Shaw
Eva Simons
The Expendables
FKA Twigs
The Faint
Faith No More
Family Reunion
Fantomas
Fatboy Slim
Feed Me
Feeder
The Fire Theft
Firekid
Fistful of Mercy
Fitz And The Tantrums
Five Finger Death Punch
The Flaming Lips
Flogging Molly
Fly Golden Eagle
Foo Fighters
Foster the People
Frank Ocean
The Fratellis
Frontier Ruckus
Fuck Buttons
Galantis
Gareth Emery
Gary Barlow
Gary Clark Jr.
George Ezra
The Ghost of a Saber Tooth Tiger
Gin Blossoms
Glasser
Glasvegas
Gnarls Barkley
Godsmack
Gogol Bordello
Goldfrapp
Goo Goo Dolls
Grace Mitchell
Greyson Chance
Grimes
Grizzly Bear

Groove Armada
Hard-Fi
Heitor Pereira
hitRECORD
The Hives
HOLYCHILD
Holy Ghost!
How To Destroy Angels
Hozier
Hugh Jackman
Hugh Laurie
Hurts
Ice Cube
Idris Elba Presents 7 Wallace
Iration
J. Roddy Walston & The Business
Jack White
Jacques Lu Cont
Jake Bugg
James
James Bay
James Blake
James Lavelle
James Murphy
Jane's Addiction
Janet Jackson
Jazmine Sullivan
Jeff The Brotherhood
Jeremy Enigk
Jesse Kinch
Jimmy Cliff
Joe Banfi
John C. Reilly
John Grant
John Legend
John Rzeznik
Johnny Marr
Jojo
Jon Batiste And Stay Human
Joseph Gordon-Levitt
Josh Groban
Juanes
Judith Hill
Julia Stone
Julian Marley & The Uprising
Just A Gent
Justin Timberlake
Katharine McPhee
KC & The Sunshine Band
K'Naan
Karmin

Kasabian
Kaskade
Kat Edmonson
Kat Graham
Katey Sagal & The Forest Rangers
Katy Tiz
Kenny Wayne Shepherd Band
Keziah Jones
Kid Cudi
Kiesza
The Killers
Kimbra
Kina Grannis
The Knocks
Kopecky
Kyp Malone
Lady Gaga
Lapsley
Laura Marling
Le Butcherettes
Leftfield
Leighton Meester
Les Rythmes Digitales
Lewis Watson
Lil Dicky
Lindsey Stirling
The Little Willies feat. Norah Jones
LL Cool J
LMFAO
The Lonely Biscuits
Logic
Louis XIV
LP
Luis Miguel
Lynyrd Skynyrd
M.I.A.
Madcon
Madisen Ward and The Mama Bear
Madness
Mandy Moore
Mansionair
Mark Knopfler
Mark Lanegan
The Mars Volta
Massive Attack
Matt Morris
Matthew Koma
Max Schneider
Maximo Park
Maximum Balloon
Maxwell

MckNasty
Meg Myers
Megan Nicole
Melody Gardot
Melvins
Mercury Rev
The Mercy Beat
Mew
Michael Kiwanuka
Michael Smith
Michael Woods
Michelle Branch
Miguel
Miike Snow
Mike Scott
Mike Tompkins
Milow
Mini Mansions
Minus The Bear
Miranda Cosgrove
Moderat
Modestep
Mogwai
Mondo Cane
Moon Taxi
Morcheeba
Mord Fustang
Morrissey
Motion City Soundtrack
MOVEMENT
Mr. Bungle
Murder City Devils
Museum of Love
My Crazy Girlfriend
Mystery Skulls
N.E.R.D.
Nas
Neil Diamond
Nero
Nervo
Night Ranger
Nico & Vinz
Nine Inch Nails
NONONO
Norah Jones
Nostalghia
Odd Future
The Olms
One Day As A Lion
Orbital
The Orwells

Outkast
P.O.D.
Palms
Paolo Nutini
Parachute
Paris Hilton
Passion Pit
Pat Benatar and Neil Giraldo
Patrick Wolf
Patti LaBelle
Paul Kalkbrenner
Paul Reubens
Pauly D
Pearl Jam
Peeping Tom
Pepper
Pet Shop Boys
Pete Tong
Pete Yorn
Peter Frampton
Peter Gabriel
Pharrell Williams
Philip H. Anselmo & The Illegals
Pixies
Polarsets
Porcelain Black
Preservation Hall Jazz Band
Primus
Princess
Priscilla Ahn
The Prodigy
Psy
Public Access T.V.
Pujol
Puscifer
Puss N Boots
Queens of the Stone Age
Quicksand
R3hab
The Raconteurs
Rage Against The Machine
Rain Machine
Ratking
Red Hot Chili Peppers
Redfoo
Refused
Rihanna
Rival Schools
The Robert Cray Band
Robert DeLong
Robert Rodriguez's Chingon Band

Robin Guthrie
Roger Hodgson: The Voice of Supertramp
Roger Sanchez
Roger Waters
Room 94
Roxy Music
Royal Blood
Rozzi Crane
Ruen Brothers
Russell Crowe and the Ordinary Fear of God
Ryuichi Sakamoto
Sam Romans
Sam Smith
Saul Hernandez
Savoy
Scars On Broadway
Scuba
Sean Lennon
Sean Paul
Sebastian Ingrosso
Selena Gomez
Serj Tankian
Seth McFarlane
Seth Troxler
Sex Pistols
Shamir
Shane Harper
Shermanology
Sheryl Crow
Shinedown
The Shins
Shpongle
Sick Puppies
Sidney Samson
Sister Hazel
Skye
Slash
Sleepwave
Sleigh Bells
Slint
SM Town Live
Snoop Dogg
Snoop Lion
Sol Cat
Sons of Fathers
Soulsavers
Soulwax
Sound City Players
Soundgarden
Spookyland
Spoon

St. Lucia
Star Wars: In Concert
Stars in Stereo
Steel Pulse
Stephen "Ragga" Marley
Steve Aoki
Steve Earle
Steve Martin
Stray Cats
Sugar Ray
Sully Erna
Sunny Day Real Estate
Sunset Sons
Swedish House Mafia
Switchfoot
Syd Arthur
System of a Down
Takaya
Tamar Braxton
Taylor Hawkins and the- Coattail Riders
Teachers
The Temper Trap (South America)
Tenacious D
Tenterhook
The Rides
Them Crooked Vultures
Thenewno2
Thievery Corporation
Timo Maas
Tokio Hotel
Tom Waits
Tom Petty & The Heartbreakers
Tom Staar
Tomahawk
Tool
Toots & The Maytals
Trans-Siberian Orchestra
Trentemoller
Trent Reznor
Tres MTs
Trombone Shorty & Orleans Avenue
TV on the Radio
TVXQ!
Tyler The Creator
Tyler Ward
Underworld
Usher
Vicky Cryer
The Vines
Wale
Watch the Duck

The Waterboys
The Weeknd
Weezer
Weird Al Yankovic
Whinnie Williams
The Whip
The White Buffalo
The Whitest Boy Alive
Wolfmother
X Japan
XTRMST
Yanni
Yoshiki
The Young Evils
Yusuf/Cat Stevens
Zane Lamprey
Zane Lowe
Zara Larsson
Zebra Katz
Zella Day
Zero 7
Zhu
Ziggy Marley
And others.

Establishment: 2009

Website: <http://www.wmeentertainment.com>

Music artist roster: <http://www.wmeentertainment.com/0/cta/music/>

Support for .MUSIC Community TLD with Safeguards to protect Intellectual Property

Dear ICANN and EIU,

The purpose of this letter is to confirm our support for the operation of the .MUSIC top-level domain under a global music community multi-stakeholder governance model with Enhanced Safeguards tailored to serve the interests of the global Music Community, including both commercial and non-commercial stakeholders. Enhanced Safeguards include those that are aimed to prevent cybersquatting. These Safeguards include music-tailored copyright protection provisions, member validation through a mandatory two-step phone and email authentication process as well as a priority-based launch phase that verifies music constituents that belong to legitimate Music Community Member Organizations.

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community following a multi-stakeholder approach of fair representation of all types of global music constituents, including a rotating regional advisory board working in the best interests of the Music Community.

Name: Nick Wilson

Position/Title: CTO

Organization: WME/IMG

Signature:  _____

Date: Jan 28th 2015

WiseBand

WiseBand is the one stop platform for artists, bands and labels to manage all their music activities, including:

- Digital distribution of music on the most popular music destinations and stores including iTunes, AmazonMP3, Youtube, Deezer, Spotify, Google Play and others;
- Management of merchandising and album stocks with direct shipping to music fans;
- Statistical analysis music tools, logistics, sales data and financial flows management;
- Online shopping store customization to sell direct to fans;
- CD replication, vinyls, merchandising, print and special branded items; and
- Embedded players and other tools for music distribution and fan engagement

Wiseband was featured by French Pavilion as one of most French innovative startups in music at 2014 Austin SXSW.¹ Wiseband has also numerous received music awards, including the Vendée Digital Awards in 2013² and the Trophées Territoire et Innovation des Pays de Loire in 2012.³

Website: <http://www.wiseband.com/>

¹ <http://frenchculture.org/digital-sphere/blog/taste-french-tech-sxsw>

² <http://www.jenregistreunalbum.com/2-vendee-digital-awards-pour-wiseband/>

³ <http://trophees-innovation.paysdelaloire.fr/laureats-2009-2012/laureats-2012/wiseband-18643.kjsp>

Re: Support for .MUSIC Community-based Application with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this letter on behalf of our organization, which supports DotMusic’s community-based Application¹ for .MUSIC -- an Application supported by the largest global music community coalition ever assembled to support a music cause, representing over 95% of music consumed globally² -- to safeguard intellectual property and serve the legitimate interests of the entire global music community, including commercial, non-commercial and amateur constituents. Respecting and protecting music rights serves both the global music community and the public interest.

Our organization supports the positions expressed in the letter³ sent to ICANN (on March 5th, 2015) by Victoria Shekler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁴ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the “community” application for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter⁵ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

We agree that the .MUSIC string must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community, as reaffirmed by DotMusic in its Application and its Public Interest Commitments.⁶ DotMusic’s Application has the necessary music-tailored Enhanced Safeguards and measures to counter copyright infringement and address abuse that is highly prevalent online. As reiterated by other relevant organizations, we also expect that the remaining .MUSIC community Application prevails CPE to appropriately serve the legitimate interests of the global music community and the public interest.



Signature: _____ Contact Information Redacted Jun 9 '15 ip: 81.50.219.141

Name: Henri Pierre MOUSSET

Title: CEO

Organization: WISEBAND

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Application ID 1-1115-14110

² <http://music.us/supporters/>

³ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁴ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁵ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

⁶ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadpicposting/1392?t:ac=1392>

World Independent Network (WIN)

The Worldwide Independent Music Industry Network (WIN) supports independent music trade associations globally. 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.

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.

For independent music companies and their national trade associations worldwide, WIN is a collective voice and platform. When appropriate it also acts as an advocate, instigator and facilitator for its continually growing membership. WIN is also a focal point for collecting and sharing knowledge about the indie sector at national and international levels. WIN takes its direction from the WIN Council of leading independent music company heads from all the key markets around the world.

WIN's membership stretches across every continent, with trade associations in all the well-developed legitimate music markets taking a particularly active role – including AIM (UK), A2IM (USA), AIR (Australia), CIMA (Canada), VUT (Germany), IMNZ (New Zealand), AIRCO (South Africa), UFI (Spain); APROFIP (Peru); ABMI (Brazil) – and Impala representing the whole of Europe.

WIN's priorities are set by the global membership, and included the creation of Merlin, the world's first independent global new media rights licensing agency.

Some key issues on WIN's agenda include:

- 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.

WIN members include:

- American Association of Independent Music (USA)
- Associacao Brasileira da Musica Independente (Brazil)
- Association Quebecoise de l'industrie du disque, du spectacle et de la video (Quebec)
- Peruvian Association of Independent Phonographic Producers (Peru)
- Association of Independent Music (UK)



American Association
of Independent Music

August 20, 2014

VIA EMAIL (Contact Information Redacted ; steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; Contact Information Redacted cyrus.namazi@icann.org; and john.jeffrey@icann.org)

Robin Bew, Managing Director, Economist Intelligence Unit
Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Heather Dryden, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN General Counsel

RE: Support for DotMusic Limited's community-based Application for .music with ID 1-1115-14110

I am writing on behalf of the International Independent music label community and the entities that represent the substantial majority of the global Independent music label community as represented by the following music label trade organizations and their members:

The Association of Independent Music ("[AIM](#)") based in the United Kingdom
The American Association of Independent Music ("[A2IM](#)") based in the U.S.
The Independent Music Associations Company ("[Impala](#)") based in Brussels representing 4,000 members in 20 countries in the European Community
The Worldwide Independent Music Network ("[WIN](#)") based in the U.K. and representing the Independent music label community trade organizations in over 25 countries

I also have the support of [Merlin](#), a global rights agency for the independent sector based in The Netherlands, whose membership comprises companies representing over 20,000 music labels in 39 countries.

The purpose of this letter is to note our additional music community support for DotMusic Limited (commonly-known as [.MUSIC](#) with Community Application ID 1-1115-14110) to operate the .music community-based top-level domain under a multi-stakeholder governance model with enhanced safeguards to protect intellectual property serving the interests of the global creator community.

I am writing on behalf of my Independent colleagues as the president of U.S.-based A2IM, the not-for-profit 501(c)(6) organization representing over 340 members of the U.S. Independent music label community. Our membership also includes associate members, such as DotMusic Limited ("[.MUSIC](#)").

The U.S. Independent music sector is made up of small and medium size enterprises which are the growth engine of the U.S. economy, via increased exports, improving the U.S. balance of trade and creating commerce abroad and creating jobs at home. The U.S. Independent music sector employs 80% of the industry's workforce and accounts for well over 80% of all new commercial music releases. Independent music record companies act as investors in creativity and culture, searching out individual talent and giving them the starting point to build a sustainable career in the creative industries. They perform a vital role both economically and culturally in meeting consumer needs and providing musical diversity. Every new musical genre and trend in music has been kick-started by the Independent sector. Based upon copyright ownership collectively the Independent music label community is the

American Association of Independent Music – 132 Delancey Street, 2nd Floor, NY, NY 10002 – Ph 646-692-4877 – www.a2im.org

largest music label industry segment. According to [Billboard Magazine](#), Independent labels altogether were 34.6% of the overall U.S. recorded music market in 2013.

We have followed the ICANN process and are very concerned of what might happen if ICANN does not select a music community supported organization, which understands the needs of our International music industry, to own and manage the .music gTLD. Our members' livelihoods depend on the ability to license copyrights in a free market. This makes it essential to have regulatory partners that will help advance a worldwide enforceable regime for the protection of intellectual property online that enhances accountability at all levels of the online distribution chain and that deals effectively with unauthorized usages.

The benefits of the music community running the .music gTLD include maximizing the protection of intellectual property and incorporating appropriate enhanced safeguards to prevent copyright infringement, cybersquatting and any other type of malicious abuse. The community-based approach ensures that the string is managed under music-tailored registration policies. Such policies include registrant authentication, naming conditions which only allow registrants to register under their names or acronym and restricting content and usage to only legal music-related activities. This will ensure that any monies generated through .music will flow to the music creator community not pirates, unlicensed sites, or giant search engines.

We note two of the applicants are Amazon S.a.r.l (Amazon) and Charleston Road (Google). Both of these companies have exhibited a disregard for properly compensating music creators based upon music usage and for not protecting copyrights. Both have not valued Independent creator's copyrights on the same equitable basis as larger copyright creators.

Amazon recently added music to their Amazon Prime service. As reported in Billboard Magazine's Bulletin [titled "Amazon Lowballs Labels With "Insane"-ly Puny Offer"](#) the deals being proposed by Amazon related to the Prime music streaming service by Amazon were fixed amounts not related to music usage. The article also highlights the large disparity in the amounts being offered the "so called" three major labels versus the Indies (despite the [Indies having the largest market share per Billboard](#)). In addition to that disparity the article also highlights the differences between what Amazon will be paying versus what other digital on-demand streaming services are paying music labels and their artists.

Google's YouTube new subscription service has equally not treated Independent creators properly and Independent music labels which have not signed licenses have been sent termination notices by YouTube. These termination notices advise the Independent labels that they must either sign the YouTube subscription service license or YouTube will block/take down the labels' officially delivered content and cease monetizing all user uploaded content which would be attributable to those label's copyrights (see [NY Times article](#)). In addition Google/YouTube has a history of using the 1998 U.S. Congress DMCA safe harbors to allow unlicensed/creator uncompensated content to flourish on their service.

Given the concerns about the historical practices of Google and Amazon related to copyrights, and our other concerns about the proposed open registration policy practices of the other portfolio investment company applicants who would just be focused on profitability, our community has real concerns about any non-music community supported group being granted control over the .Music gTLD

Please do not hesitate to contact me should there be any questions you might have regarding our views related to the ICANN review process. Thank you for your time and consideration,

Sincerely,

s/s Rich Bengloff

President, American Association of Independent Music ("A2IM")

C.C.

Charles Caldas, CEO Merlin BV

Helen Smith, Executive Chair/Secretary General Impala

Alison Wenham, Chair WIN/President AIM

- Australian Independent Record Labels Association (Australia)
- South African Association of Independent Record Companies (South Africa) -
- Associao de Musicos Artistas e Editoras Independentes (Portugal)
- Belgian Independent Music Association (Belgium)
- Association for French Record Companies (France)
- Canadian Independent Music Association (Canada)
- Danish Independent Record Association (Denmark)
- Federation of Music Producers Japan (Japan)
- Association for Norwegian Record Companies (Norway)
- Independent Music Coppanies Association (Europe)
- Independent Music New Zealand (New Zealand)
- Finnish indie labels and producers association (Finland)
- Independent Label Council of Japan (Japan)
- Record Labels Industry Association of Korea (South Korea)
- Svenska Oberoende Musikproducenter (Sweden)
- Stichting onafhankelijke muziek producenten (Netherlands)
- Union Fonografica Independiente (Spain)
- Union des Producteurs Phonographiques Francais Independants (France)
- Austrian Association of Independent Music (Austria)
- German Association of Independent Music Companies (Germany)

Website: <http://winformusic.org>

Membership Information: <http://winformusic.org/win-members/>

Global music community coalition supporting the .MUSIC “community” application model, including DotMusic’s measures to deter and address copyright infringement

A global music community coalition led by the RIAA “on behalf of over 15 national and international trade associations” also expressed its support for the .MUSIC gTLD to be under a “community” application model, including encouraging statements in support of DotMusic’s policies that stated that the coalition “was encouraged to see” that DotMusic “included several measures to deter and address copyright infringement within that TLD.” The “coalition members represent the people that write, sing, record, manufacture, distribute and/or license over 80% of the world’s music”¹ – a majority of global music.² T

The Coalition also included the International Federation of the Phonographic Industry, which supported DotMusic³ (The “IFPI” is the organization that represents the interests of the recording industry worldwide. It is the “voice of the recording industry worldwide”⁴ whose members⁵ – major and independent companies -- represent a majority of all commercial music consumed globally. For example, the RIAA, an IFPI national group member,⁶ represents “approximately 85% of all legitimate recorded music produced and sold in the United States,”⁷ the world’s largest music market with 30% global market share.⁸ Formed in 1933, the IFPI’s mission was to “represent the interests of the recording industry worldwide in all fora.”).

Other music organizations that were part of the Global Music Coalition letter to ICANN included the American Association of Independent Music (A2IM), the Association of Independent Music (AIM), Broadcast Music Inc (BMI), the Church Music Publishers Association (CMPA), the International Confederation of Authors and Composers Societies (CISAC), the International Confederation of Music Publishers (ICMP), the Independent Music Companies Association (IMPALA), the International Federation of Musicians (FIM), the International Federation of Phonographic Industries (IFPI), the Nashville Songwriters Association International (NSAI), the National Music Publishers Association (NMPA), the National Music Council, the Recording Academy (Grammys), the Recording Industry Association of America (RIAA), the Society of European Stage Authors and Composers (SESAC), the Songwriters Guild of America (SGA)⁹ and the Worldwide Independent Network (WIN).¹⁰ The RIAA,

¹ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>, Pg.1

² <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>, Pg.3, Appendix A

³ <https://www.icann.org/en/system/files/correspondence/moore-to-crocker-18may15-en.pdf>

⁴ <http://www.ifpi.org/about.php>

⁵ <http://www.ifpi.org/our-members.php>

⁶ <http://www.ifpi.org/national-groups.php>

⁷ <http://www.riaa.com/faq.php>

⁸ <http://www.statista.com/topics/1639/music/>

⁹ This letter (submitted on March 5th, 2015) filed by the RIAA on behalf of organizations (including the SGA) was sent after the letter submitted by the SGA to ICANN (on April 24th, 2014) that incorrectly misunderstood DotMusic’s Eligibility and Content policies as “open” (See <http://www.icann.org/en/system/files/correspondence/comes-to-icann-24sep14-en.pdf>). In this RIAA-filed letter, the signatories (including the SGA) clearly state that they were “encouraged to see” that DotMusic “included several measures to deter and address copyright infringement within that TLD,” proving beyond reasonable doubt that DotMusic’s policies are not “open” (emphasis added) but are music-tailored to serve the global music community

¹⁰ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>, See Appendix for description of music organizations and their activities

whose “members create, manufacture and/or distribute approximately 85% of all legitimate music in the United States” -- the world’s largest music market¹¹ -- also sent a separate letter to ICANN,¹² in support of DotMusic and its commitments to incorporate music tailored safeguards to protect copyright and serve the global music community.

¹¹ The United States is the world’s largest market representing 26% of the entire physical music market and 71% of the digital music market (See http://en.wikipedia.org/wiki/Global_music_industry_market_share_data). According to NAMM’s 2014 Global Report, the U.S. has over 40.6% total market share (See https://www.namm.org/files/ihdp-viewer/global-report-2014/A7352D4907B25A95B2CE27A075D3956F/2014MusicUSA_final.pdf, Pg.6)

¹² <https://www.icann.org/en/system/files/correspondence/marks-to-crocker-chehade-12may15-en.pdf>

March 5, 2015

Dr. Steve Crocker
Chairman of the Board
ICANN

Mr. Fadi Chehade
CEO
ICANN

Dear Messrs. Crocker & Chehade:

We write to you on behalf of a coalition of over 15 national and international trade associations that represent songwriters, recording artists, music publishers, record labels, studio professionals, and performing rights societies around the world. The coalition members represent the people that write, sing, record, manufacture, distribute and/or license over 80% of the world's commercial music, and are further described in Appendix A.

As we have noted in various meetings with and letters to ICANN in the past, our overriding concerns are to ensure that the internet ecosystem is a safe, vibrant, and innovative place where legitimate music creation, access, and distribution can thrive. In light of this, we expect all in the internet ecosystem to take responsible measures to deter copyright infringement to help meet this goal.

As you can imagine, we were encouraged recently when the new gTLD registry agreement and the 2013 RAA agreement included provisions to deter copyright abuse. These included the PIC safeguards for the new gTLDs, and obligations for registrars to investigate copyright abuse complaints and respond appropriately. We were also encouraged to see that the two community applicants for .music included several measures to deter and address copyright infringement within that TLD.

However, we have been disappointed with issues that have plagued the .music community applicant priority evaluations as well as ICANN's treatment of copyright abuse complaints that have been filed to date. For example, we do not understand how there has been such disparate analysis of various economic communities within the community priority evaluation. We further do not see how it is an appropriate response from a registrar to tell a complainant that it has investigated or responded appropriately to a copyright abuse complaint by stating it does not provide non-registrar related services to the site in question. These developments also raise alarm bells for us as to how copyright abuse complaints will be addressed in second level domains in the new gTLDs as these begin to proliferate, including but by no means limited to .music.

As members of the ICANN community, we expect the community application process, as well as the provisions in the noted contracts concerning abuse, to have meaning, and for both the community preference criteria and the contractual standards to be interpreted thoughtfully, diligently, and in a responsible manner. We expect this to occur in light of the public interest and with consumer safety in mind, which includes protection of a person's expression. We believe that developments to date do not fulfill these reasonable expectations.

We strongly urge you to take these concerns seriously, and to expeditiously implement appropriate changes to address them. We need practical solutions to these issues, and believe that ICANN's ability to provide them will be a critical test of its accountability to serve the public interest and to protect consumers and the rule of law online. Please contact us if you have any comments or questions, or would like to meet to discuss best practices that would help resolve these problems.

Regards,



Victoria Sheckler
Senior Vice President, Deputy General Counsel
Recording Industry Association of America
1025 F. St, NW, 10th Floor, Washington, DC 20004

on behalf of:

- American Association of Independent Music (A2IM).
- Association of Independent Music (AIM).
- Broadcast Music, Inc. (BMI).
- Church Music Publishers Association (CMPA).
- International Confederation of Authors and Composers Societies (CISAC).
- International Confederation of Music Publishers (ICMP).
- IMPALA – Independent Music Companies Association.
- International Federation of Musicians (FIM).
- International Federation of Phonographic Industries (IFPI).
- Nashville Songwriters Association International (NSAI).
- National Music Publishers Association (NMPA).
- The National Music Council.
- The Recording Academy.
- Recording Industry Association of America (RIAA).
- The Society of European Stage Authors and Composers (SESAC).
- Songwriters Guild of America (SGA).
- The Worldwide Independent Music Network ("[WIN](#)")

Appendix A

American Association of Independent Music (A2IM). A2IM is a 501(c)(6) not-for-profit trade organization, headquartered in New York City, representing a broad coalition of over 350 Independently-owned American recording label small and medium-sized enterprises (SMEs) and which has over 140 associate members (companies who don't own masters but rely upon, provide services for, or otherwise support independent music labels) . The organization represents the Independents' interests in the marketplace, in the media, on Capitol Hill, and as part of the global music community and support a key segment of America's creative class and small business community which represents America's musical genre cultural diversity. *Billboard* Magazine, using Nielsen SoundScan data, identified the Independent music label sector as 35.1 percent of the music industry's U.S. recorded music sales market in 2014 based on copyright ownership making Independent labels the largest U.S. music label industry segment.

Association of Independent Music (AIM). AIM is a non-profit-making trade organization for independent record companies and distributors in the UK. Its job is to help its individual members' businesses, and to support the needs of the independent sector through information, advice, seminars, mentoring, networking, legal and business affairs guidance, work experience scheme, commercial negotiation, lobbying and bargaining, and opening access to international markets.

Broadcast Music, Inc. (BMI). BMI is an American performing right organization that represents more than 375,000 songwriters, composers and music publishers in all genres of music and more than 6.5 million works. The U.S. corporation collects license fees from businesses that use music, which it then distributes as royalties to the musical creators and copyright owners it represents.

Church Music Publishers Association (CMPA). Founded in 1926, the Church Music Publishers' Association, Inc. ("CMPA") is an organization consisting of publishers of Christian music (www.cmpamusic.org). The membership includes nearly every major church denomination, the affiliated music publishing companies of every major contemporary Christian and Gospel record label as well as music publishers who are involved in educational markets. The CMPA membership shares mutual areas of concern regarding copyright laws and protection, education and the administration and collection of royalties as well as the need to facilitate public and industry awareness in these areas.

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 organisation. Its headquarters are in Paris, with regional offices in Budapest, Buenos Aires, Johannesburg and Singapore. 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. The constituent members of ICMP are music publishers' associations from Europe, Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent multinational and

international companies, and regional and national music publishers, mainly SMEs, throughout the world. As the voice and point of reference of music publishers, and the community of composers and songwriters they represent, ICMP's mission is to increase copyright protection internationally, encourage a better environment for business and act as an industry forum for consolidating global positions.

IMPALA – Independent Music Companies Association. IMPALA was established in April 2000 at the initiative of prominent independent labels and national trade associations. It is an international non profit-making organisation with a scientific and artistic purpose. Impala has over 4,000 members including top independents and national trade associations.

International Federation of Musicians (FIM). The International Federation of Musicians (FIM), founded in 1948, is the only body representing professional musicians worldwide. Its membership consists of trade unions, guilds and associations in more than 60 countries on all continents. The Federation's main objective is to protect and further the economic, social and artistic interests of musicians organised in member unions.

International Federation of Phonographic Industries (IFPI). IFPI represents the recording industry worldwide, with a membership comprising some 1400 record companies in 72 countries and affiliated industry associations in 44 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.

Nashville Songwriters Association International (NSAI). NSAI 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.

National Music Publishers Association (NMPA). NMPA is the largest U.S. music publishing trade association in the United States. 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.

The National Music Council. 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 clearing house for the joint opinion and decision of its members and is dedicated to strengthening the importance of music in our life and culture.

The Recording Academy. Established in 1957, The Recording Academy is an organization of musicians, songwriters, 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 preeminent peer-recognized award for musical excellence and the most credible brand in music — 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.

The Society of European Stage Authors and Composers (SESAC). SESAC is a performing rights organization with headquarters in Nashville and offices in New York, Los Angeles, Atlanta, Miami and London. 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.

Recording Industry Association of America (RIAA). RIAA is the trade group that represents the U.S. recording industry. Its mission is to foster a business and legal climate that supports and promotes its members' creative and financial vitality. Its members are the record companies that comprise the most vibrant national music industry in the world. RIAA members create, manufacture and/or distribute approximately 85% of all legitimate sound recordings produced and sold in the United States. In support of this mission, the RIAA works to protect intellectual property rights worldwide and the First Amendment rights of artists; conducts consumer, industry and technical research; monitors and reviews state and federal laws, regulations and policies; and certifies sales awards with its Gold and Platinum program.

Songwriters Guild of America (SGA). 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.

The Worldwide Independent Music 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.

Global music publishing and songwriter community coalition supporting DotMusic's .MUSIC community application

In a letter to ICANN,¹ the National Music Publishers Association² (“NMPA”), the Harry Fox Agency³ (“HFA”), the International Confederation of Music Publishers⁴ (The “ICMP” is the “global voice for music publishing,” an international umbrella trade association representing the interests of the music publishing community globally) and the Nashville Songwriters Association International⁵ (“NSAI”) supported DotMusic’s community application. This music publisher and songwriter coalition represents music publishers globally, covering a majority of global music consumption internationally.

¹ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

² <https://www.nmpa.org>

³ https://www.harryfox.com/find_out/aboutus.html

⁴ <http://www.icmp-ciem.org/>

⁵ <http://www.nashvillesongwriters.com/>



975 F Street, NW
Suite 375
Washington, DC 20004
Tel: 202-393-NMPA (6672)

40 Wall Street
6th Floor
New York, NY 10005-1344
Tel: 212-370-5330

April 14, 2015

VIA E-MAIL

Re: Support for .MUSIC community-based applicants with copyright protection provisions, enhanced safeguards for music-themed gTLDs and .MUSIC CPE

Dear ICANN Board of Directors and Economist Intelligence Unit ("EIU"):

I am writing on behalf of the National Music Publishers Association¹ ("NMPA"), the Harry Fox Agency² ("HFA"), the International Confederation of Music Publishers³ ("ICMP") and the Nashville Songwriters Association International⁴ ("NSAI").

We support the positions expressed in the global music community coalition letter⁵ sent by Victoria Sheckler to ICANN on March 5th, 2015 and the independent global music community coalition letter⁶ sent by Rich Bengloff on March 7th, 2015 to support the "community" applications for .MUSIC and that "we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind " and for ICANN "to expeditiously implement appropriate changes to address [concerns]."

On a philosophical level, natural law confers music rights on the basis of rationality and fairness. Composers and lyricists invest time - often a lifetime - energy, creative passion and sometimes money into creating music, and therefore deserve financial reward and recognized and enforceable property rights. Without music and the attendant property rights of the songwriter, society at large would be the poorer, with artistic creativity restricted and cultural diversity diminished. Music rights and safeguards of course mean nothing in practice without institutional commitment and support. Copyright varies somewhat according to jurisdiction, but its assumptions are the same: without proper legal infrastructure and safeguards providing the legal underpinning, music, and by extension, culture and the world economy, would be damaged irreparably.⁷

We support the .MUSIC community applications because respecting and protecting music rights serves both the global music community and the public interest.

¹ <https://www.nmpa.org>

² https://www.harryfox.com/find_out/aboutus.html

³ <http://www.icmp-ciem.org/>

⁴ <http://www.nashvillesongwriters.com/>

⁵ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁶ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁷ <http://www.icmp-ciem.org/node/10>

We would also like to withdraw our organizations from the portion a letter sent to ICANN last year⁸ pertaining to DotMusic's community-based application.⁹ We now believe that all community applications, including DotMusic's application, contain copyright protection provisions and Enhanced Safeguards to protect intellectual property. These protections include (i) policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others, (ii) governance structures that enable fair representation of all music constituents, (iii) restricting "Eligibility" to members of the global Music Community, (iv) inclusion of provisions that enable a fair, responsible and non-discriminatory allocation of domains to eliminate cybersquatting of famous music brands and to ensure all music-related rights holders can claim their domains, (v) restricting "Content and Use" of .MUSIC domains to only music-related legal content and limiting usage on .MUSIC domains to only music-related legitimate activities, and (vi) incorporating both proactive and reactive "Enforcement" measures.

We agree that .MUSIC must serve the global music community and the global public interest by incorporating music-focused Enhanced Safeguards to serve the community under a .MUSIC community-based string governed by the global Music Community. As members of the ICANN community, we expect any prevailing .MUSIC community application must be able to serve the legitimate interests of the global music community and global public interest, and ensure appropriate Enhanced Safeguards and measures to counter copyright infringement and address abuse.

We also reiterate that we hope that provisions in all ICANN contracts concerning abuse relating to music-themed top-level domains will be followed with full compliance. All contractual standards must be interpreted appropriately, diligently and responsibly. As expressed in other letters by the music community, we expect this to occur to serve the global public interest and to protect consumers. The new gTLD Program thus far has not fully met its standards to ensure a safe, secure and trusted Internet ecosystem and needs to fulfill such reasonable expectations.

Best,



Danielle M. Aguirre
General Counsel
National Music Publishers' Association

On Behalf Of:

Ger Hatton, Secretary General, International Confederation of Music Publishers (ICMP)
Bart Herbison, Executive Director, Nashville Songwriters Association International (NSAI)
Christos Badavas, Deputy General Counsel, Harry Fox Agency (HFA)

⁸ <https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>

⁹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

Cc: Dr. Steve Crocker, Chairman of the ICANN Board
Fadi Chehadé, ICANN President and CEO
Akram Attallah, ICANN President of Generic Domains Division
Christine Willett, ICANN Vice-President of gTLD Operations
Cherine Chalaby, ICANN Chair of the New gTLD Committee
Thomas Schneider, ICANN Chair of Government Advisory Committee
Cyrus Namazi, ICANN Vice-President of DNS Engagement; and
John Jeffrey, ICANN Secretary and General Counsel

Appendix

The National Music Publishers' Association

The NMPA, formed in 1917, is the largest U.S. music publishing trade association that represents the rights of music publishers everywhere and works to protect their intellectual property. 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 an active and vocal proponent for the interests of music publishers in the U.S. and throughout the world.

The NMPA has worked to interpret copyright law, educate the public about licensing, and safeguard the interests of its members. To insure a fair and orderly market for everyone involved in music publishing, NMPA is dedicated to the protection of music copyright across all media and across all national boundaries. In addition to its role as music publishing industry advocate, NMPA distributes information to its members through sponsorship of publisher Forums in New York, Los Angeles, and Nashville, as well as publication of "News & Views."

Since the first musical notes were sounded and recorded, the music publishing industry has grown and changed. As we look ahead, we anticipate that the convenience of digital delivery of phonorecords may soon make digital transmission services the music distribution method of choice for many consumers. Yet NMPA's challenge remains the same: to provide for a legal environment -- domestically and globally -- that will enable effective and efficient licensing of musical works on terms appropriate to the nature of the use. Global delivery and global protection--that is NMPA's goal.

The Harry Fox Agency

In 1927 the NMPA established the Harry Fox Agency 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 represents over 48,000 affiliated publishers and is often one of the first places licensees go when they need a license.

The HFA is the leading provider of rights management, licensing, and royalty services for the U.S. music industry with authority to license, collect, and distribute royalties on behalf of musical copyright owners. In addition, the HFA provides affiliated publishers with the opportunity to participate in other types of licensing arrangements including lyrics, guitar tablatures, background music services and more.

The International Confederation of Music Publishers

ICMP is the world trade association representing the interests of the music publishing community internationally. The constituent members of ICMP are music publishers' associations from Europe, Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent multinational and international companies, and regional and national music publishers, mainly SMEs, throughout the world. As the voice and point of reference of music publishers, and the community of composers and songwriters they represent, ICMP's mission is to increase copyright protection internationally, encourage a better environment for business and act as an industry forum for consolidating global positions.

ICMP is a permanently accredited International Observer to the World Intellectual Property Organization (WIPO) in Geneva and works with WIPO through the Standing Committee on Copyright and Related Rights (SCCR) with respect to music related copyright and intellectual property rights.

The Nashville Songwriters Association International

The Nashville Songwriters Association International (NSAI) is the world's largest international not-for-profit songwriters' trade association. The NSAI was established in 1967 and is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. The NSAI 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.

Global music performance rights organization community coalition supporting DotMusic's community application

A letter of support was sent to ICANN¹ on behalf of the American Society of Composers, Authors and Publishers (“ASCAP”) and Broadcast Music, Inc. (“BMI”), the two largest music performing rights organizations in the world. ASCAP and BMI together represent, license and enforce the rights of over 1,000,000 songwriters, composers and music publishers representing a majority of music sales globally and nearly 20 million musical works worldwide.

ASCAP is a membership association of more than 525,000 composers, songwriters, lyricists and music publishers of every kind of music. Through agreements with affiliated international societies, ASCAP also represents hundreds of thousands of music creators worldwide and over 10 million musical works.

BMI is the bridge between songwriters and the businesses and organizations that want to play their music publicly. As a global leader in music rights management, BMI serves as an advocate for the value of music, representing more than 8.5 million musical works created and owned by more than 650,000 songwriters, composers and music publishers. BMI's role is international in scope. The songwriters, composers and publishers BMI represents include individuals from the more than 90 performing rights organizations around the world.

¹ <https://www.icann.org/en/system/files/correspondence/ascap-to-icann-24apr15-en.pdf>

April 24, 2015

Dr. Steve Crocker, Chairman of the ICANN Board (steve.crocker@icann.org)
Fadi Chehadé, ICANN President & CEO (fadi.chehade@icann.org)
Akram Atallah, President, Global Domains Division (akram.atallah@icann.org)

Re: .MUSIC Community Application

Dear ICANN:

We write on behalf of the American Society of Composers, Authors and Publishers (“ASCAP”) and Broadcast Music, Inc. (“BMI”), the two largest music performing rights organizations in the United States. ASCAP and BMI together represent, license and enforce the rights of over 1,000,000 U.S. songwriters, composers and music publishers.

At the outset, we wish to echo the sentiments of others in the music industry. Music creators invest a great deal of time, resources and effort in their craft. The ability for songwriters and composers to earn a living from their creativity rests on a strong respect for intellectual property rights, not only from those that utilize their music, but also from those involved in the infrastructure of making their work available to the public. We therefore wish to underscore the importance of enhanced safeguards for music-themed gTLDs in ICANN’s new gTLD Program. Such safeguards are critical to serve the global public interest, consumers and to ensure that the Domain Name System is safe, trusted and secure to facilitate legitimate music creation, access, and distribution. Our expectation is that ICANN will ensure that appropriate and responsible enhanced safeguards are in place and utilized to protect the interests of the global music community.

We believe that the best means by which these interests of the music industry can be served is through the “community” application process. Accordingly, ASCAP and BMI support the remaining .MUSIC community applicants being evaluated by the EIU under Community Priority Evaluation (CPE) to the extent that such applicants demonstrate the commitment and ability to implement music-focused enhanced safeguards necessary to protect the rights of music copyright owners. As members of the ICANN community, we expect that any prevailing .MUSIC community application be able to serve the legitimate interests of the global music community and global public interest. And, we expect that the ultimate operator of .MUSIC, as with any other gTLD, ensure appropriate enhanced safeguards and measures to counter copyright infringement and address abuse.

In lending support to the .MUSIC community applicants, ASCAP hereby withdraws its previous opposition of the application of DotMusic Limited in the group letter of 24 September, 2014.¹

Sincerely,

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

BROADCAST MUSIC, INC.

cc: Christine Willett, ICANN Vice-President of gTLD Operations
(christine.willett@icann.org)
Cherine Chalaby, ICANN Chair of the New gTLD Committee
(cherine.chalaby@icann.org)
Thomas Schneider, ICANN Chair of Government Advisory Committee
Contact Information Redacted
John Jeffrey, ICANN Legal Counsel
(john.jeffrey@icann.org)

¹ (<https://www.icann.org/en/system/files/correspondence/carnes-to-icann-24sep14-en.pdf>).

Global Independent Music Community coalition supporting DotMusic's community application

A letter of support for DotMusic was sent to ICANN¹ on behalf of a globally-recognized coalition dedicated to the global music community covering independents and other types of music-related community members and associates. The coalition included:

- The Association of Independent Music (“AIM”)² based in the United Kingdom;
- The American Association of Independent Music (“A2IM”)³ based in the U.S representing its Label members and including Associate members;
- The Independent Music Companies Association (“IMPALA”)⁴ based in Brussels representing 4,000 members in Europe;
- The Merlin Network (“Merlin”),⁵ a global rights agency for the independent sector based in the Netherlands, representing over 20,000 music labels globally that cover millions of musicians, music constituents and musical works; and
- The Worldwide Independent Music Network (“WIN”)⁶ based in the U.K. and representing the Independent music label community trade organizations globally

¹ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

² <http://www.musicindie.com/home>

³ <http://www.a2im.org>

⁴ <http://www.impalamusic.org>

⁵ <http://merlinnetwork.org>

⁶ <http://winformusic.org>



American Association
of Independent Music

March 7th, 2015

(steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org;
christine.willett@icann.org; Contact Information Redacted john.jeffrey@icann.org)

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
John Jeffrey, ICANN Legal Counsel

Re: .MUSIC CPE, Enhanced Safeguards for Music-Themed gTLDs and ICANN Compliance

Dear ICANN:

Please accept this letter on behalf of global independent music community entities that constitute the substantial majority of the global Independent music label community as represented by the following music organizations and their members:

The Association of Independent Music (“[AIM](#)”) based in the United Kingdom;
The American Association of Independent Music (“[A2IM](#)”) based in the U.S;
The Independent Music Companies Association (“[IMPALA](#)”) based in Brussels representing 4,000 members in 20 countries in the European Community;
The Merlin Network (“[Merlin](#)”), a global rights agency for the independent sector based in the Netherlands, representing over 20,000 music labels in 39 countries; and
The Worldwide Independent Music Network (“[WIN](#)”) based in the U.K. and representing the Independent music label community trade organizations in over 25 countries.

We confirm our support for the only remaining .MUSIC community applicant that will soon be evaluated by the EIU under Community Priority Evaluation (CPE). We reiterate our position -- that was also expressed as signers on the global music community coalition letter¹ sent by Victoria Shekler to ICANN on March 5th, 2015 -- that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind” and for ICANN “to expeditiously implement appropriate changes to address [our concerns].” As we have noted in previous correspondence with ICANN,² we have concerns about the potential lack of enhanced safeguards for music-themed gTLDs in ICANN’s new gTLD Program. Such safeguards are critical to serve the global public interest, consumers and to ensure that the Domain Name System is safe, trusted and secure to facilitate legitimate music creation, access, and distribution. Our expectation is that ICANN will incorporate appropriate and responsible enhanced safeguards to deter copyright infringement and protect the interests of the global music community.

We were pleased with the provisions contained in ICANN’s new gTLD registry agreement and the 2013 Registrar Accreditation Agreement (RAA) to deter copyright abuse, including Public Interest Commitments for registries and obligations for registrars to investigate and respond to copyright abuse complaints. We are also pleased to see that the remaining community applicant for .MUSIC has incorporated enhanced safeguards

¹ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

² <https://www.icann.org/en/system/files/correspondence/bengloff-to-chehade-et-al-20aug14-en.pdf>

and provisions to protect intellectual property, prevent cybersquatting and thwart copyright infringement, such as:

- Policies to stop domain hopping, takedown policies in the case of piracy, authorization provisions, permanent blocks, privacy/proxy provision, true name/address mandates and trusted sender complaint policies amongst others;
- Registrant validation through a mandatory two-step phone and email authentication process;
- The protection of names of famous music artists and brands by giving registration priority to those entities during a priority-based launch phases;
- Domain naming conditions that eliminate cybersquatting and trademark infringement. Registrants are only allowed to register their name, acronym or “Doing Business As;”
- A Content and Use Policy only allows legal music content and legal music usage; and
Take down of domains found to be infringing on any enhanced safeguard policies
- Adopting a multi-stakeholder community governance model to serve the interests of the global music community.

We have been disappointed with the first CPE process and result for .MUSIC which did not prevail. We have reviewed all CPE determinations and do not understand how there can be such a significant difference between the analysis of various prevailing community applications (such as the .ECO, .HOTEL and .RADIO) and the one of .MUSIC that did not prevail, despite incorporating several measures to prevent copyright infringement.

Also we have been disappointed with ICANN’s treatment of copyright abuse complaints that have been filed to date. We further do not see how it is an appropriate response from a registrar to inform a complainant that it has investigated and responded appropriately and responsibly to a copyright abuse complaint by merely stating that it does not provide non-registrar related services to the domain name that the complaint was filed against. These developments also raise serious concerns on how inadequately the new gTLD Program addresses copyright abuse complaints as new gTLDs begin to proliferate, including but not limited to .MUSIC.

As members of the ICANN community, we strongly support and hope that the remaining .MUSIC community application prevails during CPE to be able to serve the legitimate interests of the global music community and global public interest, since the applicant has appropriate safeguards and measures to counter copyright infringement and address abuse. We also reiterate that we hope that provisions in all ICANN contracts concerning abuse will be followed with full compliance. All contractual standards must be interpreted appropriately, diligently and responsibly. We expect this to occur to serve the global public interest and to protect consumers. The new gTLD Program thus far has not fully met its standards to ensure a safe, secure and trusted Internet ecosystem and needs to fulfill such reasonable expectations.

We strongly urge ICANN to take all of these concerns seriously and to diligently implement appropriate controls and measures to address them responsibly. ICANN’s accountability is at stake to serve the global public interest, to protect consumers, their legal rights and their right to expression. Please do not hesitate to contact us if you have any clarifying questions. We are also open to meeting to discuss how we can incorporate best practices to address these issues.

Regards,



Rich Bengloff
President
American Association of Independent Music

On behalf of: AIM, A2IM, IMPALA, MERLIN and WIN

Exhibit A19-2

August 6, 2015

Dr. Steve Crocker
Chairman of the Board
ICANN
(steve.crocker@icann.org)

Mr. Fadi Chehade
CEO
ICANN
(fadi.chehade@icann.org)

Dear Messrs. Crocker and Chehade:

Re: .Music Community Application

I am writing on behalf of the Society of Composers, Authors & Music Publishers of Canada / La Société canadienne des auteurs, compositeurs et éditeurs de musique (SOCAN).

[SOCAN](#) is a member-based organization that represents the Canadian performing rights of more than four-million Canadian and international music creators and publishers. SOCAN is proud to play a leading role in supporting the long-term success of its more than 130,000 Canadian members, and the Canadian music industry overall. SOCAN licenses more than 125,000 businesses in Canada, and distributes royalties to its members and music rights organizations around the world. SOCAN also distributes royalties to its members for the use of their music internationally in collaboration with its peer societies. www.socan.ca

As you may know, our members have a substantial interest in ensuring the digital marketplace evolves into a mature, innovative and safe environment for the legitimate creation and dissemination of music. Global music revenues are increasingly derived from digital music services, which generate over 50% of recording industry revenues in many major markets including the U.S.

Unfortunately, the digital ecosystem has also been awash with piracy, and online copyright infringement of our members' works is rampant. We believe there should be strong protections against online copyright infringement in all TLDs, whether legacy gTLDs or new gTLDs, and that any gTLDs which particularly target music or digital content should have increased commitments to guard against such infringement. These safeguards are critical to protect the public interest in the creation and dissemination of music and other cultural works, and to ensure that the DNS ecosystem and its constituents contribute to creating a safe, legitimate and innovative Internet. We ask ICANN to ensure that this happens in a responsible and effective manner.

With respect to the .music gTLD, we support applicants that have publicly committed to, and will be bound to, implement meaningful and robust safeguards to protect against online

infringement. Given the Public Interest Commitments recently submitted by DotMusic Limited for their community application, we understand that DotMusic has made such commitments. Accordingly, we support this applicant (in addition to our support for the other community priority applicant for .music).

Best regards,

A handwritten signature in black ink, appearing to read "Gilles Daigle". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Gilles Daigle
General Counsel

GMD/jb

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; Contact Information Redacted cyrus.namazi@icann.org; john.jeffrey@icann.org)

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

Re: Support for .MUSIC Community-based Application¹ with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this letter on behalf of our organisation, Bundesverband Musikindustrie (“BVMI”),² to express our support for the responsible, trusted and safe operation of the .MUSIC top-level domain under a community TLD multi-stakeholder governance model with Enhanced Safeguards tailored to serve the legitimate interests of the entire global Music Community.

BVMI is a relevant, non-negligible and globally-recognized music organization representing over 85% of music consumed in Germany, the world’s 3rd largest music market globally.³ BVMI is *mainly* dedicated to the music community through its advocacy for the development of national and international copyright, the provision of adequate legal frameworks to efficiently protect intellectual property, the strengthening of the music industry as an essential pillar of the growing creative industries, and the recognition of music as an important cultural and economic public resource. BVMI serves the music community in all aspects, including economic, legal, political and social. BVMI’s objectives include the mediation of the economic and creative relationships within the music community, the provision and communication of relevant sector data, strengthening awareness of the value of intellectual property, and the education about legal and illegal use of music and other media content on the Internet.⁴ Respecting and protecting music rights serves both the global music community and the public interest. Our organisation supports the position of the International Federation of the Phonographic Industry,⁵ which endorses DotMusic because it has “publicly committed to, and will be bound to, implement meaningful and robust safeguards to protect against online infringe-

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110

² <http://www.musikindustrie.de>


³ See IFPI Digital Music Report 2015, <http://www.ifpi.org/downloads/Digital-Music-Report-2015.pdf>, Pg. 31

⁴ <http://www.musikindustrie.de/ueberuns/>

⁵ The IFPI represents the recording industry worldwide and is an entity *mainly* dedicated to the global Music Community, <http://www.ifpi.org/about.php>

ment.”⁶ Our organisation also supports the positions expressed in the letter⁷ sent to ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁸ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the [DotMusic] “community” application for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter⁹ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the [DotMusic] .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

Respectfully submitted,



Dr. Florian Drücke
Geschäftsführer
Bundesverband Musikindustrie e.V.



René Houareau
Leiter Recht & Politik
Bundesverband Musikindustrie e.V.

Date: 18.8.2015

⁶ <https://www.icann.org/en/system/files/correspondence/moore-to-crocker-18may15-en.pdf>

⁷ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁸ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁹ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; christine.willett@icann.org;
john.jeffrey@icann.org;Contact Information Redacted)

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Christine Willett, ICANN Vice-President of gTLD Operations;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit
Cc: Constantine Roussos, DotMusic Founder

Re: Support for DotMusic's .MUSIC Community Application

Dear ICANN and Economist Intelligence Unit ("EIU"):

Please accept this of Letter of Support for the community-based DotMusic Application (ID 1-1115-14110)¹ for the .MUSIC top-level domain. This Letter also rejects the notion that there is no music community. In fact, this global music community initiative to launch a trusted, safe and secure .MUSIC domain (that protects intellectual property and the rights of musicians) is supported by organizations with members representing over 95% of music consumed globally.²

THE INTERNATIONAL ARTIST ORGANISATION

11th DECEMBER 2015

ABOUT THE INTERNATIONAL ARTIST ORGANISATION (IAO):

www.iaomusic.org:

The IAO is the umbrella association for national organisations representing the rights and interests of Featured Artists in the Music Industry.

Our principal interests are transparency, the protection of intellectual property and a fair reflection of the value an artist's work generates.

The IAO is a not-for-profit organisation based in Paris that was officially founded in 2015 by its six founder-members: FAC (UK), GAM (France), CoArtis (Spain), Domus (Germany), Gramart (Norway) and FACIR (Belgium).

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>



VIA EMAIL (steve.crocker@icann.org; fadi.chehadé@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; Contact Information Redacted cyrus.namazi@icann.org; john.jeffrey@icann.org)

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Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

Re: Support for .MUSIC Community-based Application¹ with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this letter on behalf of our music association, NAMM,² to express our support for the responsible, trusted and safe operation of the .MUSIC top-level domain under a community TLD multi-stakeholder governance model with Enhanced Safeguards tailored to serve the legitimate interests of the entire global Music Community.

NAMM is a globally-recognized music association formed in 1901 *mainly* dedicated to the global music community by representing the international music products industry and community. NAMM is the not-for-profit association that promotes the pleasures and benefits of making music and strengthens the \$17 billion global music products industry. NAMM and its trade shows serve as a hub for the global music community wanting to seek out the newest innovations in musical products, recording technology, sound and lighting. NAMM's activities and programs are designed to promote music-making and its membership.³ NAMM's mission is “to strengthen the music products industry and promote the pleasures and benefits of making music.” That mission has attracted a growing, thriving worldwide community of thousands of deeply passionate, talented companies that make, buy and sell the instruments that allow millions of musicians worldwide to make music. That community is called NAMM, the trade association of the international music products industry.⁴ NAMM also hosts the NAMM Show, the world's largest event for the music products industry.⁵

¹ <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110

² <https://www.namm.org>

³ <https://www.namm.org/membership/join>

⁴ <https://www.namm.org/about>

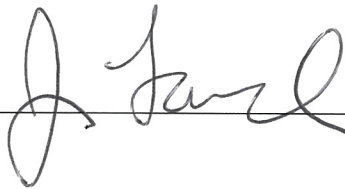
⁵ <https://www.namm.org/thenammshow>



Respecting and protecting music rights serves both the global music community and the public interest. Our organization supports the position of the International Federation of the Phonographic Industry,⁶ which endorses DotMusic because it has “publicly committed to, and will be bound to, implement meaningful and robust safeguards to protect against online infringement.”⁷ Our organization also supports the positions expressed in the letter⁸ sent to ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁹ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the [DotMusic] “community” application for .MUSIC and that “we expect... the community application process... to have meaning and for the community preference criteria (CPE)... to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter¹⁰ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the [DotMusic] .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

Respectfully submitted,

Signature: _____



Name: Joe Lamond

Title: President/CEO

Organisation: NAMM, The National Association of Music Merchants

Date: July 30, 2015

⁶ The IFPI represents the recording industry worldwide and is an entity *mainly* dedicated to the global Music Community, <http://www.ifpi.org/about.php>

⁷ <https://www.icann.org/en/system/files/correspondence/moore-to-crocker-18may15-en.pdf>

⁸ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁹ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

¹⁰ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>





Future of Music Coalition

2217 14th St. NW · Second Floor · Washington, DC 20009 · 202.822.2051

August 11, 2015

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

Re: Support for .MUSIC Community-based Application¹ with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

Our music organization, Future of Music Coalition (“FMC”),² is a non-for profit organization *mainly* dedicated to the music community with fifteen years of documented activities and events.³ FMC supports the responsible, trusted and safe operation of the .MUSIC top-level domain under a community TLD multi-stakeholder governance model with Enhanced Safeguards tailored to serve the legitimate interests of the entire global Music Community.

FMC’s Mission is “supporting a **musical ecosystem where artists flourish and are compensated fairly and transparently for their work**. FMC works with musicians, composers and industry stakeholders to **identify solutions** to shared challenges. We promote strategies, policies, technologies and educational initiatives that **always put artists first** while recognizing the role music fans play in shaping the future. FMC works to ensure that diversity, equality and creativity drives artist engagement with the global music community, and that these values are reflected in laws, licenses, and policies that govern any industry that uses music as raw material for its business.”⁴

Respecting and protecting music rights serves both the global music community and the public interest. Our organization supports the position of the International Federation of

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110

² <http://futureofmusic.org> and

³ <http://futureofmusic.org/issues/campaigns> and <http://futureofmusic.org/events>

⁴ <http://futureofmusic.org/mission>

the Phonographic Industry,⁵ which endorses DotMusic because it has “publicly committed to, and will be bound to, implement meaningful and robust safeguards to protect against online infringement.”⁶ Our organization also supports the positions expressed in the letter⁷ sent to ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁸ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the [DotMusic] “community” application for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter⁹ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the [DotMusic] .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

Please accept this Letter of Support for DotMusic Limited’s .MUSIC community-based application because DotMusic:

1. is the only .MUSIC applicant that follows unified principles, ideals and mission that the entire Community subscribes to, such as: creating a trusted identifier and safe haven for music consumption, protecting musicians’ rights and intellectual property, fighting copyright infringement/piracy, supporting fair compensation and music education, and following a multi-stakeholder approach of representation of all types of global music constituents without discrimination;¹⁰
2. is supported by relevant organizations with members representing over 95% of music consumed globally (i.e. a majority), including many entities *mainly* dedicated to the Community, such as the IFPI, FIM, ICMP, IFACCA, IAMIC, ISME, A2IM, WIN, NAMM and others;¹¹
3. is the only .MUSIC applicant without a formal Community Objection or any relevant, substantiated opposition files against it.¹² It is in the public interest that the Panel protects the legitimate interests of the global Music

⁵ The IFPI represents the recording industry worldwide and is an entity *mainly* dedicated to the global Music Community, <http://www.ifpi.org/about.php>

⁶ <https://www.icann.org/en/system/files/correspondence/moore-to-crocker-18may15-en.pdf>

⁷ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁸ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁹ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

¹⁰ <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, 18a and 20c

¹¹ <http://music.us/supporters> and <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails:downloadattachment/142588?t:ac=1392>

¹² The public comment window has been open since 13 June 2012 for over 3 years. If there was any opposition of reasoned nature then any relevant music organization would have already voiced such concerns.

Community by invalidating any last minute spurious letter of opposition and clearly understands the objectives of such letters intended to unfairly disqualify this worthy, meaningful and well-intentioned community-based application supported by the majority of the Community;¹³

4. commits to align its music-tailored Registration Policies with its articulated community-based purpose to serve the legitimate interests of the Community;
5. commits to “use clear, organized, consistent and interrelated criteria to demonstrate Community Establishment...aligned with [its] community-based Purpose” and uphold its established Community definition of a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music” that “encompasses global reaching commercial and non-commercial stakeholders, and amateur stakeholders.”¹⁴
6. is governed by the multi-stakeholder global Music Community with a diverse Policy Advisory Board encompassing commercial, non-commercial and amateur music-related constituent types;¹⁵
7. has enhanced safeguards to increase trust, protect copyright and prevent cybersquatting. These include: restricting eligibility to Community members with the requisite awareness of the Community defined without discrimination; only allowing legal music content and usage; no parking pages; stopping domain hopping; anti-piracy takedown policies; authorization provisions; permanent blocks; privacy/proxy provisions; true name/address mandates; trusted sender complaints; registrant validation via a mandatory two-step phone and email authentication process; a priority-based launch phase for Community members belonging to Music Community Member Organizations; naming conditions only allowing registrants to register their name, acronym or Doing Business As; and, a Globally Protected Marks List to protect famous music brands;
8. commits to implement both proactive and reactive enforcement measures, such as proactive zone screening, Community crowdsourced enforcement and random compliance checks, with appropriate appeals mechanisms to fix compliance issues under its .MUSIC Policy & Copyright Infringement Dispute Resolution Process (MPCIDRP), including independent dispute resolution via the National Arbitration Forum (NAF);¹⁶ and

¹³ See <http://newgtlds.icann.org/en/applicants/cpe/faqs-13aug14-en.pdf>, Pg. 6

¹⁴ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, 20a

¹⁵ <http://music.us/board/>

¹⁶ See DotMusic MPCIDRP at <http://www.adrforum.com/RegistrySpec> and [http://www.adrforum.com/users/odr/resources/Music_Policy_and_Copyright_Infringement_Dispute_Resolution_Process_final%20\(2\).docx](http://www.adrforum.com/users/odr/resources/Music_Policy_and_Copyright_Infringement_Dispute_Resolution_Process_final%20(2).docx)

9. is accountable to the global Music Community through its Public Interest Commitments¹⁷ that clarify its commitment to serve the global Music Community and public interest, while also addressing any concerns the Community may have.

Music is recognized by ICANN and GAC as a regulated sector, comprised of a logical alliance of interdependent communities relating to music with organized practices and institutions that enable and regulate the production, distribution and consumption of music.¹⁸ As such, the string is aligned with DotMusic's Community definition ("a strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music"¹⁹). Its Nexus matches the applied-for string because it represents the Community and allows all constituents to register a .MUSIC domain without any conflict of interests, over-reaching or discrimination.

DotMusic clearly exceeds the criteria required to pass Community Priority Evaluation, has provided music-tailored Public Interest Commitments, and responsibly serves a higher purpose to fulfill the Community's needs and legitimate interests.

Respectfully submitted,



Casey Rae
CEO
Future of Music Coalition
futureofmusic.org
August 11, 2015

¹⁷ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>

¹⁸ <https://www.icann.org/en/system/files/bm/briefing-materials-2-05feb14-en.pdf>, Pg.3

¹⁹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, 20a



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Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

Re: Support for .MUSIC Community-based Application¹ with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this letter on behalf of our music organisation, Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte (“GEMA”),² to express our support for the responsible, trusted and safe operation of the .MUSIC top-level domain under a community TLD multi-stakeholder governance model with Enhanced Safeguards tailored to serve the legitimate interests of the entire global Music Community.

GEMA is a relevant, non-negligible and globally-recognized music organisation mainly dedicated to the community that was founded in 1902. GEMA represents the copyrights of more than 69,000 members (composers, lyricists and music publishers) in Germany, as well as over two million copyright holders all over the world. GEMA is one of the largest societies of authors for musical works in the world with 30 million music works online through cooperation with partner music organisations throughout the world operating through a network of databases.³

Respecting and protecting music rights serves both the global music community and the public interest. Our organisation supports the position of the International Federation of the Phonographic Industry,⁴ which endorses DotMusic because it has “publicly committed to, and will be bound to, implement meaningful and robust safeguards to protect

¹ <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110

² <https://www.gema.de>

³ https://www.gema.de/fileadmin/user_upload/Gema/gema_imagebroschuere.pdf, Pg. 4 and Pg. 6

⁴ The IFPI represents the recording industry worldwide and is an entity *mainly* dedicated to the global Music Community, <http://www.ifpi.org/about.php>

against online infringement.”⁵ Our organisation also supports the positions expressed in the letter⁶ sent to ICANN (on March 5th, 2015) by Victoria Sheckler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter⁷ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the [DotMusic] “community” application for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter⁸ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the [DotMusic] .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

Respectfully submitted,

Signature: 

Name: Thomas Theune

Title: Director Broadcasting and Online

Organisation: GEMA

Date: 5th August 2015

⁵ <https://www.icann.org/en/system/files/correspondence/moore-to-crocker-18may15-en.pdf>

⁶ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

⁷ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁸ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
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Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

372 Elizabeth Street
Surry Hills Sydney NSW 2010
PO Box 788 Strawberry Hills
NSW 2012 Australia
Tel +61 2 9215 9018
Fax +61 2 9215 9111
Email info@ifacca.org
www.ifacca.org

Re: Support for .MUSIC Community-based Application¹ with Enhanced Safeguards

Dear ICANN and Economist Intelligence Unit ("EIU"):

Our federation, the International Federation of Art Councils and Culture Agencies ("IFACCA"),² is the only "global network of arts councils and ministries of culture". IFACCA's purpose is to "support members to succeed" and "be a global voice advocating for arts and culture."³ IFACCA is *mainly*⁴ dedicated to the music and art community with documented activities and events.⁵ IFACCA has national members from over 75 countries⁶ (that relate to music and the arts) and 54 affiliate members globally.⁷

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110

² <http://ifacca.org> IFACCA is the trading name for International Arts Federation Services Pty Ltd registered with Australian Company Number 19096797330

³ http://ifacca.org/vision_and_objectives

⁴ Per the Oxford and Merriam Webster dictionaries, the word "mainly" is defined as "*more than anything else*" (See <http://www.oxforddictionaries.com/definition/english/mainly> and <http://www.merriam-webster.com/dictionary/mainly> respectively). According to DotMusic, the string .MUSIC relates to the Community "by representing all constituents involved in music creation, production and distribution" (Application Answer to Question 20d). Supporting organizations related to that string that are "mainly" dedicated to the Community and its activities, include the International Federation of Arts Councils and Culture Agencies (IFACCA) representing government culture ministries and arts councils, the International Federation of Musicians (FIM) representing musicians globally, the International Federation of Phonographic Industry (IFPI) representing the recording industry worldwide, the International Confederation of Music Publishers (ICPM) representing the voice of global music publishing, the International Association of Music Information Centres (IAMIC), the American Association of Independent Music (A2IM), whose associate members represent a majority of music consumed, the Independent Music Worldwide Independent Network (WIN) representing independent music worldwide, the International Society for Music Education (ISME) the premiere international organization representing music education, and many others (See support at <http://music.us/supporters> and <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadattachment/142588?t:ac=1392>).

⁵ See http://ifacca.org/ifacca_events, http://ifacca.org/ifacca_events/world-summits, http://ifacca.org/ifacca_events/regional, <http://ifacca.org/acorns>, http://ifacca.org/research_assistance, http://ifacca.org/information_exchange, <http://ifacca.org/themes-new>, <http://ifacca.org/goodpractice>, <http://ifacca.org/IFACCAirectory> and <http://ifacca.org/worldcp>.

⁶ See Nationals, http://ifacca.org/membership/current_members

⁷ See Affiliates, http://ifacca.org/membership/current_members

As stated in IFACCA's Constitution, the purposes and objectives for which the Federation has been established are to:

- benefit artists, arts and cultural organisations and communities world-wide by creating an international resource and meeting ground for all those whose public responsibility it is to support excellence and diversity in artistic and cultural endeavour;
- build global networks, promote understanding and enhance international cooperation between arts councils and culture agencies;
- strengthen the capacity of arts councils and culture agencies to meet the challenges and opportunities of globalisation and technological change;
- consolidate the collective knowledge of arts councils and culture agencies; and
- encourage public support for the practice of the arts and cultural diversity; and
- promote an appreciation of the talents of artists and creators and the value of creativity in the community.⁸

IFACCA "is the global federation of national arts councils and culture ministries with members in over 80 countries. Collaborative, flexible, apolitical and responsive, IFACCA is a unique international network. Its membership is comprised of a global constituency that is geographically and culturally diverse, and representative of a range of organisational types, including ministries of culture, arts councils, and other agencies committed to public support of the arts and culture. In this dynamic new age, governments have a role and a responsibility to understand how best to strengthen the arts, artistic creativity, and cultures, and tap into all they have to offer. But public policies must balance recognition of the social and economic benefits of the arts with their experiential and intrinsic value. The issues are complex and the question of how best to achieve this through improved policies and programme implementation is not always clear. IFACCA has a key role to play in helping government agencies navigate change and advocate for the arts. Importantly, IFACCA has also come to be seen as a reliable and accessible partner, on behalf of its members, with which the international arts and culture community can engage."⁹

According to ICANN's Applicant Guidebook ("AGB")¹⁰: "With respect to "Delineation" and "Extension," it should be noted that a community can consist of...a logical alliance of communities (for example, an international federation of national communities of a similar nature... viable as such, provided the requisite awareness and recognition of the community is at hand among the members." (AGB, 4-12). IFACCA qualifies under this designation and is one of the many entities *mainly* dedicated to the community which have supported DotMusic.¹¹

IFACCA supports the responsible, trusted and safe operation of the .MUSIC top-level domain under a community TLD multi-stakeholder governance model with Enhanced Safeguards tailored to serve the legitimate interests of the entire global Music Community.

Respecting and protecting music rights serves both the global music community and the public interest. Our organization supports the position of the International Federation of the Phonographic Industry,¹² which endorses DotMusic because it has "publicly committed to, and will be bound to,

⁸ IFACCA Constitution, <http://media.ifacca.org/files/ConstitutionJan14ENG.pdf>, Pg.3

⁹ IFACCA Strategic Plan 2015-2020, http://media.ifacca.org/files/IFACCA_Stratplan_english_web_July2015FINAL.pdf, Pg.3

¹⁰ <https://newgtlds.icann.org/en/applicants/agb/guidebook-full-11jan12-en.pdf>

¹¹ <http://music.us/supporters>

¹² The IFPI represents the recording industry worldwide and is an entity *mainly* dedicated to the global Music Community, <http://www.ifpi.org/about.php>

implement meaningful and robust safeguards to protect against online infringement.”¹³ Our organization also supports the positions expressed in the letter¹⁴ sent to ICANN (on March 5th, 2015) by Victoria Shekler from the RIAA and on behalf of a global music community coalition representing “over 80% of the world’s music,” and the letter¹⁵ sent to ICANN (on March 7th, 2015) by Rich Bengloff from the A2IM and on behalf of a majority of a global music community coalition representing a majority of the independent music community, to support the [DotMusic] “community” application for .MUSIC and that “we expect...the community application process...to have meaning and for the community preference criteria (CPE)...to be interpreted thoughtfully, diligently, and in a responsible manner in light of the public interest and with consumer safety in mind ” and for ICANN “to expeditiously implement appropriate changes to address [concerns].” We also support the positions in the letter¹⁶ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, which expressed their “support [for] the [DotMusic] .MUSIC community application because respecting and protecting music rights serves the global music community and the public interest.”

Please accept this Letter of Support for DotMusic Limited’s .MUSIC community-based application because DotMusic:

1. is the only .MUSIC applicant that follows unified principles, ideals and mission that the entire Community subscribes to, such as: creating a trusted identifier and safe haven for music consumption, protecting musicians’ rights and intellectual property, fighting copyright infringement/piracy, supporting fair compensation and music education, and following a multi-stakeholder approach of representation of all types of global music constituents without discrimination;¹⁷
2. developed its Mission and Registration Policies using a consensus-driven, bottom-up methodology via feedback and universal principles collected in its ongoing, extensive public global communication outreach campaign launched in 2008.¹⁸ This outreach gave the Community all-encompassing, open opportunities to engage with DotMusic to address any concerns (e.g. via events, meetings, social media, ICANN’s 2012 public comment period or other correspondence). DotMusic has participated in hundreds of international music/domain events and still continues to engage Community members;
3. is supported by an “(industry) community” with members that have the requisite awareness and recognition of the community defined. The cohesive global music community defined constitutes a clear “(industry) community” supported by relevant organizations with members representing over 95% of music consumed globally (i.e. a majority), including many entities *mainly* dedicated to the Community, such as the IFPI, FIM, ICMP, IFACCA, IAMIC, ISME, A2IM, WIN, NAMM and others.¹⁹ As such, DotMusic’s community application should overwhelmingly exceed the minimum

¹³ <https://www.icann.org/en/system/files/correspondence/moore-to-crocker-18may15-en.pdf>

¹⁴ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>

¹⁵ <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

¹⁶ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

¹⁷ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, 18a and 20c

¹⁸ <http://music.us/events>

¹⁹ <http://music.us/supporters> and <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadattachment/142588?t:ac=1392>

“(industry) community” threshold for the applied for string given the EIU’s consistent rationale with respect to the prevailing “(industry) community” CPE determinations for .HOTEL, .RADIO and .SPA. Music community members participate in a shared system of creation, distribution and promotion of music with common norms and communal behavior i.e. commonly-known and established norms in regards to how music entities perform, record, distribute, share and consume music, including a shared legal framework in a regulated sector governed by common copyright law under the Berne Convention, which was established and agreed upon by over 167 international governments²⁰ with shared rules and communal regulations;²¹

4. is the only .MUSIC applicant without a formal Community Objection or any relevant, substantiated opposition filed against it.²² It is in the public interest that the Panel protects the legitimate interests of the global Music Community by invalidating last-minute spurious letters of opposition and clearly understands the objectives of such letters intended to unfairly disqualify this worthy, meaningful and well-intentioned community-based application supported by the majority of the Community;²³
5. commits to align its music-tailored Registration Policies with its articulated community-based purpose to serve the legitimate interests of the Community. DotMusic has more music-tailored policies than all other .MUSIC applicants combined;²⁴
6. commits to “use clear, organized, consistent and interrelated criteria to demonstrate Community Establishment...aligned with [its] community-based Purpose” and uphold its established Community definition of a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music” that “encompasses global reaching commercial and non-commercial stakeholders, and amateur stakeholders;”²⁵
7. Music is recognized by recent ICANN Resolutions and GAC Advice as a regulated, sensitive sector,²⁶ comprised of a logical alliance of interdependent communities relating to music with organized practices and institutions that enable and regulate the production, distribution and consumption of music. As such, the cohesive “(industry) community” defined is clearly globally-recognized, delineated and organized because it operates in a regulated sector which uses numerous globally-recognized standards and classification systems, which identify who the individual songwriters, publishers and

²⁰ http://www.wipo.int/treaties/en/ShowResults.jsp?lang=en&treaty_id=15

²¹ The Berne Convention for the Protection of Literary and Artistic Works, usually known as the Berne Convention, is an international agreement governing copyright, which was first accepted in Berne, Switzerland, in 1886 – See http://www.wipo.int/treaties/en/text.jsp?file_id=283698

²² DotMusic has followed a consensus-driven, bottom-up methodology to build its Policies and Mission via feedback and universal principles collected in its ongoing, extensive public global communication outreach campaign launched in 2008. Also, the public comment window has been open since 13 June 2012 for over 3 years. As such, last-minute opposition letters should be viewed as filed for the purpose of obstruction because any relevant organization had years and countless outreach opportunities to publicly voice legitimate concerns to DotMusic. Also any opposition from a negligible entity that is not relevant to the string is considered irrelevant.

²³ See <http://newgtlds.icann.org/en/applicants/cpe/faqs-13aug14-en.pdf>, Pg. 6

²⁴ <http://music.us/comparison.pdf>

²⁵ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, 20a

²⁶ <https://www.icann.org/en/system/files/bm/briefing-materials-2-05feb14-en.pdf>, Pg.3

rights holders are and which songs they are associated with so that Community members are appropriately compensated, regardless whether the constituent is a commercial, non-commercial or amateur entity. The "MUSIC" string is commonly used in classification systems such as ISMN,²⁷ ISRC,²⁸ ISWC,²⁹ ISNI³⁰). As such, the string is aligned with DotMusic's Community definition ("a strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music"), which is also consistent with Expert opinion.³¹ Furthermore, its Nexus matches the string because it represents the Community, allowing all constituents to register a .MUSIC domain without conflict of interests, over-reaching or discrimination. DotMusic's application clarifies that it does not unfairly prevent access to domain names to those with legitimate musical interests that have the requisite awareness of the community addressed;

8. has independent testimonies and disclosures from 43 experts, including 33 Ph.Ds, providing compelling evidence and "conclusions that are compelling and defensible"³² that prove beyond reasonable doubt, that DotMusic's community-based application for .MUSIC exceeds the CPE criteria and thus should prevail, agreeing that the defined community is accurate and matches the applied-for string;³³
9. has provided an independent poll, conducted by independent polling organization Nielsen/Harris Poll, to address whether the string and DotMusic's defined community fulfill the "Nexus" criterion that requires that the string is commonly-known (i.e. known by most people³⁴) and associated with the identification of the community defined. Most people, 1562 out of 2084 (i.e. 75% of the respondents) responded "Yes."³⁵ In conclusion, a majority of the general public agreed that DotMusic's associated definition of the community addressed (i.e. "a logical alliance of communities of individuals, organizations

²⁷ The International Standard Music Number (ISMN) is a unique number for the identification of all notated music publications from all over the world. The ISMN is an ISO certified global standard number (ISO 10957:2009). See <http://www.ismn-international.org/whatis.html> and

http://www.iso.org/iso/home/store/catalogue_ics/catalogue_detail_ics.htm?csnumber=43173

²⁸ The ISRC (International Standard Recording Code) is the international identification system for sound recordings and music video recordings. The ISRC is an ISO certified global standard number (ISO 3901:2001) and is managed by the IFPI. See <http://isrc.ifpi.org>, <https://www.usisrc.org/about/index.html> and

http://www.iso.org/iso/catalogue_detail?csnumber=23401

²⁹ The ISWC (International Standard Musical Work Code) is a unique, permanent and internationally recognized reference number for the identification of musical works. The ISWC has been approved by ISO (International Organization for Standardisation) as a global standard (ISO 15707:2001) and is managed by CISAC. See

<http://www.iswc.org/en/faq.html> and http://www.iso.org/iso/catalogue_detail?csnumber=28780

³⁰ The International Standard Name Identifier (ISNI) is the ISO certified global standard number (ISO 27729) for identifying the millions of contributors to creative works and those active in their distribution. ISNI holds public records of over 8 million identities and 490,000 organizations. See <http://www.isni.org/> and

http://www.iso.org/iso/catalogue_detail?csnumber=44292

³¹ <http://music.us/expert/letters>

³² CPE Guidelines, Pg.22, and CPE Panel Process Document, <http://newgtlds.icann.org/en/applicants/cpe/panel-process-07aug14-en.pdf>, Pg.3

³³ <http://music.us/expert/letters>

³⁴ <http://www.wordreference.com/es/translation.asp?tranword=commonly%20known>

³⁵ Nielsen / Harris Poll, Quick Query Q3505, <http://music.us/nielsen-harris-poll.pdf>

Fielding Period: August 7-11, 2015, Pg. 1,2,3

and business that relate to music”³⁶) matches with the string;

10. is governed by the multi-stakeholder global Music Community with a diverse Policy Advisory Board encompassing commercial, non-commercial and amateur music-related constituent types;³⁷
11. has enhanced safeguards to increase trust, protect copyright and prevent cybersquatting. These include: restricting eligibility to Community members with the requisite awareness of the Community defined without discrimination; only allowing legal music content and usage; no parking pages; stopping domain hopping; anti-piracy takedown policies; authorization provisions; permanent blocks; privacy/proxy provisions; true name/address mandates; trusted sender complaints; registrant validation via a mandatory two-step phone and email authentication process; a priority-based launch phase³⁸ for Community members belonging to Music Community Member Organizations (MCMOs); naming conditions only allowing registrants to register their name, acronym or Doing Business As; and, a Globally Protected Marks List (GPML) to protect famous music brands;³⁹
12. commits to implement both proactive and reactive enforcement measures, such as proactive zone screening, Community crowdsourced enforcement and random compliance checks, with appropriate appeals mechanisms to fix compliance issues under its music-tailored .MUSIC Policy & Copyright Infringement Dispute Resolution Process (MPCIDRP), including independent dispute resolution via the National Arbitration Forum (NAF);⁴⁰
13. has partnered with Afilias,⁴¹ the backend registry provider for .ORG, to power .MUSIC domains. Afilias has the strongest background, track record and experience of any other .MUSIC backend registry provider. Afilias is the world’s second largest Internet domain

³⁶ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadapplication/1392?t:ac=1392>, 20a

³⁷ <http://music.us/board/>

³⁸ Registrants must comply with naming conditions only allowing them to legitimately register their own name while preventing illegitimate or bad faith registrations. This phase provides better protection against abuse or impersonation, offers established community members a cost-effective alternative to the Sunrise phase (or an Early Access Program - <http://domainnamewire.com/2013/11/14/some-new-tlds-will-run-early-access-programs-for-the-landrush-phase>), and helps spur Industry adoption. This process provides increased relevancy for .MUSIC names while preventing cybersquatting of famous music brand names that could also create user confusion. Given DotMusic’s naming policies, Community members that do not have famous music names may register their names in the subsequent phase without the fear of famous artists registering their names. Furthermore, to ensure fair allocation and competition, Community members that do not belong to MCMOs can currently join many MCMOs for free if they want to secure their names during the MCMO phase. As such, social benefits will significantly exceed social costs.

³⁹ DotMusic’s GPML is a significantly more cost-effective alternative for famous music brands than submitting to the Trade Mark Clearing House. The GPML is also more cost-effective than other initiatives by competitors such as the Donuts’ DPML, which charges nearly \$3,000 every 5 years (<http://www.worldipreview.com/article/a-sweet-solution-donuts-and-trademarks>). DotMusic’s GPML is music-tailored and does not have such costs.

⁴⁰ See DotMusic MPCIDRP at <http://www.adrforum.com/RegistrySpec> and [http://www.adrforum.com/users/odr/resources/Music_Policy_and_Copyright_Infringement_Dispute_Resolution_Process_final%20\(2\).docx](http://www.adrforum.com/users/odr/resources/Music_Policy_and_Copyright_Infringement_Dispute_Resolution_Process_final%20(2).docx)

⁴¹ <http://www.afilias.info/about-us>

name registry with over than 20 million domain names under management, which is more than all other .MUSIC applicants combined.

14. will provide innovative services, including (i) providing increased Community member exposure through Premium Channels sorted based on delineated constituent type, and (ii) building a comprehensive global song registry; and
15. is accountable to the global Music Community through its Public Interest Commitments⁴² that clarify its commitment to serve the global Music Community and public interest, while also addressing any concerns the Community may have.

DotMusic clearly exceeds the criteria required to pass Community Priority Evaluation, has provided music-tailored Public Interest Commitments, and responsibly serves a higher purpose to fulfill the Community's needs and legitimate interests.

Respectfully submitted



Sarah Gardner
Executive Director
International Federation of Arts Councils and Culture Agencies

26 August 2015

⁴² <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>



21 bis, rue Victor Massé
F-75009 Paris
Tel. +33 (0)145 263 123
Fax +33 (0)145 263 157
office@fim-musicians.org

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

October 5th, 2015

Re: Support for .MUSIC Community Application and Response to Music Community Obstruction

Dear ICANN and Economist Intelligence Unit ("EIU"),

Our music organization, the International Federation of Musicians¹ ("FIM"), supports the community-based DotMusic Application (ID 1-1115-14110)² for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community. The multi-stakeholder community defined matches the *nexus*³ for the applied-for string by including all commercial, non-commercial and amateur stakeholders related to music without discrimination.

FIM is a relevant, non-negligible music non-governmental organization that is *mainly* dedicated to the global music community defined⁴ by representing the "voice of musicians worldwide." FIM is the only music body and international federation⁵ recognised to represent musicians and their trade unions globally with members in over 60 countries.⁶

¹ <http://www.fim-musicians.org>

² See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392> and <https://www.icann.org/en/system/files/correspondence/roussos-to-icann-eiu-1-31mar15-en.pdf>

³ An independent Nielsen survey (similar to the Global Registrant Survey conducted by Nielsen on behalf of ICANN, See <https://www.icann.org/news/announcement-2015-09-25-en>) addressed whether the applied-for string was commonly-known (i.e. known by most people) and associated with the identification of the defined community. Most people, 1562 out of 2084 (3 in 4 or 75% of the respondents) responded "Yes." (See Nielsen / Harris Poll, Quick Query Q3505, <http://music.us/nielsen-harris-poll.pdf>, Fielding Period: August 7-11, 2015, Pg. 1, 2 and 3). Furthermore, independent testimonies and disclosures from over 40 experts agreed with this assessment (See <http://music.us/expert/letters>).

⁴ The Music Community is an "organized and delineated logical alliance of music communities" as defined in DotMusic's Application, See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110, Question 20a

⁵ According to ICANN's Applicant Guidebook ("AGB"): "With respect to "Delineation" and "Extension," it should be noted that a community can consist of...a logical alliance of communities (for example, an international federation of national communities of a similar nature... viable as such, provided the requisite awareness and recognition of the community is at hand among the members." (AGB, <https://newgtlds.icann.org/en/applicants/agb/guidebook-full-11jan12-en.pdf>, 4-12)

⁶ <http://www.fim-musicians.org/wp-content/uploads/FIM-members.pdf>

FIM, founded in 1948, is globally-recognized and has a permanent relationship with the *United Nations Educational, Scientific and Cultural Organization* (UNESCO),⁷ the International Labor Organization (ILO)⁸ and the World Intellectual Property Organization (WIPO).⁹ It is recognised and consulted by the Council of Europe,¹⁰ the European Commission¹¹ and the European Parliament¹², which enables it to participate in crucial negotiations on the protection of performers where it can make the voice of musicians heard. FIM is also member of the International Music Council (IMC)¹³ and collaborates with national and international organisations representing workers in the media field. Activities include the creation of the International Arts and Entertainment Alliance (IAEA)¹⁴ with the International Federation of Actors (FIA)¹⁵ and UNI-Media and Entertainment International (UNI-MEI).¹⁶ IAEA is a member of the Council of Global Unions (CGU).¹⁷ Furthermore, FIM works closely with collecting societies administering performers' rights.

FIM has created three regional groups, for Africa (FIM-AF, the FIM African Committee), for Latin America (GLM, Grupo Latino-americano de Músicos) and for Europe (the FIM European group).¹⁸ The Federation's main objective is to protect and further the economic, social and artistic interests of musicians with documented activities, such 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

FIM supports an Internet ecosystem that is a safe, vibrant, and innovative space where legal music creation, access and distribution can flourish. For such a music ecosystem to thrive, serve the global public interest and protect the legitimate interests of the global Music Community, responsible measures and safeguards to deter copyright infringement and malicious abuse are vital.

However, we have been disappointed with the general results of the New gTLD Program. Unfortunately, piracy and malicious abuse have been common themes with the New gTLD Program. Despite the low domain registration volumes of new gTLDs, many new gTLD registries have done little to adequately protect the fundamental rights of creators and take reasonable action against infringers.

⁷ <http://en.unesco.org>

⁸ <http://www.ilo.org>

⁹ <http://wipo.int>

¹⁰ <http://www.coe.int>

¹¹ http://ec.europa.eu/index_en.htm

¹² <http://www.europarl.europa.eu/portal/en/>

¹³ <http://www.imc-cim.org>

¹⁴ <http://www.iaea-globalunion.org>

¹⁵ <http://www.fia-actors.com>

¹⁶ <http://www.uniglobalunion.org>

¹⁷ <http://www.global-unions.org>

¹⁸ <http://www.fim-musicians.org/about-fim/history/>

With respect to music-themed gTLDs, we support policies that restrict .MUSIC registrations to legitimate Music Community members. Such prudent policies ensure that .MUSIC domains are highly relevant to legal, music-related content and use. It also deters bad actors from registering .MUSIC domains. Community-based, music-tailored restrictions ensure that social benefits exceed social costs (i.e. serve the global public interest) and help drive innovation by creating a trusted ecosystem of legal music consumption where monies flow to the Music Community not to illegitimate actors or unlicensed sites.

We would also like to express our serious concerns about last-minute, unsubstantiated opposition letters against DotMusic Limited's .MUSIC community-based application. These were recently filed by opponents of the "community" model. Some DotMusic competitors, their allies and other negligible entities that have no association with music filed opposition to obstruct the multi-stakeholder community application from prevailing Community Priority Evaluation (CPE). Donuts, a .MUSIC competitor and the largest gTLD applicant (307 applications), has engaged in a pattern of obstruction with relation to community applicants¹⁹ and ICANN.²⁰

These opposition letters followed a common script to shun the existence of the Music Community. ICANN has passed Resolutions on Safeguards (Category 1) based on Government Advisory Committee (GAC) advice stating that "music" is a sensitive, regulated sector. This regulated music sector is driven by an organized and delineated Music Community that encompasses both commercial and non-commercial constituents, as defined by DotMusic Limited ("a strictly delineated and organized logical alliance of communities related to music"). The letters also attacked ICANN's own mandated CPE "Eligibility" policy to restrict registration to the Community members as "chill[ing] free expression on the Internet." As ICANN has stated in recent filings:

When an applicant submits a community-based application, it is not, as the [Opposition Letters] imply, simply seeking to "exploit the application process" (IRP Request ¶ 47). As set forth in the Guidebook, community-based applicants agree to operate the applied-for gTLD "for the benefit of a clearly delineated community" (Guidebook § 1.2.3.1, Cls. Ex. RM-5). This involves implementing "dedicated registration and use policies for registrants in [the applied-for gTLD]," (Guidebook § 1.2.3.1, Cls. Ex. RM-5) policies that substantially restrict the sorts of domain name registrations a gTLD may accept and thereby might significantly limit the potential profitability of a gTLD. (Pg.6)...The recommendation of the GNSO that applications representing communities be awarded priority in string contention (ICANN Board Rationales for the Approval of the Launch of the New gTLD Program at 94 ("ICANN Board Rationales") (Cls. Ex. RM-11)). (Pg.10)²¹

Contrary to the opposition comments, DotMusic's application pledges:

A commitment to not discriminate against any legitimate members of the global music community by adhering to the DotMusic Eligibility policy of non-discrimination that restricts eligibility to Music Community members -- as explicitly stated in DotMusic's Application -- that have an active, non-tangential relationship with the applied-for string and also have the requisite awareness of the music community they identify with as part of the registration process. This public interest commitment ensures the inclusion of the entire global music community that the string .MUSIC connotes;²² (Enumerated Commitment #3)

¹⁹ According to a letter from the Sports Communities: "[The Sports Communities requested for the] end to Donuts' unwarranted, anticompetitive and illegitimate attempts to delay the delegation to the Sport, Ski and Rugby Communities of their legitimately-won and long overdue New Generic Top Level Domain Names," See

<https://www.icann.org/en/system/files/correspondence/omahoney-et-al-to-klitgaard-21nov14-en.pdf>, Pg.1

²⁰ According to ICANN: Donuts' "Requests are exceptionally broad and inappropriate" and would "impose a massive burden on ICANN that would delay this already-delayed proceeding considerably further," See

<https://www.icann.org/en/system/files/files/icann-letter-brief-donuts-10aug15-en.pdf>, Pg.1

²¹ <https://www.icann.org/en/system/files/files/icann-response-birch-mmx-irp-request-redacted-27apr15-en.pdf>

²² <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>

A commitment that the string will be launched under a multi-stakeholder governance structure of representation that includes all music constituents represented by the string, irrespective of type, size or locale, including commercial, non-commercial and amateur constituents, as explicitly stated in DotMusic's Application.²³ (Enumerated Commitment #5)

A spurious letter was also filed by Rightside²⁴ disingenuously stated that “it is preposterous...to claim that there exists a “music community.”²⁵ Such statements are inconsistent with public marketing material for promoting the .BAND music-themed gTLD, which is operated by Donuts and Rightside. Marketing material clearly mentions promotions to “music communities” (Pg.2),²⁶ which is consistent with DotMusic's definition of the Music Community as a logical alliance of “music communities.” Another .BAND Marketing Kit also refers to existence of the “music sector” further highlighting the existence of an organized and delineated music community (Pg.6).²⁷ Another example to showcase the spurious nature of the template letters orchestrated by Donuts is the discrepancy and inconsistency illustrated in a letter,²⁸ which described its organization as one that was “comprised of musicians...and individuals in the music community.” Despite acknowledging the existence of the “music community” in its company description, the letter later takes a different position to doubt the existence of the “music community” by incorporating Donuts' talking points which refer to a “*music community*,” if such a thing even exists. Such revealing statements highlight that any opposition letters that doubt or shun the existence of the community are spurious and filed for the purpose of obstruction. Accordingly, the Community Priority Evaluation panel should respectfully determine that there is no relevant opposition to the DotMusic application.

DotMusic does have support of the majority of the Music Community defined in its application. Over 95% of global music consumed is created, promoted or distributed by the delineated and organized Community that has supported DotMusic's application, including many commercial and non-commercial entities *mainly* dedicated to the Community, such as the IFPI, RIAA, FIM, ICMP, IFACCA, IAMIC, ISME, A2IM, WIN, NAMM, NMPA, IMPALA, the Merlin Network and many others. Without these stakeholders and organized processes that the defined Music Community follows, it would be impossible for the general public to enjoy the music that they do today. Music would not exist in its present form. Musicians cannot be recognized, compensated or attributed appropriately without the defined organized and delineated Music Community. To deny that the Community exists or participates in a shared system of creation, distribution and promotion of music with common norms and communal behavior is akin to denying the existence of music altogether.

The Music Community shares a legal framework governed by common copyright law under the Berne Convention, which was established and agreed upon by over 167 international governments, which includes shared rules and communal regulations. In addition, further evidence that there is cohesion within the Community is the existence of numerous globally-recognized standards and classification systems, which identify who the individual songwriters, publishers and rights holders are and which songs they are associated with, so that community members are appropriately compensated or attributed. Such global music classification systems include the ISMN, ISRC, ISWC and the ISNI.

Thus far, there have not been any community-based, music-themed TLDs launched in the new gTLD Program. We urge the EIU to follow GAC Advice and ICANN Resolutions and give preferential treatment to DotMusic's community application, which has demonstrable support, by ensuring that it prevails CPE to increase diversity, differentiation and music-tailored safeguards in the New gTLD Program.

²³ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadpicposting/1392?t:ac=1392> , Commitments #3 & #5

²⁴ Rightside and Donuts are co-applicants for both .MUSIC and .BAND

²⁵ <https://www.icann.org/en/system/files/correspondence/hammock-to-crocker-et-al-12aug15-en.pdf>

²⁶ <http://branding.rightside.co/api/download/28qb-dj9ehrud>

²⁷ <http://branding.rightside.co/api/download/28qj-3k4nlku8>

²⁸ <https://www.icann.org/en/system/files/correspondence/hutcherson-to-crocker-et-al-07aug15-en.pdf>

Such a result would serve the global public interest and ensure that the multi-stakeholder music community governs .MUSIC in a responsible, trusted and safe manner. Any other result would compromise the credibility and reputation of both ICANN and the EIU because, as outlined in the 2007 GNSO Final Report for the Introduction of New Generic Top-Level Domains, “where an applicant lays any claim that the TLD is intended to support a particular community, that claim will be taken on trust (CV 7 -10)” and a “community should be interpreted broadly and will include, for example, an economic sector, a cultural community” (IG P*)²⁹ such as the music “(industry) community” defined in the DotMusic multi-stakeholder community application.

Respectfully submitted

Benoît Machuel
FIM General Secretary



²⁹ <http://qns0.icann.org/en/issues/new-gtlds/pdp-dec05-fr-parta-08aug07.htm>



VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.attallah@icann.org; christine.willett@icann.org; cyrus.namazi@icann.org; and john.jeffrey@icann.org)
Contact Information Redacted

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
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Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

12 October 2015

Re: Support for .MUSIC Community Application and Response to Music Community Obstruction

Dear ICANN and Economist Intelligence Unit (“EIU”):

Our organization, Music and Entertainment Rights Licensing Independent Network¹ (“Merlin”), supports the community-based DotMusic Application (ID 1-1115-14110)² for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community. The multi-stakeholder community defined matches the *nexus*³ for the applied-for string by including all commercial, non-commercial and amateur stakeholders related to music without discrimination.

Merlin is a global music rights agency representing independent record labels on a worldwide basis. The Merlin organization is owned and controlled by a not-for-profit foundation, supervised by a member-elected board representing Merlin’s global independent membership. Reflecting Merlin’s global scope and ambitions, this board consists of 15 members - five each from North America, Europe and Rest of the World. Merlin has struck deals for its global membership with the world's most important new-generation

¹ <http://www.merlinnetwork.org>

² See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

³ An independent Nielsen survey (similar to the Global Registrant Survey conducted by Nielsen on behalf of ICANN, See <https://www.icann.org/news/announcement-2015-09-25-en>) addressed whether the applied-for string was commonly-known (i.e. known by most people) and associated with the identification of the defined community. Most people, 1562 out of 2084 (3 in 4 or 75% of the respondents) responded “Yes.” (See Nielsen / Harris Poll, Quick Query Q3505, <http://music.us/nielsen-harris-poll.pdf>, Fielding Period: August 7-11, 2015, Pg. 1, 2 and 3). Furthermore, independent testimonies and disclosures from over 40 experts agreed with this assessment (See <http://music.us/expert/letters>).



digital music services, including Spotify, Pandora, Soundcloud, Beats (Apple), Vevo, Guvera, Slacker, Google Play, YouTube, Rdio and Deezer.⁴

Established in 2007, Merlin's mission is to ensure that its independent record company and distributor members have a vehicle to protect and enhance their ability to compete in the ever-changing world of digital music. Membership is open to any independent recorded music company.⁵ Acting on behalf of more than 20,000 labels and distributors across 40 countries collectively, Merlin provides its members with effective access to new and emerging digital revenue streams. For digital services, Merlin offers significant efficiencies: allowing the opportunity to globally license - via a single deal, instead of hundreds of individual local deals - the world's most important and commercially successful independent music labels. To date, Merlin has licensed the leading new generation digital music services - helping to ensure that independent recorded music is appropriately valued and protected in the digital market.⁶

Our organization supports a secure and trusted Internet ecosystem helps music grow and thrive. For such an ecosystem to flourish, serve the global public interest and protect the legitimate interests of the global Music Community, responsible measures and safeguards to deter copyright infringement and bad actors are of great essence. Despite the low domain registration volumes of new gTLDs, many new gTLD registries have not adequately protected the fundamental rights of creators by taking effective action against infringers and abuse.

We would also like to express serious concerns⁷ about the spurious, unsubstantiated opposition letters we understand were filed by opponents of the "community" model against DotMusic Limited's .MUSIC community-based application. We understand that a DotMusic competitor, its allies and other negligible entities that have no association with music filed last-minute opposition letters to obstruct the multi-stakeholder community application from prevailing Community Priority Evaluation (CPE). Community applications have been the subject of what is by far the longest public comment period in ICANN history. The DotMusic application has been open for public comment since 2012 i.e. for nearly 3 and half years. Reasonably, one would expect that any truly concerned organization or entity would have voiced their opinions years ago when the application was first published, especially taking into context DotMusic's public outreach efforts since 2008.⁸ We believe this would have represented a "good faith" concern because community applicants could have undertaken to deliberate with the concerned party to establish whether to make changes in their applications to accommodate that party if the broader community agreed through an application change request process. As such, any last-minute letters of opposition should be considered in this context. By any measure, more than enough time has passed for legitimate

⁴ <http://www.merlinnetwork.org/whowelicense>

⁵ <http://www.merlinnetwork.org/membership/who-can-join>

⁶ <http://www.merlinnetwork.org/what-we-do>

⁷ These concerns were also reiterated by: the American Association of Independent Music (A2IM), see <https://icann.org/en/system/files/correspondence/neuman-to-crocker-et-al-01oct15-en.pdf>; the Worldwide Independent Network (WIN), see <https://icann.org/en/system/files/correspondence/wenham-to-icann-06oct15-en.pdf>; and the International Federation of Musicians (FIM), see <https://icann.org/en/system/files/correspondence/machuel-to-icann-05oct15-en.pdf>

⁸ <http://music.us/events>



concerns to be raised by any party (including formal community objections). According to ICANN, the deadline for community objection closed on 13 March, 2013 and⁹ as such, any opposition against DotMusic is out of time and we believe as a matter of process, should not be considered.

We understand that the obstruction was orchestrated by Donuts, a .MUSIC competitor and the largest gTLD applicant, which has a history of engaging in a pattern of obstruction against community applicants¹⁰ and ICANN.¹¹ These opposition letters followed a common script (that was provided in a template letter distributed by Donuts) to shun the existence of the Music Community. ICANN has passed Resolutions on Safeguards (Category 1) based on Government Advisory Committee (GAC) advice stating that “music” is a sensitive, regulated sector. This regulated music sector is driven by an organized and delineated Music Community that encompasses both commercial and non-commercial constituents, as defined by DotMusic Limited (“a strictly delineated and organized logical alliance of communities related to music”). We understand that another letter orchestrated by a Donuts ally also attacked ICANN’s own mandated CPE “Eligibility” policy to restrict registration to the Community members as “chill[ing] free expression on the Internet.” As ICANN has stated in recent filings:

When an applicant submits a community-based application, it is not, as the [Opposition Letters] imply, simply seeking to “exploit the application process” (IRP Request ¶ 47). As set forth in the Guidebook, community-based applicants agree to operate the applied-for gTLD “for the benefit of a clearly delineated community” (Guidebook § 1.2.3.1, Cls. Ex. RM-5). This involves implementing “dedicated registration and use policies for registrants in [the applied-for gTLD],” (Guidebook § 1.2.3.1, Cls. Ex. RM-5) policies that substantially restrict the sorts of domain name registrations a gTLD may accept and thereby might significantly limit the potential profitability of a gTLD. (Pg.6)...The recommendation of the GNSO that applications representing communities be awarded priority in string contention (ICANN Board Rationales for the Approval of the Launch of the New gTLD Program at 94 (“ICANN Board Rationales”) (Cls. Ex. RM-11)). (Pg.10)¹²

Contrary to the opposition comments, DotMusic’s application pledges:

A commitment to not discriminate against any legitimate members of the global music community by adhering to the DotMusic Eligibility policy of non-discrimination that restricts eligibility to Music Community members -- as explicitly stated in DotMusic’s Application -- that have an active, non-tangential relationship with the applied-for string and also have the requisite awareness of the music community they identify with as part

⁹ <http://www.iccwbo.org/products-and-services/arbitration-and-adr/icann-new-gtld-dispute-resolution/how-to-file-an-objection> and <https://newgtlds.icann.org/en/program-status/odr>

¹⁰ According to a letter from the Sports Communities: “[The Sports Communities requested for the] end to Donuts’ unwarranted, anticompetitive and illegitimate attempts to delay the delegation to the Sport, Ski and Rugby Communities of their legitimately-won and long overdue New Generic Top Level Domain Names,” See <https://www.icann.org/en/system/files/correspondence/omahoney-et-al-to-klitgaard-21nov14-en.pdf>, Pg. 1

¹¹ According to ICANN: Donuts’ “Requests are exceptionally broad and inappropriate” and would “impose a massive burden on ICANN that would delay this already-delayed proceeding considerably further,” See <https://www.icann.org/en/system/files/files/icann-letter-brief-donuts-10aug15-en.pdf>, Pg. 1

¹² <https://www.icann.org/en/system/files/files/icann-response-birch-mmx-irp-request-redacted-27apr15-en.pdf>



*of the registration process. This public interest commitment ensures the inclusion of the entire global music community that the string .MUSIC connotes;*¹³ (Enumerated Commitment #3)

*A commitment that the string will be launched under a multi-stakeholder governance structure of representation that includes all music constituents represented by the string, irrespective of type, size or locale, including commercial, non-commercial and amateur constituents, as explicitly stated in DotMusic's Application.*¹⁴ (Enumerated Commitment #5)

We understand that a letter was also filed by Rightside¹⁵ which stated that “it is preposterous...to claim that there exists a “music community.””¹⁶ We note that such statement seems inconsistent with public marketing material for promoting the .BAND music-themed gTLD, which is operated by Donuts and Rightside. Marketing material clearly mentions promotions to “music communities” (Pg.2),¹⁷ which is consistent with DotMusic’s definition of the Music Community as a logical alliance of “music communities.” Another .BAND Marketing Kit also refers to existence of the “music sector”. Another example showcasing the questionable nature of the template letters orchestrated by Donuts is the discrepancy and inconsistency illustrated in a letter,¹⁸ which described its organization as one that was “comprised of musicians...and individuals in the music community.” Despite acknowledging the existence of the “music community” in its company description, the letter later takes the inconsistent position to doubt the existence of the “music community” by incorporating Donuts’ talking points which refer to a “music community,” *if such a thing even exists..* Accordingly, we would respectfully submit that the Community Priority Evaluation panel should determine that there is no relevant opposition to the DotMusic application.

DotMusic does have the support of the majority of the Community defined.¹⁹ Over 95% of global music consumed is created, promoted or distributed by the delineated and organized Community that has supported DotMusic’s application, including many commercial and non-commercial entities together mainly dedicated to the Community, such as the IFPI, RIAA, FIM, ICMP, IFACCA, IAMIC, ISME, A2IM, WIN, NAMM, NMPA, Merlin and many others. Without these stakeholders and organized processes that the defined Music Community follows, it would be impossible for the general public to enjoy the music that they do today. Music would not exist in its present form. Musicians cannot be recognized, compensated or attributed appropriately without the defined organized and delineated Music Community. To deny that the Community exists or that it does not participate in a shared system of

¹³ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>

¹⁴ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392> , Commitments #3 & #5

¹⁵ Rightside and Donuts are co-applicants for both .MUSIC and .BAND

¹⁶ <https://www.icann.org/en/system/files/correspondence/hammock-to-crocker-et-al-12aug15-en.pdf>

¹⁷ <http://branding.rightside.co/api/download/28qb-dj9ehrud>

¹⁸ <https://www.icann.org/en/system/files/correspondence/hutcherson-to-crocker-et-al-07aug15-en.pdf>

¹⁹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadattachment/142588?t:ac=1392> and <http://music.us/supporters>



creation, distribution and promotion of music with common norms and communal behavior is akin to denying the existence of music altogether.

The Music Community shares a legal framework governed by common copyright law under the Berne Convention, which was established and agreed upon by over 167 international governments, which includes shared rules and communal regulations. In addition, further evidence that there is cohesion within the Community is the existence of numerous globally-recognized standards and classification systems, which identify who the individual songwriters, publishers and rights holders are and which songs they are associated with, so that community members are appropriately compensated or attributed. Such global music classification systems include the ISMN, ISRC, ISWC and the ISNI.

Thus far, there have not been any community-based, music-themed TLDs launched in the new gTLD Program. We urge the EIU to follow GAC Advice²⁰ and ICANN Resolutions²¹ and give preferential treatment to DotMusic's community application, which has demonstrable support, by ensuring that it prevails CPE to increase diversity, differentiation and music-tailored safeguards in the New gTLD Program. Such a result would serve the global public interest and ensure that the multi-stakeholder music community governs .MUSIC in a responsible, trusted and safe manner.

We believe any other result would compromise the credibility and reputation of both ICANN and the EIU because, as outlined in the 2007 GNSO Final Report for the Introduction of New Generic Top-Level Domains, "where an applicant lays any claim that the TLD is intended to support a particular community, that claim will be taken on trust (CV 7 -10)" and a "community should be interpreted broadly and will include, for example, an economic sector, a cultural community" (IG P*)²² such as the music "(industry) community" defined in the DotMusic multi-stakeholder community application. Section 4.2.3 of the Applicant Guidebook further reminds the stated goal of the CPE process, which was to "identify qualified community-based applications, while preventing both 'false positives' (awarding undue priority to an application that refers to a 'community' construed merely to get a sought-after generic word as a gTLD string) and 'false negatives' (not awarding priority to a qualified community application).

²⁰ The GAC issued advice to ICANN in multiple Communiqués regarding CPE and the various outcomes. In its Communiqués from Beijing, Durban, and Singapore, the GAC referred to "preferential treatment" that should be given applications with "demonstrable community support" or a "collective and clear opinion." (See Governmental Advisory Committee. (11 April 2013) GAC Communiqué – Beijing People's Republic of China. Retrieved from <https://www.icann.org/en/system/files/correspondence/gac-to-board-18apr13-en.pdf>; See Governmental Advisory Committee. (18 July 2013) GAC Communiqué – Durban, South Africa. Retrieved from <http://durban47.icann.org/meetings/durban2013/presentation-gac-communique-18jul13-en.pdf>; See Governmental Advisory Committee. (27 March 2014) GAC Communiqué – Singapore. Retrieved from <http://www.icann.org/en/news/correspondence/gac-to-board-27mar14-en.pdf>)

²¹ In the 14 May 2014 scorecard, ICANN responded to the GAC that it "[would] 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 within the existing framework." (See ICANN. (14 May 2014) Annex 1 to Resolution 2014.05.14.NG02. Retrieved from <https://www.icann.org/en/system/files/files/resolutions-new-gtld-annex-1-14may14-en.pdf>)

²² <http://gnso.icann.org/en/issues/new-gtlds/pdp-dec05-fr-parta-08aug07.htm>



Respectfully submitted,

Music and Entertainment
Rights Licensing
Independent Network B.V.
Amsterdam

For and on behalf of

Music and Entertainment Rights Licensing Independent Network BV



American Association
of Independent Music

October 1, 2015

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

Re: Support for .MUSIC Community Application and Response to Music Community Obstruction

Dear ICANN and Economist Intelligence Unit (“EIU”):

Our music organization, the American Association of Independent Music¹ (“A2IM”), supports² the community-based DotMusic Application (ID 1-1115-14110)³ for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community. The multi-stakeholder community defined matches the *nexus*⁴ for the applied-for string by including all commercial, non-commercial and amateur stakeholders related to music without discrimination.

A2IM, launched in 2005, is a not-for-profit trade organization that serves the music community internationally, with leading independent Label Members⁵ (A2IM Member labels have issued music releases by artists including Taylor Swift, Mumford & Sons, The Lumineers, Adele, Paul McCartney, Arcade Fire, and many others⁶) and over 170 globally-recognized Associate Members⁷ that cover nearly all of the music community worldwide in headcount and in global music consumption.

¹ <http://a2im.org>

² Also see support letters from global music community, including the WorldWide Independent Network (WIN), the Association of Independent Music (AIM), the Merlin Network (MERLIN), the American Association of Independent Music (A2IM) and the Independent Music Companies Association (IMPALA), at <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf> and <https://www.icann.org/en/system/files/correspondence/bengloff-to-chehade-et-al-20aug14-en.pdf>

³ See <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

⁴ An independent Nielsen survey (similar to the Global Registrant Survey conducted by Nielsen on behalf of ICANN, See <https://www.icann.org/news/announcement-2015-09-25-en>) addressed whether the applied-for string was commonly-known (i.e. known by most people) and associated with the identification of the defined community. Most people, 1562 out of 2084 (3 in 4 or 75% of the respondents) responded “Yes.” (See Nielsen / Harris Poll, Quick Query Q3505, <http://music.us/nielsen-harris-poll.pdf>, Fielding Period: August 7-11, 2015, Pg. 1, 2 and 3). Furthermore, independent testimonies and disclosures from over 40 experts agreed with this assessment (See <http://music.us/expert/letters>).

⁵ <http://a2im.org/groups/tag/label+members/>

⁶ <http://a2im.org/about/mission/>

⁷ <http://a2im.org/groups/tag/associate+members/>

Music Communities related to music that are members of A2IM include:

- **Apple iTunes**⁸ – iTunes accounts for 63% of global digital music market⁹ - a majority – with a registered community of 800 million registered members¹⁰ available in 119 countries who abide to strict terms of service and boundaries¹¹ and have downloaded over 25 billion songs¹² from iTunes' catalog of over 43 million songs.¹³
- **Pandora**¹⁴ – Pandora is the world's largest streaming music radio with a community of over 250 million registered members.¹⁵
- **Spotify**¹⁶ – Spotify is the world's largest music streaming community with over 50 million active registered members in 58 countries and over 30 million songs. The music community uploads 20,000 songs every day.¹⁷
- **Vevo**¹⁸ – Vevo is the world's leading all-premium music video community and platform with over 8 billion monthly views globally.¹⁹
- **Youtube**²⁰ – Youtube is the world's largest music video streaming community with millions of music creators -- amateur, professional, commercial or non-commercial -- and over 1 billion registered members covering all regions globally. 6 billion hours of video is watched every month on Youtube,²¹ of which 38.4% is music-related.²²
- **ReverbNation**²³ – ReverbNation²⁴ is one of the world's largest music community and a leading music distributor with over 4 million musicians, venues labels and industry professionals covering every country globally. The ReverbNation community grows by over 50,000 artists, bands, labels and industry professionals monthly.
- **BMG**²⁵ – BMG is focused on the management of music publishing and recording rights. BMG has an international presence and represents over 2.5 million music rights globally.²⁶
- **Bandcamp**²⁷ - Bandcamp is the "world's largest independent music store"²⁸ for hundreds of thousands of musicians and labels.
- **Bandpage**²⁹ - *BandPage* is the "central profile over 500,000 musicians use to engage and sell to hundreds of millions of fans."³⁰

⁸ <http://a2im.org/groups/itunes>

⁹ <http://appleinsider.com/articles/13/04/16/apples-itunes-rules-digital-music-market-with-63-share>

¹⁰ <http://www.npr.org/blogs/therecord/2015/01/06/375173595/with-downloads-in-decline-can-itunes-adapt>

¹¹ <http://www.apple.com/legal/internet-services/itunes/ww/index.html>

¹² <http://www.apple.com/pr/library/2013/02/06iTunes-Store-Sets-New-Record-with-25-Billion-Songs-Sold.html>

¹³ <https://www.apple.com/itunes/features/>

¹⁴ <http://a2im.org/groups/pandora>

¹⁵ <http://www.cnet.com/news/like-a-rolling-milestone-pandora-hits-250m-registered-users/> and <http://phx.corporate-ir.net/External.File?item=UGFyZW50SUQ9MTkxNTM1fENoaWxkSUQ9LTF8VHlwZT0z&t=1>, Pg.9

¹⁶ <http://a2im.org/groups/spotify>

¹⁷ <https://press.spotify.com/us/information/>

¹⁸ <http://a2im.org/groups/vevo/>

¹⁹ <http://www.vevo.com/c/EN/US/about>

²⁰ <http://a2im.org/groups/youtube/>

²¹ <https://www.youtube.com/yt/press/statistics.html>

²² http://www.researchandmarkets.com/reports/2092499/internet_video_2011_2014_view_share_site_and

²³ <http://a2im.org/groups/reverb-nation/>

²⁴ <http://www.reverbNation.com/about>

²⁵ <http://a2im.org/groups/bmg-rights/>

²⁶ <http://www.bmg.com/category/about-us/history/>

²⁷ <http://a2im.org/groups/bandcamp/>

²⁸ <http://www.digitalmusicnews.com/2015/09/16/the-largest-independent-music-store-moves-to-subscription-model/>

²⁹ <http://a2im.org/groups/bandpage/>

- **SoundExchange**³¹ – SoundExchange is the digital “performance rights organization representing the entire recorded music industry.” SoundExchange has delivered over \$2 billion in digital royalties to the over 100,000 artists and creators of music and those who support them globally.³²

A2IM also has Affiliate³³ associations within the global music community. These include Affiliates such as MusicFirst,³⁴ the Copyright Alliance,³⁵ the Worldwide Independent Network (WIN)³⁶ and Merlin.³⁷

A2IM is a globally-recognized organization *mainly* dedicated to the music community as defined by DotMusic³⁸ with documented activities relating to music³⁹ representing “Independents’ interests in the marketplace as part of the global music community.”⁴⁰

Our organization supports a secure and trusted Internet ecosystem helps music grow and thrive. For such an ecosystem to flourish, serve the global public interest and protect the legitimate interests of the global Music Community, responsible measures and safeguards to deter copyright infringement and bad actors are of great essence. Despite the low domain registration volumes of new gTLDs, many new gTLD registries have not adequately protected the fundamental rights of creators by taking effective action against infringers and abuse.

We would also like to express serious concerns about the spurious, unsubstantiated opposition letters filed by opponents of the “community” model against DotMusic Limited’s .MUSIC community-based application. A DotMusic competitor, its allies and other negligible entities that have no association with music filed last-minute opposition letters to obstruct the multi-stakeholder community application from prevailing Community Priority Evaluation (CPE). Community applications have been the subject of what is by far the longest public comment period in ICANN history. The DotMusic application has been open for public comment since 2012 i.e. for nearly 3 and half years. Reasonably, one would expect that any truly concerned organization or entity would have voiced their opinions years ago when the application was first published, especially taking into context DotMusic’s public outreach efforts since 2008.⁴¹ This would have represented a “good faith” concern because community applicants could have undertaken to deliberate with the concerned party to establish whether to make changes in their applications to accommodate that party if the broader community agreed through an application change request process. As such, any last-minute letters of opposition should be considered in this context. By any measure, more than enough time has passed for legitimate concerns to be raised by any party (including formal

³⁰ <https://www.bandpage.com/company/about>

³¹ <http://a2im.org/groups/soundexchange/>

³² <http://www.soundexchange.com/about/our-work/>

³³ <http://a2im.org/groups/tag/associate+members/>

³⁴ <http://musicfirstcoalition.org/coalition>

³⁵ <http://www.copyrightalliance.org/members>

³⁶ <http://www.winformusic.org/>

³⁷ <http://www.merlinnetwork.org/>

³⁸ The Music Community is an “organized and delineated logical alliance of music communities” as defined in DotMusic’s Application, See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110, Question 20a

³⁹ <http://a2im.org/events/> and <http://a2im.org/about/mission/>

⁴⁰ <http://a2im.org/about/mission/>

⁴¹ <http://music.us/events>

community objections). According to ICANN, the deadline for community objection closed on **13 March, 2013**.⁴² **As such, any opposition** against DotMusic is time barred and should not be considered relevant.

The obstruction was orchestrated by Donuts, a .MUSIC competitor and the largest gTLD applicant, which has a history of engaging in a pattern of obstruction against community applicants⁴³ and ICANN.⁴⁴ These opposition letters followed a common script (that was provided in a template letter distributed by Donuts) to shun the existence of the Music Community. ICANN has passed Resolutions on Safeguards (Category 1) based on Government Advisory Committee (GAC) advice stating that “music” is a sensitive, regulated sector. This regulated music sector is driven by an organized and delineated Music Community that encompasses both commercial and non-commercial constituents, as defined by DotMusic Limited (“a strictly delineated and organized logical alliance of communities related to music”). Another letter orchestrated by a Donuts ally also attacked ICANN’s own mandated CPE “Eligibility” policy to restrict registration to the Community members as “chill[ing] free expression on the Internet.” As ICANN has stated in recent filings:

When an applicant submits a community-based application, it is not, as the [Opposition Letters] imply, simply seeking to “exploit the application process” (IRP Request ¶ 47). As set forth in the Guidebook, community-based applicants agree to operate the applied-for gTLD “for the benefit of a clearly delineated community” (Guidebook § 1.2.3.1, Cls. Ex. RM-5). This involves implementing “dedicated registration and use policies for registrants in [the applied-for gTLD],” (Guidebook § 1.2.3.1, Cls. Ex. RM-5) policies that substantially restrict the sorts of domain name registrations a gTLD may accept and thereby might significantly limit the potential profitability of a gTLD. (Pg.6)...The recommendation of the GNSO that applications representing communities be awarded priority in string contention (ICANN Board Rationales for the Approval of the Launch of the New gTLD Program at 94 (“ICANN Board Rationales”) (Cls. Ex. RM-11)). (Pg.10)⁴⁵

Contrary to the opposition comments, DotMusic’s application pledges:

A commitment to not discriminate against any legitimate members of the global music community by adhering to the DotMusic Eligibility policy of non-discrimination that restricts eligibility to Music Community members -- as explicitly stated in DotMusic’s Application -- that have an active, non-tangential relationship with the applied-for string and also have the requisite awareness of

⁴² <http://www.iccwbo.org/products-and-services/arbitration-and-adr/icann-new-gtld-dispute-resolution/how-to-file-an-objection> and <https://newgtlds.icann.org/en/program-status/odr>

⁴³ According to a letter from the Sports Communities: “[The Sports Communities requested for the] end to Donuts’ unwarranted, anticompetitive and illegitimate attempts to delay the delegation to the Sport, Ski and Rugby Communities of their legitimately-won and long overdue New Generic Top Level Domain Names,” See <https://www.icann.org/en/system/files/correspondence/omahoney-et-al-to-klitgaard-21nov14-en.pdf>, Pg.1

⁴⁴ According to ICANN: Donuts’ “Requests are exceptionally broad and inappropriate” and would “impose a massive burden on ICANN that would delay this already-delayed proceeding considerably further,” See <https://www.icann.org/en/system/files/files/icann-letter-brief-donuts-10aug15-en.pdf>, Pg.1

⁴⁵ <https://www.icann.org/en/system/files/files/icann-response-birch-mmx-irp-request-redacted-27apr15-en.pdf>

*the music community they identify with as part of the registration process. This public interest commitment ensures the inclusion of the entire global music community that the string .MUSIC connotes;*⁴⁶ (Enumerated Commitment #3)

*A commitment that the string will be launched under a multi-stakeholder governance structure of representation that includes all music constituents represented by the string, irrespective of type, size or locale, including commercial, non-commercial and amateur constituents, as explicitly stated in DotMusic's Application.*⁴⁷ (Enumerated Commitment #5)

A spurious letter was also filed by Rightside⁴⁸ disingenuously stated that “it is preposterous...to claim that there exists a “music community.””⁴⁹ Such statements are inconsistent with public marketing material for promoting the .BAND music-themed gTLD, which is operated by Donuts and Rightside. Marketing material clearly mentions promotions to “music communities” (Pg.2),⁵⁰ which is consistent with DotMusic's definition of the Music Community as a logical alliance of “music communities.” Another .BAND Marketing Kit also refers to existence of the “music sector” further highlighting the existence of an organized and delineated music community (Pg.6).⁵¹ Another example to showcase the spurious nature of the template letters orchestrated by Donuts is the discrepancy and inconsistency illustrated in a letter,⁵² which described its organization as one that was “comprised of musicians...and individuals in the music community.” Despite acknowledging the existence of the “music community” in its company description, the letter later takes a different position to doubt the existence of the “music community” by incorporating Donuts' talking points which refer to a “music community,” *if such a thing even exists*. Such revealing statements highlight that any opposition letters that doubt or shun the existence of the community are spurious and filed for the purpose of obstruction. Accordingly, the Community Priority Evaluation panel should respectfully determine that there is no relevant opposition to the DotMusic application.

DotMusic does have support of the majority of the Community defined.⁵³ Over 95% of global music consumed is created, promoted or distributed by the delineated and organized Community that has supported DotMusic's application, including many commercial and non-commercial entities *mainly* dedicated to the Community, such as the IFPI, RIAA, FIM, ICMP, IFACCA, IAMIC, ISME, A2IM, WIN, NAMM, NMPA, Merlin and many others. Without these stakeholders and organized processes that the defined Music Community follows, it would be impossible for the general public to enjoy the music that they do today. Music would not exist in its present form. Musicians cannot be recognized, compensated or attributed appropriately without the defined organized and delineated Music Community. To deny that the Community exists or that it does not participate in a shared system of creation,

⁴⁶ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>

⁴⁷ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392> , Commitments #3 & #5

⁴⁸ Rightside and Donuts are co-applicants for both .MUSIC and .BAND

⁴⁹ <https://www.icann.org/en/system/files/correspondence/hammock-to-crocker-et-al-12aug15-en.pdf>

⁵⁰ <http://branding.rightside.co/api/download/28qb-dj9ehrud>

⁵¹ <http://branding.rightside.co/api/download/28qi-3k4nlku8>

⁵² <https://www.icann.org/en/system/files/correspondence/hutcherson-to-crocker-et-al-07aug15-en.pdf>

⁵³ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadattachment/142588?t:ac=1392> and <http://music.us/supporters>

distribution and promotion of music with common norms and communal behavior is akin to denying the existence of music altogether.

The Music Community shares a legal framework governed by common copyright law under the Berne Convention, which was established and agreed upon by over 167 international governments, which includes shared rules and communal regulations. *In addition, further evidence that there is cohesion within the Community is the existence* of numerous globally-recognized standards and classification systems, which identify who the individual songwriters, publishers and rights holders are and which songs they are associated with, so that community members are appropriately compensated or attributed. Such global music classification systems include the ISMN, ISRC, ISWC and the ISNI.

Thus far, there have not been any community-based, music-themed TLDs launched in the new gTLD Program. We urge the EIU to follow GAC Advice⁵⁴ and ICANN Resolutions⁵⁵ and give preferential treatment to DotMusic's community application, which has demonstrable support, by ensuring that it prevails CPE to increase diversity, differentiation and music-tailored safeguards in the New gTLD Program. Such a result would serve the global public interest and ensure that the multi-stakeholder music community governs .MUSIC in a responsible, trusted and safe manner.

Any other result would compromise the credibility and reputation of both ICANN and the EIU because, as outlined in the 2007 GNSO Final Report for the Introduction of New Generic Top-Level Domains, "where an applicant lays any claim that the TLD is intended to support a particular community, that claim will be taken on trust (CV 7 -10)" and a "community should be interpreted broadly and will include, for example, an economic sector, a cultural community" (IG P*)⁵⁶ such as the music "(industry) community" defined in the DotMusic multi-stakeholder community application. Section 4.2.3 of the Applicant Guidebook further reminds the stated goal of the CPE process, which was to "identify qualified community-based applications, while preventing both 'false positives' (awarding undue priority to an application that refers to a 'community' construed merely to get a sought-after generic word as a gTLD string) and 'false negatives' (not awarding priority to a qualified community application).

⁵⁴ The GAC issued advice to ICANN in multiple Communiqués regarding CPE and the various outcomes. In its Communiqués from Beijing, Durban, and Singapore, the GAC referred to "preferential treatment" that should be given applications with "demonstrable community support" or a "collective and clear opinion." (See Governmental Advisory Committee. (11 April 2013) GAC Communiqué – Beijing People's Republic of China. Retrieved from <https://www.icann.org/en/system/files/correspondence/gac-to-board-18apr13-en.pdf>; See Governmental Advisory Committee. (18 July 2013) GAC Communiqué – Durban, South Africa. Retrieved from <http://durban47.icann.org/meetings/durban2013/presentation-gac-communique-18jul13-en.pdf>; See Governmental Advisory Committee. (27 March 2014) GAC Communiqué – Singapore. Retrieved from <http://www.icann.org/en/news/correspondence/gac-to-board-27mar14-en.pdf>)

⁵⁵ In the 14 May 2014 scorecard, ICANN responded to the GAC that it "[would] 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 within the existing framework." (See ICANN. (14 May 2014) Annex 1 to Resolution 2014.05.14.NG02. Retrieved from <https://www.icann.org/en/system/files/files/resolutions-new-gtld-annex-1-14may14-en.pdf>)

⁵⁶ <http://gnso.icann.org/en/issues/new-gtlds/pdp-dec05-fr-part08aug07.htm>

Respectfully submitted,

A handwritten signature in black ink, appearing to read 'Molly', followed by a long horizontal line extending to the right.

Molly Neuman
Vice President/Interim President
American Association of Independent Music (“A2IM”)



VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; cherine.chalaby@icann.org; akram.atallah@icann.org; christine.willett@icann.org; Contact Information Redacted cyrus.namazi@icann.org; and john.jeffrey@icann.org)

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Akram Attallah, ICANN President of Generic Domains Division;
Christine Willett, ICANN Vice-President of gTLD Operations;
Cherine Chalaby, ICANN Chair of the New gTLD Committee;
Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

Re: Support for .MUSIC Community Application and Response to Music Community Obstruction

Dear ICANN and Economist Intelligence Unit (“EIU”):

Our music organisation, the Independent Music Companies Association¹ (“IMPALA”), supports² the community-based DotMusic Application (ID 1-1115-14110)³ for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community. The multi-stakeholder community defined matches the *nexus*⁴ for the applied-for string by including all commercial, non-commercial and amateur stakeholders related to music without discrimination.

IMPALA has over 4,000 members including top independents and national associations of independent companies across Europe.⁵ IMPALA represents the independent music community in Europe and is an organisation *mainly* dedicated to the music community defined by DotMusic⁶ by providing an “active single voice for the independent sector.”

¹ <http://www.impalamusic.org>

² Also see support letters from global music community, including the WorldWide Independent Network (WIN), the Association of Independent Music (AIM), the Merlin Network (MERLIN), the American Association of Independent Music (A2IM) and the Independent Music Companies Association (IMPALA), at <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf> and <https://www.icann.org/en/system/files/correspondence/bengloff-to-chehade-et-al-20aug14-en.pdf>

³ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

⁴ An independent Nielsen survey (similar to the Global Registrant Survey conducted by Nielsen on behalf of ICANN, See <https://www.icann.org/news/announcement-2015-09-25-en>) addressed whether the applied-for string was commonly-known (i.e. known by most people) and associated with the identification of the defined community. Most people, 1562 out of 2084 (3 in 4 or 75% of the respondents) responded “Yes.” (See Nielsen / Harris Poll, Quick Query Q3505, <http://music.us/nielsen-harris-poll.pdf>, Fielding Period: August 7-11, 2015, Pg. 1, 2 and 3). Furthermore, independent testimonies and disclosures from over 40 experts agreed with this assessment (See <http://music.us/expert/letters>).

⁵ <http://www.impalamusic.org/node/16>

⁶ The Music Community is an “organised and delineated logical alliance of music communities” as defined in DotMusic’s Application, See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>, DotMusic Limited Application ID 1-1115-14110, Question 20a



IMPALA's mission is to grow the independent music sector, return more value to artists, promote cultural diversity and entrepreneurship, improve political access and modernise perceptions of the music sector:

- Growing the independent sector - Promoting growth is about maximising all commercial opportunities, delivering a proper regulatory framework, with improved market access, real finance, and a level playing field in all areas from access to media, to collecting societies through to online;
- Returning more value to artists - Removing all barriers to licensing of online and other services is vital, yet certain operators try to hide behind copyright exceptions or “safe harbour” rules. This effectively transfers value away from creators. Closing this “value gap” is important to the independent sector as it particularly distorts licensing efforts by smaller players. Returning value also means full transparency, proper reporting and revenue sharing;
- Promoting cultural diversity and entrepreneurship - Independent music is an excellent example of Europe’s cultural diversity. By discovering and releasing the most innovative artists, independent labels play a key role in the evolution of the cultural landscape. The economic and regulatory environment must actively foster cultural entrepreneurship and economic diversity;
- Improving political access - Smaller businesses need to work together to match the influence of larger companies. IMPALA provides an active single voice for the independent sector; and
- Modernising perceptions - By explaining how the music sector works, by broadening the agenda and offering new solutions, IMPALA aims to promote independent music, inspire decision makers to fulfil new promises to cultural SMEs, and open doors to investment.⁷

IMPALA’s documented activities⁸ for the independent music community include:

- Raising awareness and advocating for [strong and fair copyright](#), proper remuneration and freedom of expression;
- Promoting [a distortion-free Digital Single Market](#) by addressing the “value gap” caused by abuse of “safe harbour” rules;
- Campaigning for better access for independent music to online platforms, radio, retail, TV and other media;
- Advocating for transparency and fairness with artists – 2/3 of signatories of WIN’s [Fair Digital Deals Declaration](#) are European;
- Calling for new “[rules of engagement](#)” online – data protection, privacy, taxation, non-discrimination rules for dominant players;
- Encouraging “[follow the money](#)” to tackle mass infringing sites;
- Revisiting the anonymity/accountability equation for a dynamic & safe digital environment for all;
- Seeking to [stimulate competition](#) and [consumer choice](#) through new antitrust rules specific to culture;
- Taking action against concentration and other abuses;
- Promoting innovative commercial tools such as [Merlin](#), the first global digital rights agency for independents;
- Implementing IMPALA’s [Collecting Society Code of Conduct](#);
- Seeking tax credits, [loan guarantees](#), new revenue sharing mechanisms, and proper valuation of copyright assets;
- Campaigning for [reduced VAT on music](#), plus an end to discrimination between film & music support programmes;

⁷ <http://www.impalamusic.org/node/4>

⁸ <http://www.impalamusic.org/node/127>



- Delivering more & better choice for artists and music fans;
- Promoting culture as distinct to other goods and services, [mapping and measuring the sectors](#) adequately;
- [Levelling the playing field](#) for all cultural SMEs;
- Promoting the [UNESCO Convention on cultural diversity](#); and
- WIPO observer and member of UNESCO's Global Alliance.

Our organisation supports a secure and trusted Internet ecosystem that helps music grow and thrive. For such an ecosystem to flourish, serve the global public interest and protect the legitimate interests of the global Music Community, responsible measures and safeguards to deter copyright infringement and bad actors are of great essence. Despite the low domain registration volumes of new gTLDs, many new gTLD registries have not adequately protected the fundamental rights of creators by taking effective action against infringers and abuse.

We would also like to express serious concerns about the spurious, unsubstantiated opposition letters filed by opponents of the “community” model against DotMusic Limited’s .MUSIC community-based application. A DotMusic competitor, its allies and other negligible entities that have no association with music filed last-minute opposition letters to obstruct the multi-stakeholder community application from prevailing Community Priority Evaluation (CPE). Community applications have been the subject of what is by far the longest public comment period in ICANN history. The DotMusic application has been open for public comment since 2012 i.e. for nearly 3 and half years. Reasonably, one would expect that any truly concerned organisation or entity would have voiced their opinions years ago when the application was first published, especially taking into context DotMusic’s public outreach efforts since 2008.⁹ This would have represented a “good faith” concern because community applicants could have undertaken to deliberate with the concerned party to establish whether to make changes in their applications to accommodate that party if the broader community agreed through an application change request process. As such, any last-minute letters of opposition should be considered in this context. By any measure, more than enough time has passed for legitimate concerns to be raised by any party (including formal community objections). According to ICANN, the deadline for community objection closed on 13 March, 2013.¹⁰ As such, any opposition against DotMusic is time barred and should not be considered relevant.

The obstruction was orchestrated by Donuts, a .MUSIC competitor and the largest gTLD applicant, which has a history of engaging in a pattern of obstruction against community applicants¹¹ and ICANN.¹² These opposition letters followed a common script (that was provided in a template letter distributed by Donuts) to shun the existence of the Music Community. ICANN has passed Resolutions on Safeguards (Category 1) based on Government Advisory Committee (GAC) advice stating that “music” is a sensitive, regulated sector. This regulated music sector is driven by an organised and delineated Music Community that

⁹ <http://music.us/events>

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¹¹ According to a letter from the Sports Communities: “[The Sports Communities requested for the] end to Donuts’ unwarranted, anticompetitive and illegitimate attempts to delay the delegation to the Sport, Ski and Rugby Communities of their legitimately-won and long overdue New Generic Top Level Domain Names,” See <https://www.icann.org/en/system/files/correspondence/omahoney-et-al-to-klitgaard-21nov14-en.pdf>, Pg.1

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encompasses both commercial and non-commercial constituents, as defined by DotMusic Limited (“a strictly delineated and organised logical alliance of communities related to music”). Another letter orchestrated by a Donuts ally also attacked ICANN’s own mandated CPE “Eligibility” policy to restrict registration to the Community members as “chill[ing] free expression on the Internet.” As ICANN has stated in recent filings:

When an applicant submits a community-based application, it is not, as the [Opposition Letters] imply, simply seeking to “exploit the application process” (IRP Request ¶ 47). As set forth in the Guidebook, community-based applicants agree to operate the applied-for gTLD “for the benefit of a clearly delineated community” (Guidebook § 1.2.3.1, Cls. Ex. RM-5). This involves implementing “dedicated registration and use policies for registrants in [the applied-for gTLD],” (Guidebook § 1.2.3.1, Cls. Ex. RM-5) policies that substantially restrict the sorts of domain name registrations a gTLD may accept and thereby might significantly limit the potential profitability of a gTLD. (Pg.6)...The recommendation of the GNSO that applications representing communities be awarded priority in string contention (ICANN Board Rationales for the Approval of the Launch of the New gTLD Program at 94 (“ICANN Board Rationales”) (Cls. Ex. RM-11)). (Pg.10)¹³

Contrary to the opposition comments, DotMusic’s application pledges:

A commitment to not discriminate against any legitimate members of the global music community by adhering to the DotMusic Eligibility policy of non-discrimination that restricts eligibility to Music Community members -- as explicitly stated in DotMusic’s Application -- that have an active, non-tangential relationship with the applied-for string and also have the requisite awareness of the music community they identify with as part of the registration process. This public interest commitment ensures the inclusion of the entire global music community that the string .MUSIC connotes;¹⁴ (Enumerated Commitment #3)

A commitment that the string will be launched under a multi-stakeholder governance structure of representation that includes all music constituents represented by the string, irrespective of type, size or locale, including commercial, non-commercial and amateur constituents, as explicitly stated in DotMusic’s Application.¹⁵ (Enumerated Commitment #5)

A spurious letter was also filed by Rightside¹⁶ disingenuously stating that “it is preposterous...to claim that there exists a “music community.””¹⁷ Such statements are inconsistent with public marketing material for promoting the .BAND music-themed gTLD, which is operated by Donuts and Rightside. Marketing material clearly mentions promotions to “music communities” (Pg.2),¹⁸ which is consistent with DotMusic’s definition of the Music Community as a logical alliance of “music communities.” Another .BAND Marketing Kit also refers to existence of the “music sector” further highlighting the existence of

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¹⁴ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392>

¹⁵ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails:downloadpicposting/1392?t:ac=1392> , Commitments #3 & #5

¹⁶ Rightside and Donuts are co-applicants for both .MUSIC and .BAND

¹⁷ <https://www.icann.org/en/system/files/correspondence/hammock-to-crocker-et-al-12aug15-en.pdf>

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an organised and delineated music community (Pg.6).¹⁹ Another example to showcase the spurious nature of the template letters orchestrated by Donuts is the discrepancy and inconsistency illustrated in a letter,²⁰ which described its organisation as one that was “comprised of musicians...and individuals in the music community.” Despite acknowledging the existence of the “music community” in its company description, the letter later takes a different position to doubt the existence of the “music community” by incorporating Donuts’ talking points which refer to a “*music community, if such a thing even exists*”. Such revealing statements highlight that any opposition letters that doubt or shun the existence of the community are spurious and filed for the purpose of obstruction. Accordingly, the Community Priority Evaluation panel should respectfully determine that there is no relevant opposition to the DotMusic application.

DotMusic does have support of the majority of the Community defined.²¹ Over 95% of global music consumed is created, promoted or distributed by the delineated and organised Community that has supported DotMusic’s application, including many commercial and non-commercial entities *mainly* dedicated to the Community, such as the IFPI, RIAA, FIM, ICMP, IFACCA, IAMIC, ISME, A2IM, WIN, NAMM, NMPA, Merlin and many others. Without these stakeholders and organised processes that the defined Music Community follows, it would be impossible for the general public to enjoy the music that they do today. Music would not exist in its present form. Musicians cannot be recognized, compensated or attributed appropriately without the defined organised and delineated Music Community. To deny that the Community exists or that it does not participate in a shared system of creation, distribution and promotion of music with common norms and communal behavior is akin to denying the existence of music altogether.

The Music Community shares a legal framework governed by common copyright law under the Berne Convention, which was established and agreed upon by over 167 international governments, which includes shared rules and communal regulations. In addition, further evidence that there is cohesion within the Community is the existence of numerous globally-recognized standards and classification systems, which identify who the individual songwriters, publishers and rights holders are and which songs they are associated with, so that community members are appropriately compensated or attributed. Such global music classification systems include the ISMN, ISRC, ISWC and the ISNI.

Thus far, there have not been any community-based, music-themed TLDs launched in the new gTLD Program. We urge the EIU to follow GAC Advice²² and ICANN Resolutions²³ and give preferential

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²³ In the 14 May 2014 scorecard, ICANN responded to the GAC that it “[would] continue to protect the public interest and improve outcomes for communities, and to work with the applicants in an open and transparent manner



treatment to DotMusic’s community application, which has demonstrable support, by ensuring that it prevails CPE to increase diversity, differentiation and music-tailored safeguards in the New gTLD Program. Such a result would serve the global public interest and ensure that the multi-stakeholder music community governs .MUSIC in a responsible, trusted and safe manner.

Any other result would compromise the credibility and reputation of both ICANN and the EIU because, as outlined in the 2007 GNSO Final Report for the Introduction of New Generic Top-Level Domains, “where an applicant lays any claim that the TLD is intended to support a particular community, that claim will be taken on trust (CV 7 -10)” and a “community should be interpreted broadly and will include, for example, an economic sector, a cultural community” (IG P*)²⁴ such as the music “(industry) community” defined in the DotMusic multi-stakeholder community application. Section 4.2.3 of the Applicant Guidebook further reminds the stated goal of the CPE process, which was to “identify qualified community-based applications, while preventing both ‘false positives’ (awarding undue priority to an application that refers to a ‘community’ construed merely to get a sought-after generic word as a gTLD string) and ‘false negatives’ (not awarding priority to a qualified community application).

Respectfully submitted

A handwritten signature in black ink, which appears to read "Helen Smith". The signature is written in a cursive, flowing style.

Helen Smith,
Executive Chair
IMPALA
70 Coudenberg
1000 Brussels
Belgium

in an effort to assist those communities within the existing framework.”(See ICANN. (14 May 2014) Annex 1 to Resolution 2014.05.14.NG02. Retrieved from <https://www.icann.org/en/system/files/files/resolutions-new-gtld-annex-1-14may14-en.pdf>)

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Dr. Steve Crocker, Chairman of the ICANN Board;
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Thomas Schneider, ICANN Chair of Government Advisory Committee;
Cyrus Namazi, ICANN Vice-President of DNS Engagement;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit

Dear ICANN and Economist Intelligence Unit (“EIU”):

Re: Support for .MUSIC Community Application and Response to Music Community Obstruction

The Worldwide Independent Network (“WIN”), supports¹ the community-based DotMusic Application (ID 1-1115-14110)² for .MUSIC to safeguard intellectual property and serve the legitimate interests of the entire global music community. The multi-stakeholder community defined matches the *nexus*³ for the applied-for string by including all commercial, non-commercial and amateur stakeholders related to music without discrimination.

WIN is a global music network⁴ that represents the global independent music community through interaction with representative trade organisations and groups, and works directly with international music industry bodies on issues of global significance.⁵ WIN’s role includes training and advisory work, providing education and information to WIN members, ensuring they understand how various areas of the industry work.⁶ WIN firmly believes that independent music has a seat at the top table and is a growing force in the global market.⁷ WIN activities include:

¹ A so see support letters from global music community including the Association of Independent Music (AIM) the Meridian Network (MERLIN) the American Association of Independent Music (A2IM) and the Independent Music Companies Association (IMPALA) at <https://www.cann.org/en/system/files/correspondence/beng-off-to-crocker-et-a-07mar15-en.pdf> and <https://www.cann.org/en/system/files/correspondence/beng-off-to-chehadé-et-a-20aug14-en.pdf>

² See <https://gt.dresult.cann.org/app/caton-result/app/catonstatus/app/catondetails/1392> and <https://www.cann.org/en/system/files/correspondence/roussos-to-cann-eu-1-31mar15-en.pdf>

³ An independent Nielsen survey (similar to the Global Registant Survey conducted by Nielsen on behalf of ICANN See <https://www.cann.org/news/announcement-2015-09-25-en>) addressed whether the applied-for string was commonly-known (i.e. known by most people) and associated with the definition of the defined community. Most people 1562 out of 2084 (3 in 4 or 75% of the respondents) responded “Yes” (See Nielsen / Harris Poll Quick Query Q3505 <http://music.us/nelsen-harris-poll.pdf> Finding Period: August 7-11 2015 Pg 1 2 and 3) Furthermore independent testimonials and disclosures from over 40 experts agreed with this assessment (See <http://music.us/expert/letters>).

⁴ <http://winformusic.org/win-members>

⁵ <http://winformusic.org/about/mission-and-purpose>

⁶ <http://winformusic.org/events>

⁷ <http://winformusic.org/independent-music-is-a-growing-force-in-the-global-music-market>

Worldwide Independent Network

Secretary: Lamb Brewery Studios Church Street Chelsea London W4 2PD

Te: +44 208 994 5599

Ema: nfo@winformusic.org

Web: www.winformusic.org

- 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.

WIN supports a secure and trusted Internet ecosystem that helps music grow and thrive. For such an ecosystem to flourish, serve the global public interest and protect the legitimate interests of the global Music Community, responsible measures and safeguards to deter copyright infringement and malicious abuse are of great essence. Despite the low domain registration volumes of new gTLDs, many new gTLD registries have not adequately protected the fundamental rights of creators by taking sensible action against infringers and bad actors.

We would also like to express our serious concerns about unsubstantiated opposition letters filed by opponents of the “community” model against DotMusic Limited’s .MUSIC community-based application. Some DotMusic competitors, their allies and other negligible entities (without an association with music) filed opposition to obstruct the multi-stakeholder community application from prevailing Community Priority Evaluation (CPE). The obstruction was orchestrated by Donuts, a .MUSIC competitor and the largest gTLD applicant, which has a history of engaging in a pattern of obstruction against community applicants⁸ and ICANN.⁹

These opposition letters followed a common script (that was provided in a template letter distributed by Donuts) to shun the existence of the Music Community. ICANN has passed Resolutions on Safeguards (Category 1) based on Government Advisory Committee (GAC) advice stating that “music” is a sensitive, regulated sector. This regulated music sector is driven by an organized and delineated Music Community that encompasses both commercial and non-commercial constituents, as defined by DotMusic Limited (“a strictly delineated and organized logical alliance of communities related to music”). Another letter orchestrated by a Donuts ally also attacked ICANN’s own mandated CPE “Eligibility” policy to restrict registration to the Community members as “chill[ing] free expression on the Internet.” As ICANN has stated in recent filings:

⁸ According to a letter from the Sports Communities: “[The Sports Communities requested for the] end to Donuts unwarranted and competitive and legitimate attempts to delay the delegation to the Sport Sk and Rugby Communities of the legitimate y-won and long overdue New Generic Top Level Domain Names” See <https://www.icann.org/en/system/files/correspondence/omahoney-et-a-to-k-tgaard-21nov14-en.pdf> Pg.1

⁹ According to ICANN: Donuts “Requests are exceptionally broad and inappropriate” and would “impose a massive burden on ICANN that would delay this a ready-debated proceeding considerably further” See <https://www.icann.org/en/system/files/files/cann-letter-br ef-donuts-10aug15-en.pdf>, Pg.1

When an applicant submits a community-based application, it is not, as the [Opposition Letters] imply, simply seeking to “exploit the application process” (IRP Request ¶ 47). As set forth in the Guidebook, community-based applicants agree to operate the applied-for gTLD “for the benefit of a clearly delineated community” (Guidebook § 1.2.3.1, Cls. Ex. RM-5). This involves implementing “dedicated registration and use policies for registrants in [the applied-for gTLD],” (Guidebook § 1.2.3.1, Cls. Ex. RM-5) policies that substantially restrict the sorts of domain name registrations a gTLD may accept and thereby might significantly limit the potential profitability of a gTLD. (Pg.6)...The recommendation of the GNSO that applications representing communities be awarded priority in string contention (ICANN Board Rationales for the Approval of the Launch of the New gTLD Program at 94 (“ICANN Board Rationales”) (Cls. Ex. RM-11)). (Pg.10)¹⁰

Contrary to the opposition comments, DotMusic’s application pledges:

A commitment to not discriminate against any legitimate members of the global music community by adhering to the DotMusic Eligibility policy of non-discrimination that restricts eligibility to Music Community members -- as explicitly stated in DotMusic’s Application -- that have an active, non-tangential relationship with the applied-for string and also have the requisite awareness of the music community they identify with as part of the registration process. This public interest commitment ensures the inclusion of the entire global music community that the string .MUSIC connotes;¹¹ (Enumerated Commitment #3)

A commitment that the string will be launched under a multi-stakeholder governance structure of representation that includes all music constituents represented by the string, irrespective of type, size or locale, including commercial, non-commercial and amateur constituents, as explicitly stated in DotMusic’s Application.¹² (Enumerated Commitment #5)

A spurious letter was also filed by Rightside¹³ who disingenuously stated that “it is preposterous...to claim that there exists a “music community.”¹⁴ Such statements are inconsistent with public marketing material for promoting the .BAND music-themed gTLD, which is operated by Donuts and Rightside. Marketing material clearly mentions promotions to “music communities” (Pg.2),¹⁵ which is consistent with DotMusic’s definition of the Music Community as a logical alliance of “music communities.” Another .BAND Marketing Kit also refers to existence of the “music sector” further highlighting the existence of an organized and delineated music community (Pg.6).¹⁶ Another example to showcase the spurious nature of the template letters orchestrated by Donuts is the discrepancy and inconsistency illustrated in a

¹⁰ <https://www.cann.org/en/system/files/es/es/cann-response-brch-mmx-rp-request-redacted-27apr15-en.pdf>

¹¹ https://gt.dresu.t.cann.org/app_cat/on-resu.t/app_cat/onstatus/app_cat/ondeta.s:down oadp cpost ng/1392?t:ac=1392

¹² https://gt.dresu.t.cann.org/app_cat/on-resu.t/app_cat/onstatus/app_cat/ondeta.s:down oadp cpost ng/1392?t:ac=1392

Comments #3 & #5

¹³ Rightside and Donuts are co-applicants for both MUSIC and BAND

¹⁴ <https://www.cann.org/en/system/files/es/correspondence/hammock-to-crocker-et-a-12aug15-en.pdf>

¹⁵ <http://brand.ng.rghts.de/co/ap/down oad/28qb-d9ehrud>

¹⁶ <http://brand.ng.rghts.de/co/ap/down oad/28qj-3k4nku8>



letter,¹⁷ which described its organization as one that was “comprised of musicians...and individuals in the music community.” Despite acknowledging the existence of the “music community” in its company description, the letter later takes a different position to doubt the existence of the “music community” by incorporating Donuts’ talking points which refer to a “*music community, if such a thing even exists*.” Such revealing statements highlight that any opposition letters that doubt or shun the existence of the community are spurious and filed for the purpose of obstruction. Accordingly, the Community Priority Evaluation panel should respectfully determine that there is no relevant opposition to the DotMusic application.

DotMusic does have support of the majority of the Community defined.¹⁸ Over 95% of global music consumed is created, promoted or distributed by the delineated and organized Community that has supported DotMusic’s application, including many commercial and non-commercial entities dedicated to the Community, such as IFPI, RIAA, FIM, ICMP, IFACCA, IAMIC, ISME, A2IM, WIN, NAMM, NMPA and many others. Without these stakeholders and organized processes that the defined Music Community follows, it would be impossible for the general public to enjoy the music that they do today. Music would not exist in its present form. Musicians cannot be recognized, compensated or attributed appropriately without the defined organized and delineated Music Community. To deny that the Community exists or that it does not participate in a shared system of creation, distribution and promotion of music with common norms and communal behavior is akin to denying the existence of music altogether.

The Music Community shares a legal framework governed by common copyright law under the Berne Convention, which was established and agreed upon by over 167 international governments, which includes shared rules and communal regulations. In addition, further evidence that there is cohesion within the Community is the existence of numerous globally-recognized standards and classification systems, which identify who the individual songwriters, publishers and rights holders are and which songs they are associated with, so that community members are appropriately compensated or attributed. Such global music classification systems include the ISMN, ISRC, ISWC and the ISNI.

Thus far, there have not been any community-based, music-themed TLDs launched in the new gTLD Program. We urge the EIU to follow GAC Advice¹⁹ and ICANN Resolutions²⁰ and give

¹⁷ <https://www.cann.org/en/system/files/correspondence/hutcherson-to-crocker-et-a-07aug15-en.pdf>

¹⁸ See https://gt.dresu.t.cann.org/app_cat_on-resu_t/app_cat_onstatus/app_cat_ondeta_s:downloadattachment/142588?t:ac=1392 and <http://music.us/supporters>

¹⁹ The GAC issued advice to ICANN in multiple Communiqués regarding CPE and the various outcomes. In its Communiqués from Beijing, Durban, and Singapore, the GAC referred to “preferential treatment” that should be given to app cat ons with “demonstrable community support” or a “co-creative and collaborative” nature. (See Governmental Advisory Committee (11 Apr 2013) GAC Communiqué – Beijing Peoples Republic of China Retrieved from <https://www.cann.org/en/system/files/correspondence/gac-to-board-18apr13-en.pdf>; See Governmental Advisory Committee (18 July 2013) GAC Communiqué – Durban South Africa Retrieved from <http://durban47.cann.org/meetings/durban2013/presentation-gac-communique-18-july-13-en.pdf>; See Governmental Advisory Committee (27 March 2014) GAC Communiqué – Singapore Retrieved from <http://www.cann.org/en/news/correspondence/gac-to-board-27mar14-en.pdf>)

²⁰ In the 14 May 2014 scorecard, ICANN responded to the GAC that “[wou]ld 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 with the existing framework.” (See ICANN (14 May 2014) Annex 1 to Resolution on 2014 05 14 NG02 Retrieved from <https://www.cann.org/en/system/files/resolutions-new-gt-d-annex-1-14may14-en.pdf>)

Worldwide Independent Network

Secretariat: Lamb Brewery Studios Church Street Chelsea London W4 2PD

Te: +44 208 994 5599

Em: nfo@winforum.com

Web: www.winforum.com

preferential treatment to DotMusic's community application, which has demonstrable support, by ensuring that it prevails CPE to increase diversity, differentiation and music-tailored safeguards in the New gTLD Program. Such a result would serve the global public interest and ensure that the multi-stakeholder music community governs .MUSIC in a responsible, trusted and safe manner.

Any other result would compromise the credibility and reputation of both ICANN and the EIU because, as outlined in the 2007 GNSO Final Report for the Introduction of New Generic Top-Level Domains, "where an applicant lays any claim that the TLD is intended to support a particular community, that claim will be taken on trust (CV 7 -10)" and a "community should be interpreted broadly and will include, for example, an economic sector, a cultural community" (IG P*)²¹ such as the music "(industry) community" defined in the DotMusic multi-stakeholder community application. Section 4.2.3 of the Applicant Guidebook further reminds the stated goal of the CPE process, which was to "identify qualified community-based applications, while preventing both 'false positives' (awarding undue priority to an application that refers to a 'community' construed merely to get a sought-after generic word as a gTLD string) and 'false negatives' (not awarding priority to a qualified community application).",

Respectfully submitted



WIN

October 2015

²¹ http://gns0_cann.org/en/ssues/new-gt ds/pdp-dec05-fr-parta-08aug07 htm

Exhibit A19-3

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; christine.willett@icann.org; john.jeffrey@icann.org;Contact Information Redacted)

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Christine Willett, ICANN Vice-President of gTLD Operations;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit
Cc: Constantine Roussos, DotMusic

Re: Support for .MUSIC Community Application

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this of Letter of Support for the community-based DotMusic Application (ID 1-1115-14110)¹ for the .MUSIC top-level domain.

This Letter also rejects the notion that there is no music community.

In fact, this global music community initiative to launch a trusted, safe and secure .MUSIC domain (that protects intellectual property and the rights of musicians) is supported by organizations with members representing over 95% of music consumed globally,² including the International Artist Organisation,³ an umbrella association for national organisations mainly dedicated to the global music community by representing the rights and interests of music artists.

I wish also to state, that I truly believe if DotMusic don’t win this application, ICANN and EIU will be setting back the world’s chances of a Fair Trade Music Industry by many years.

I challenge The Internet Corporation for Assigned Names and Numbers views that the global music community to which I belong does not exist.

Ed O’Brien

Further Reading:

Some information about myself
https://en.wikipedia.org/wiki/Ed_O%27Brien

My band
<http://www.radiohead.co.uk/>

Date: December 15th 2015

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

³ <http://www.iaomusic.org>. See International Artist Organisation (IAO) letter to ICANN at <http://music.us/letters/IAO.pdf>

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; christine.willett@icann.org; john.jeffrey@icann.org;
Contact Information Redacted

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Christine Willett, ICANN Vice-President of gTLD Operations;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit
Cc: Constantine Roussos, DotMusic Founder

Re: Support for DotMusic's .MUSIC Community Application

Date : 9th December 2015

Dear ICANN and Economist Intelligence Unit (“EIU”):

This is a Letter of Support for the community-based DotMusic Application (ID 1-1115-14110)¹ for the .MUSIC top-level domain. This Letter also rejects the notion that there is no music community. This global music community initiative, to launch a trusted, safe and secure .MUSIC domain (that protects intellectual property and the rights of musicians) is supported by organisations with members representing over 95% of music enjoyed globally.²

I wish also to state, that I truly believe if DotMusic don't win this application, ICANN and EUI will be setting back the world's chances of a Fair Trade Music Industry by many years.

There is no time to waste, as it is no longer viable for most musicians to earn enough of a living by making music, even when millions enjoy and/or use their work. This is due in large part to the inefficiencies, opacity and unfair practices of current services and models. We need to create an architecture and a database that holds up for generations of musicians to come and I believe DotMusic is aligned to these goals.

To do this, we need this home to build from. A protective layer, a watchful eye and an identity for us and our works to grow and blossom from. Empowering us for the first time in modern history, to shape the direction for our own collective and creative futures. To push forward and help set the standards for a much needed transparent, fair and sustainable music industry, that artists, music lovers and music services can all benefit from.

The technology is here and the time is now, to turn this top heavy, flailing, messy music industry onto its feet. Artists and musicians deserve to be up at the front and core of all that which grows, feeds upon and enjoys its bounty.

I urge you to make the right decision for our music community at large and gift us the right to have a an identity, a collective voice and a home. I even write this letter to you on my Birthday, in the vague hope that this may be a luckier day than all the others in the year for me to make a difference!

Sincerely and respectfully Imogen Heap.

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

Links about me and further reading, relating to this plea!

Some mostly correct info on me.

https://en.wikipedia.org/wiki/Imogen_Heap

Proof that some people have heard of me, even if you haven't (not that this should matter).

<https://twitter.com/imogenheap>

A blog I wrote, urging my online community to support DotMusic and why.

<http://imogenheap.com/link/2492>

My most recent live performance, complete with magic MiMu music gloves!

<https://www.youtube.com/watch?v=7oeEQhOmGpg>

- Further reading (not that you have any time to read them, as I understand the decision is imminent!)

The guardian/Observer

<http://www.theguardian.com/membership/2015/oct/02/live-stream-imogen-heap-releases-tiny-human-using-blockchain-technology>

Forbes interview (part 1)

<http://www.forbes.com/sites/georgehoward/2015/07/17/imogen-heaps-mycelia-an-artists-approach-for-a-fair-trade-music-business-inspired-by-blockchain/>

part 2

<http://www.forbes.com/sites/georgehoward/2015/07/28/imogen-heap-gets-specific-about-mycelia-a-fair-trade-music-business-inspired-by-blockchain/>

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Christine Willett, ICANN Vice-President of gTLD Operations;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit
Cc: Constantine Roussos, DotMusic

Re: Support for .MUSIC Community Application

Dear ICANN and Economist Intelligence Unit (“EIU”):

As a long-time working musician, I feel very strongly about these issues. My TED talk about music, community and crowdfunding has been viewed over 7 million times. Feel free to watch: https://www.ted.com/talks/amanda_palmer_the_art_of_asking?language=en. I’d be very happy to talk to any of you about the experience of my smaller, working and middle-class musician friends.

Meanwhile, please accept this of Letter of Support for the community-based DotMusic Application (ID 1-1115-14110)¹ for the .MUSIC top-level domain.

This letter also rejects the notion that there is no music community.

In fact, this global music community initiative to launch a trusted, safe and secure .MUSIC domain (that protects intellectual property and the rights of musicians) is supported by organizations with members representing over 95% of music consumed globally,² including the International Artist Organisation,³ an umbrella association for national organisations mainly dedicated to the global music community by representing the rights and interests of music artists.

If DotMusic is not awarded .MUSIC then ICANN and EIU will be setting back the world’s chances of a Fair Trade Music Industry.

I would also like to express serious concerns about recent statements by non-community applicants that reject the existence of the music community. I find it highly troublesome that ICANN is considering such applicants that do not recognize our existence (or our rights for that matter) to apply for .MUSIC.

Thank you,

Amanda Palmer

https://en.wikipedia.org/wiki/Amanda_Palmer
amandapalmer.net

January 19, 2016

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

³ <http://www.iaomusic.org>. See International Artist Organisation letter to ICANN at <http://music.us/letters/IAO.pdf>

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; christine.willett@icann.org; john.jeffrey@icann.org;
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Fadi Chehadé, ICANN President & CEO;
Christine Willett, ICANN Vice-President of gTLD Operations;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit
Cc: Constantine Roussos, DotMusic

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This Letter also rejects the notion that there is no music community. I challenge The Internet Corporation for Assigned Names and Numbers views that the global music community to which I belong does not exist.

In fact, this global music community initiative to launch a trusted, safe and secure .MUSIC domain (that protects intellectual property and the rights of musicians) is supported by organisations with members representing over 95% of music consumed globally,² including the International Artist Organisation,³ an umbrella association for national organisations mainly dedicated to the global music community by representing the rights and interests of music artists.

I wish also to state, that I truly believe if DotMusic don’t win this application, ICANN and EIU will be setting back the world’s chances of a Fair Trade Music Industry by many years.

Fran Healy

Further Reading:

My website

<http://www.franhealy.com/>

My band

<http://www.travisonline.com/>

Date: December 15th 2015

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

³ <http://www.iaomusic.org>. See International Artist Organisation (IAO) letter to ICANN at <http://music.us/letters/IAO.pdf>

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Sandie Shaw

Further Reading:

Some information about myself
<http://www.sandieshaw.com/>

https://en.wikipedia.org/wiki/Sandie_Shaw

Date: January 4th 2016

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

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I wish also to state, that I truly believe if DotMusic don’t win this application, ICANN and EIU will be setting back the world’s chances of a Fair Trade Music Industry by many years.

Roxanne De Bastion

Further Reading:

My website
<http://www.roxannedebastion.com/>

The event I host annually
<http://karamelrestaurant.com/event/fm2u/>

Date: December 15th 2015

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

³ <http://www.iaomusic.org>. See International Artist Organisation (IAO) letter to ICANN at <http://music.us/letters/IAO.pdf>

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; christine.willett@icann.org; john.jeffrey@icann.org;^{Contact Information Redacted}

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I wish also to state, that I truly believe if DotMusic don’t win this application, ICANN and EIU will be setting back the world’s chances of a Fair Trade Music Industry by many years.

Katie Melua

Further Reading:

My website

<http://katiemelua.com/>

Social

<https://twitter.com/katiemelua>

Date: December 15th 2015

¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtldresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

³ <http://www.iaomusic.org>. See International Artist Organisation (IAO) letter to ICANN at <http://music.us/letters/IAO.pdf>

VIA EMAIL (steve.crocker@icann.org; fadi.chehade@icann.org; christine.willett@icann.org; john.jeffrey@icann.org;Contact Information Redacted)

Dr. Steve Crocker, Chairman of the ICANN Board;
Fadi Chehadé, ICANN President & CEO;
Christine Willett, ICANN Vice-President of gTLD Operations;
John Jeffrey, ICANN General Counsel; and
Community Priority Evaluation Panel, Economist Intelligence Unit
Cc: Constantine Roussos, DotMusic

Re: Support for .MUSIC Community Application

Dear ICANN and Economist Intelligence Unit (“EIU”):

Please accept this of Letter of Support for the community-based DotMusic Application (ID 1-1115-14110)¹ for the .MUSIC top-level domain.

This Letter also rejects the notion that there is no music community.

In fact, this global music community initiative to launch a trusted, safe and secure .MUSIC domain (that protects intellectual property and the rights of musicians) is supported by organisations with members representing over 95% of music consumed globally,² including the International Artist Organisation,³ an umbrella association for national organisations mainly dedicated to the global music community by representing the rights and interests of music artists.

I wish also to state, that I truly believe if DotMusic don’t win this application, ICANN and EIU will be setting back the world’s chances of a Fair Trade Music Industry by many years.

Hal Ritson

Further Reading:

Some information about myself
https://en.wikipedia.org/wiki/Hal_Ritson

One of my current projects
<http://www.theyoungpunx.com/site/>

Date: December 15th 2015

¹ See <https://gtdresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

² See <http://music.us/supporters> and <https://gtdresult.icann.org/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>

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Rumer Shirakbari

Further Reading:

Some information about myself
[https://en.wikipedia.org/wiki/Rumer_\(musician\)](https://en.wikipedia.org/wiki/Rumer_(musician))

Press

<http://www.independent.co.uk/news/people/profiles/rumers-debut-album-caused-her-post-traumatic-stress-how-will-she-cope-as-she-releases-her-third-9738909.html>

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¹ See <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

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