

Music Sustainability Forum

Georgetown University
April 4, 2025

MISSION

Music doesn't come from nowhere. It is developed and sustained in ecosystems made up of artists, audiences, venues, businesses, government institutions, nonprofits, and educational organizations, to name a few. Among these, colleges and universities play a particularly unique and perhaps overlooked role. As research institutions, they investigate critical questions regarding copyright, AI, cultural access, and policy. As educators, they prepare the next generation of music workers, advocates, and creators. As community anchors, they act as venues, employers, funders, and artists' partners while shaping local cultural life.

The Music Sustainability Forum builds on Georgetown's 25-year history of music policy work. This year, it will touch on how universities contribute to (or complicate) efforts toward a more sustainable and equitable music ecosystem in order to reimagine the next 25 years of work and support.

Along with all the ideas and concerns you bring, this convening will ask foundational questions: How do we understand the relationship between universities and the music ecosystems in which they operate? What specific leverage points exist for institutions to support artists and communities through research, teaching, infrastructure, partnerships, or hiring practices? And how do those opportunities

change when universities themselves face institutional threats?

You have all been invited because of your diverse relationships with universities and the broader music ecosystem—whether as faculty, legal scholars and experts, artists, cultural workers, students, or institutional leaders. You are among people who have spent decades shaping policy, advocating for artist rights, building sustainable careers, and leading organizations through change. At the same time, you are among graduate students, undergraduates, and early-career scholars whose questions, research, and energy will help define the next era of music sustainability work.

This convening values that range of experience. Sustaining music means sustaining the entire ecology of knowledge, care, vision, labor, creativity, and leadership—from those who laid the groundwork to those envisioning what comes next. Throughout the day, we'll share perspectives on current challenges (new and persistent) and explore strategies for collaboration, institutional transformation, and collective action.

This is a ground-up event. You will help shape the day's discussions, especially in breakout sessions. Our goal is not to reach a consensus but to make space for new conversations, partnerships, and possibilities toward a more just and resilient future for music.

— Benjamin J. Harbert

ITINERARY

- 9:30 a.m. Arrival & Coffee**
Light breakfast will be available
- 10:00 a.m. Welcome & Framing the Day**
Opening remarks by Ben Harbert and Michael Bracy
- 10:30 a.m. Participant Introductions**
moderator: Ben Harbert
Each participant will have about one minute to respond. Printed bios are in this book, so we invite you to use this hour to foreground the *issues* and *ideas* you bring into the room.
- Suggested prompts (choose 1–2 to address)
- What brings you to this conversation?
 - What issue threatening music or musicians feels most urgent to you—and why?
 - Is there a solution you’ve envisioned but haven’t yet figured out how to begin?
 - Is there something you’re already doing that you’d like to grow, scale, or share?
 - What do you hope to learn more about, and what drives that curiosity?
- 11:30 a.m. — *break* —**
- 11:45 a.m. Open Group Discussion Shared Questions**
moderator: Aram Sinnreich
Outcomes from this session will inform the afternoon’s breakout group topics.
- 12:45 p.m. Lunch + “Aligning Institutional Missions with Music Sustainability”**
moderator: Rebecca Gates
with John Fenn, Philippa Hughes, and Aaron Meyers
- 2:00 p.m. Breakout Sessions Participant-Generated Topics**
Each group will define its topic and examples/illustrations of the issue, identify relevant people and organizations, propose any needed research, and develop a few practical ideas or collaborations.
Spaces:
- Conference Room
 - Library
 - Family Room
 - Winter Garden Room
 - Boardroom (upstairs)

3:00 p.m. — *break* —

3:15 p.m. **Report Back and Discuss “What Can We Do Tomorrow?”**

moderator: Ben Harbert

Present breakout takeaways (up to 5 minutes per group). A full-group discussion will follow to identify immediate opportunities, collaborations, questions, or shared needs that emerged across conversations.

4:15 p.m. **Planning Forward Next Steps for a Music Sustainability Initiative**

moderator: Ben Harbert

We will reflect on the possibility of a public event in 2026, further potential for universities to serve as coordinating hubs, and how to develop the relationships and initiatives started here.

Q: “What are you taking back to your institution or community from this experience?”

5:00 p.m. **Reception**

The convening team:

Benjamin J. Harbert, Chair
Chloe Hornbostel, Coordinator
Zoe Winburn, Coordinator

ATTENDEES



Ashia Aubrey

Ph.D. Student, American University School of Communication

Ashia Aubrey is a Ph.D. student in the School of Communication at American University. Her research interests focus on the intersection of media and technology, particularly how society interacts with digital platforms. She is also interested in understanding the impact of media and technology on the media usage patterns of underrepresented communities. Prior to pursuing her Ph.D., Ashia worked as a digital and communications strategist, with experience in both the public and private sectors, and as a professional journalist. She holds a bachelor's degree in Strategic Communication from Hampton University and a master's degree in Integrated Media Communications from the University of Nebraska-Lincoln.



Frederick Binkholder

Professor of the Practice, Georgetown University

Frederick Binkholder serves as the director of vocal studies for the Department of Performing Arts where he conducts the Concert Choir, Chamber Singers, and teaches classes in vocal techniques and private voice lessons. His ensembles have performed locally at Strathmore, the Kennedy Center, the White House, the Italian Embassy, and toured internationally through Europe and South America. These ensembles perform for all university ceremonies, including convocations, commencements, and honorary degree conferrals. Prof. Binkholder's areas of research and performance expertise include the choral music of Margaret Bonds and of the Bolivian Jesuit Missions during the Baroque Period. His critical edition of Margaret Bonds' cantata *Simon Bore the Cross* was released by GIA Publications.



Michael Bracy

Founder, Music Policy Forum

Michael is an advocate, strategist and entrepreneur who works at the intersection of emerging technologies, culture and public policy. He founded the Music Policy Forum in 2017 to connect and convene music and government stakeholders in pursuit of stronger, more equitable, and more resilient music ecosystems. His other relevant experience in the music community included co-founding the Future of Music Coalition, the independent label Misra Records, and teaching the Music Industry Seminar at Georgetown University. Through his consulting practice at Bracy Tucker Brown, Michael has worked with and represented a wide range of public agencies and organizations including American Ballet Theatre, NPR, Native Public Media, Colorado Creative Industries, the City of Albuquerque, Youth on Record, and Fractured Atlas.



Brendan Canty

Musician, Composer, Producer and Filmmaker

Brendan Canty played in the band Fugazi for 15 years, from its inception in 1987 to its hiatus in 2002. He's also played in Rites of Spring, Deadline, One Last Wish, Happy Go Licky, Bob Mould, Deathfix, and currently in The Messthetics. He produced records for Ted Leo, The Thermals, and the Make Up, amongst others. He is the composer of dozens of hours of television and films. He's performed live scores to films with the filmmakers Sam Green and Brent Green. He recently composed the score for *Frank Serpico*, directed by Antonino D'Ambrosio, and is working on the feature *DC Noir*, by George Pelecanos.



Ben Capps

Adjunct Professor, Georgetown University

Ben Capps enjoys a versatile performing career as a soloist, chamber musician, orchestral principal, collaborator, and creator. Capps has appeared as recitalist and principal cellist at major performance venues throughout the world, touring extensively as a solo recitalist and chamber musician. Capps currently serves as director of the chamber music program at Georgetown University. Capps is the principal cellist with the innovative DC based chamber orchestra Post Classical Ensemble. Capps can be heard as a soloist, chamber musician, and orchestral principal on LP Classics, Innova Records, Tzadik Records, Sony, and Naxos. Capps is a composer, and is dedicated to contemporary music and artforms, experimental sounds, electronics, and world music.



Abigail Cho

Undergraduate Student, Georgetown University

Abigail Cho is a Culture & Politics student at Georgetown University's School of Foreign Service. She has experience in tech governance through research and policy analysis at the Legislative Yuan in Taiwan and has published work in the *GU Undergraduate Law Review* (Spring 2025). Abigail founded 1NSCREATIVE and CollabWeb to connect international young artists and hosts at Georgetown Radio. Outside of her academic work, she's passionate about poetry and music production. Currently, she's focused on reverse audio tagging for AI-generated music while also studying the intersection of art, IP law, and AI's impact on the creative economy.



Msia Kibona Clark

Associate Professor, Howard University

Msia Kibona Clark is an Associate Professor of African Cultural and Feminist Studies at Howard University, and the director of the Hip-Hop Studies minor. Her research focuses on African cultural representations in hip hop and popular culture. She has published over two dozen scholarly works in African cultural studies, including the books *Hip-Hop in Africa: Prophets of the City* & *Dustyfoot Philosophers* and *African Women in Digital Spaces: Redefining Social Movements on the Continent and in the Diaspora*. She also teaches Hip Hop & Social Change in Africa at Howard University and George Washington University, as well as Black Women & Popular Culture at Howard University.



Dayna C. Cooper

Attorney

Dayna is the founding and managing attorney for Cooper Legal, LLC. Her practice primarily includes business and intellectual property law. Dayna prides herself on forging not just relationships but partnerships with her clients. In doing so, she has played an integral role in the exponential growth of her small business clients and has been a zealous advocate for the protection of their business assets.

Prior to forming Cooper Legal, Dayna worked as an organizational development consultant and IT project manager where she managed a multi-million dollar project portfolio for the Department of Veterans Affairs. She eventually transitioned to government employment for the U.S. Copyright Office where she remained employed for approximately 6 years. While at the U.S. Copyright Office, she obtained a wealth of knowledge that she now employs and which has proven to be an invaluable asset to her intellectual property practice. Dayna currently serves as Of Counsel to three firms in Georgia, Florida, and Alabama. She also serves as outside General Counsel to a number of small businesses in the District of Columbia and Maryland.

Dayna serves as the Advisory Board Chair of the Baltimore Metropolitan Women's Business Center. She has been practicing law since 2011 and is licensed to practice in Maryland and the District of Columbia.



Andrea Decker

Reference Librarian, American Folklife Center, Library of Congress

Andrea Decker is a scholar of Indonesian popular music who promotes teaching with primary sources as a tool to develop media and information literacies. Her research has been featured in *Bijdragen tot de Taal-, Land- en Volkenkunde* (English title: *Journal of the Humanities and Social Sciences of Southeast Asia and Oceania*), and her photographs have been published by news organizations like Voice of America. Andrea is co-chair of the archiving interest group in the Society for Ethnomusicology. Before joining the American Folklife Center, Andrea served as Instructional Design Librarian at the University of California, Riverside, where she developed online learning modules for information literacy curriculum, and processed and cataloged the Voices of Gay Rodeo Oral History project at the Autry Museum of the American West. Andrea holds a Masters of Science in Library and Information Science from the University of Illinois, Urbana-Champaign and a Ph.D. in Ethnomusicology from the University of California, Riverside.



Dessa

Singer, Rapper, and Writer

Dessa is a singer, rapper, and writer who fell in love with language as a toddler—and just never got over it. Coming up in Minneapolis, she collected favorite words to decorate the walls of her brain; as a teenager, she thrilled in metaphor; and when she started writing songs and touring, she'd always lean in to pick up on the regional slang. Now, Dessa works in most fields that traffic in words: she's recorded rap bangers as part of the fiercely independent Doomtree collective, released a live album with the Grammy-winning Minnesota Orchestra; contributed to the *New York Times* and *National Geographic Traveler*; delivered a *TED Talk* on the intersection of romance and neuroscience that's notched more than 4 million views; hosted two seasons of the *Deeply Human* radio program (BBC/American Public Media/iHeartMedia); and published a memoir recounting most of the above called *My Own Devices*, published by Dutton (Penguin Random House). She lives in Minneapolis and Manhattan, still tours in a rented van, and is probably eavesdropping on the neighboring table, listening for a word to add to the collection.



Cecile Duncan

J.D. Candidate, Fritz Fellow, Technology Law & Policy Scholar, Georgetown University Law Center

Cecile Duncan is a J.D. candidate and Technology Law & Policy Scholar at Georgetown Law. Through the Fritz Family Fellowship, she works on the Perceptions of AI-Generated Art (Ownership and Copyright) project alongside Faculty Advisor Kristelia García. This summer, Cecile was a Summer Associate at Covington & Burling in New York, working with both the Commercial Litigation and Copyright practice groups. Before law school, she spent nearly a decade in the music industry, working in radio and digital promotions, including five years at Grammy Award-winning independent label Merge Records. Cecile is interested in exploring the intersection of copyright law, culture, and technology.



Sadie Dupuis

Musician, Writer

Sadie Dupuis is the guitarist, songwriter & singer of rock band Speedy Ortiz, as well as the producer & multi-instrumentalist behind pop project Sad13. Sadie heads the record label Wax Nine, edits its poetry journal, and has contributed to *Spin*, *Tape Op*, *Talkhouse*, and more. She holds an MFA in poetry from UMass Amherst, where she also taught writing. *Mouthguard*, her first book, was published in 2018 (Gramma); *Cry Perfume*, a second poetry collection, was released in 2022 (Black Ocean). She is an organizer with United Musicians & Allied Workers and its local UMAW Philly.



Tom Durham

Graduate Student, American University School of Communications

Tom Durham is a master's student in Media, Technology, and Democracy with a background in Political Science and over a decade of professional experience in communications and public relations. His academic interests center on the role of digital media in shaping democratic discourse, public opinion, and political engagement. He is particularly focused on how media technologies influence power dynamics, policy communication, and civic participation in both domestic and international contexts.



John Fenn

Head, Research and Programs, American Folklife Center/Library of Congress

John Fenn is the Head of Research and Programs at the American Folklife Center, where he leads a team involved in public programming, publications, researcher support, and collections discovery. He holds a Ph.D. from Indiana University (2004), and his dissertation project emerged from ethnographic exploration of rap and dancehall musical cultures in Malawi (SE Africa). Prior to taking his position at the Library of Congress he was an Associate Professor in the Arts and Administration Program at the University of Oregon, and alongside Dr. Lisa Gilman he co-authored the Handbook for Folklore and Ethnomusicology Fieldwork (2019). Throughout his career he has merged training in folklore and ethnomusicology with a commitment to documentation, public presentation, stewardship, and interpretation of cultural forms and expressions



Kristelia García

Professor, Georgetown Law

Kristelia García is the Leo George Professor of Communications, Entertainment, and New Media, and an Anne Fleming Research Professor, at Georgetown Law. She holds a JD from Yale Law School and a BA in Economics from Columbia University. Prior to joining the faculty at Georgetown, she taught at the University of Colorado Law School, was a Fellow at the George Washington University Law School, and spent nearly a decade working in the music industry. García's academic work focuses on intellectual property law through the lens of law and economics.



Alexandra Gardner

*Research Assistant, Undergraduate Student,
Georgetown University*

I'm a multidisciplinary creative with a deep passion for music, media, and storytelling. Currently finishing my degree in Psychology and Religion at Georgetown University, I've worked across live event production, music management, and digital content creation. This summer, I'm thrilled to be joining Universal Music Group as Executive Assistant to the Founder and CEO of Republic Records, where I'll be gaining firsthand insight into the heart of the music industry. Whether coordinating logistics for the Aspen Cyber Summit, curating content for Prospect Records and ProMazo, or researching artist advocacy movements, I thrive at the intersection of creativity and strategy. With a background in operatic performance and fluency in several languages, I bring both a global perspective and hands-on experience to every project. I'm especially excited about discovering and supporting emerging talent, and I'm committed to building spaces where artists and audiences can connect in meaningful ways.



Rebecca Gates

Affiliate Faculty, Artist, Various Affiliations

Rebecca Gates is a U.S. based musician, curator, artist, and soundworker. She has released five albums, three as leader of the critically acclaimed group The Spinanes (Sub Pop/Merge Records). Her interest in the intersection of musicians, sound, site, and infrastructure leads her to all sorts of interesting people and possibilities. Affiliate faculty at VCU-Arts, Richmond, VA.; Advisor to Texas Tech University School of Architecture, Lubbock, TX.



Benjamin J. Harbert

Professor of Music, Chair of the Department of Performing Arts, Georgetown University

Benjamin J. Harbert examines the relationships between music and social institutions through his award-winning scholarship on prison music, documentary film, and American cultural history. He is the author of *Instrument of the State: A Century of Music in Louisiana's Angola Prison* (Oxford University Press, 2023). He is also the author of *American Music Documentary: Five Case Studies of Ciné-Ethnomusicology* (Wesleyan University Press, 2018) and the director of *Follow Me Down: Portraits of Louisiana Prison Musicians* (Films for the Humanities & Sciences, 2013). He is the co-founder and co-editor-in-chief of the *Journal of Audiovisual Ethnomusicology*. Harbert has been a teaching fellow at the University of California, Los Angeles, a lecturer at Pomona College, and a resident artist at the Performing Arts Center of Los Angeles County. Before returning to academia, he directed the guitar, percussion, and music theory programs at Chicago's Old Town School of Folk Music. He has performed guitar, mandolin, banjo, tabla, and 'ud at venues that range from Carnegie Hall and the Kennedy Center to the Empty Bottle and Spaceland. He is also a member of AFM Local 161-710.



David Harrington

Artist, Artistic Director, Kronos Quartet

David Harrington is the Artistic Director and founder of San Francisco's Kronos Quartet, which for more than 35 years has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than 45 recordings, and commissioning more than 650 new works and arrangements for string quartet. Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, including America's Terry Riley, Philip Glass, and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki, and Argentina's Osvaldo Golijov. Additional collaborators have included Chinese pipa virtuoso Wu Man; the legendary Bollywood "playback singer" Asha Bhosle; the renowned American soprano Dawn Upshaw; Mexican rockers Caf Tacuba; the Romanian gypsy band Taraf de Hadouks; and Inuit throat singer Tanya Tagaq. Kronos' work has garnered many awards, including a Grammy for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from *Musical America*.



Natalie Hopkinson

Associate Professor, American University

Dr. Natalie Hopkinson is an Associate Professor of Media, Democracy, and Society at the American University and Chief Curator of the Go-Go Museum & Cafe. Launched on Feb. 19, 2025, in historic Anacostia, the museum drew positive attention from New York Public Radio, *Slate*, Bloomberg News, and Richmond Public Media.



Chloe Hornbostel

*Forum Coordinator, Undergraduate Student,
Georgetown University*

Chloe is a junior in the College of Arts and Sciences at Georgetown University, majoring in Government and minoring in Music. Originally from Rio de Janeiro, Brazil, Chloe is passionate about Brazilian culture and music's role in the community. Through her Government major, Chloe focuses on political theory and global financial transparency and plans to attend law school in the next few years. Her interests in music primarily lie at the intersection of community engagement and creative expression, and she believes deeply in the ability of music to stir meaningful change. Last year, Chloe helped organize a launch event for Professor Harbert's book *Instrument of the State*, which brought together scholars and activists on the influence of music in incarcerated communities. Most recently, she has had the opportunity to research the impact of music education in early childhood and how this can serve as an effective tool in breaking cycles of intergenerational poverty within historically underserved communities. Chloe sings in the Jazz Combos band at Georgetown University and, prior to coming to DC, sang at rodeos throughout Colorado.



Philippa Pham Hughes

*Visiting Artist and Lecturer, University of Michigan
Museum of Art*

Philippa Pham Hughes is a social sculptor, educator, speaker, and writer who was recently a Social Practice Resident at The Kennedy Center, currently a Visiting Artist For Arts & Civic Engagement at the University of Michigan Museum of Art, and a Lecturer at the Ford School of Public Policy at the University of Michigan. She is a contributing author on art and civic engagement in the forthcoming book, *An Empathy-Building Toolkit For Museums*. Philippa draws from the arts and humanities to design spaces for honest conversations across political, social, and cultural differences. She has produced hundreds of creative activations since 2007 for people who might not normally meet to engage with one another in unconventional and meaningful ways. She also curates multi-disciplinary art exhibits & experiences. These relational experiences build social capital, social cohesion, and social discourse. Philippa speaks about harnessing the transformative power of art to strengthen human connection, repair the social fabric, increase civic engagement, and promote human flourishing. She has spoken widely, including SXSW, Cato Institute, TEDxAmericanUniversity, Davidson College Center For Civic Engagement, University of Michigan's Penny Stamps Speaker Series, Art & Democracy Day at Hopkins Bloomberg Center, Fort Worth, Women's Policy Forum. Her work has been featured by *artnet*, CNN, NPR, *PBS Newshour*, CityLab, and *The Washington Post*. Philippa's mission: to create a society in which all humans flourish.



Zoë Keating
Cellist & Composer

Zoe Keating is an Emmy nominated composer and cellist known for her innovative use of technology in live performance. She blends classical training with electronic manipulation, creating hauntingly beautiful and intricate music that has garnered critical acclaim and a devoted fanbase. Keating is also known for her DIY approach and artists' advocacy, speaking and writing about copyright and royalty systems and publicly publishing the details of her earnings. She participated in the copyright roundtables with the Senate Judiciary Committee, was named a Young Global Leader by the World Economic Forum and is a former governor of the Recording Academy.



Aruna Kharod
Visiting Assistant Professor, Bowdoin College

I am an ethnomusicologist who researches and participates in transnational networks of Indian classical music (sitar) and dance (Bharatanatyam) through multilingual archival and ethnographic research in museums, archives, and musicking spaces across the US, India, and Europe. I am interested in the ethics of funding Indian-Hindu arts in the US diaspora alongside other traditional and folk art forms. I research effects of environmental and other policies on the sustainability of instrument making. Previously, I was a fellow at the Smithsonian, Fulbright, Humanities Texas, Texas Folklife, and a grant reviewer for Texas Folklife. Currently, I am Visiting Assistant Professor and director of the South Asian Performing Arts Ensemble at Bowdoin College. My articles are published in *International Journal for Traditional Arts* (2022) and forthcoming in *Journal of Musicological Research* (2025) and two edited volumes.



Hafiz Kheir

MA Student, School of Communication, American University

Hafiz Kheir is currently an MA student at the American University in Washington, DC (2024–2026), focusing on Media, Technology, and Democracy, with a keen interest in the intersection of the internet, AI, and media studies. He holds a Bachelor's Degree in Film and Television Directing and Film Editing from the London University of the Arts. As a bilingual writer and translator, Hafiz has published extensively on art, media, and cultural topics, contributing to various international platforms and exploring the evolving role of technology in media production and communication. When not pondering the future of communications and AI, he is writing short poems or contemplating experimental jazz solos and how they relate to global cultural complexities.



Maureen Loughran

Director and Curator, Smithsonian Folkways Recordings

Maureen Loughran joined Smithsonian Folkways Recordings as Director and Curator in 2023. A public ethnomusicologist by training, Loughran was the senior producer for the nationally broadcast public radio program *American Routes* in New Orleans. She wrote and edited radio segments on vernacular American cultural topics and artist interviews with a wide variety of important figures of American music, as well as producing long-feature documentaries on Woody Guthrie, Bessie Smith, and John Coltrane, among others. She also served as deputy director of the Center for Traditional Music and Dance in New York, where she oversaw grants, managed artist relations, and produced public programs. Loughran's experience includes work in archives, both internationally at the Irish Traditional Music Archive in Dublin, Ireland, and nationally at the Archive of Folk Culture at the Library of Congress. As a researcher, Loughran documented the sacred and secular music traditions of Baton Rouge, Louisiana for the Louisiana Folklife Program, while her doctoral research explored underground radio, soundscape gentrification and cultural community organizing in her hometown of Washington, DC. Loughran holds a Ph.D. in ethnomusicology from Brown University.



Sophia Lu

Undergraduate Student, Georgetown University

Sophia Lu is a junior in Georgetown's School of Foreign Service studying Science, Technology, and International Affairs (STIA) with minors in Philosophy and Film & Media Studies. Her research interests revolve around the creative economy, non-traditional theories of value, and comparative intellectual property regimes. Sophia is particularly fascinated by how new technologies reshape the artistic and cultural life of societies, and is writing a senior thesis about the aesthetic, economic, and social implications of artificial intelligence on the future of creative work. Currently, Sophia serves as a Google Public Policy Fellow at the Progressive Policy Institute, where she writes about copyright in the age of AI, strategies to revitalize the creative economy, and public interest technologies. She is an investigative filmmaker and journalist, most recently traveling to Guam last summer to film a documentary about the political realities in American territories as a Paul F. Pelosi Scholar. In her free time, Sophia enjoys experimenting with digital photography, exploring local food scenes, and playing the piano with friends.



Ian MacKaye

Artist, Founder, Dischord Records

Ian MacKaye founded Dischord Records as a teenager in 1980 with partner Jeff Nelson. Their original intent was simply to release a single to document their recently defunct band, Teen Idles. However, the label has gone on to release music from more than 60 bands, with more than 160 albums over the last 25 years and counting. As musicians Ian and Jeff went on to form Minor Threat, who along with Bad Brains are credited in the early 80s with introducing the DC hardcore ethic to an audience well beyond Washington, DC. In 1986, Ian formed Fugazi with Joe Lally, Brendan Canty, and Guy Picciotto. Over 20+ years the band has released seven albums and toured the world extensively covering all fifty United States, Europe, Australia, South America, Japan, and many points in between. Fugazi is self managed and maintains a policy of affordable access to their work through low record and ticket prices and all concerts are all-ages. In 2003 Fugazi decided to take an indefinite hiatus from recording and touring as young families and other priorities began to take center stage. Since 2001, Ian has played in The Evens, a duo with Amy Farina. The Evens revel in short-circuiting the conventions of rock music and perform mostly in non-traditional music spaces — libraries, art spaces, schools, theaters, etc. They have released two albums and have toured extensively in North America, Europe, South America, Australia, and New Zealand.



Mary Madden

Adjunct Professor and Affiliate, Georgetown University, Data & Society Research Institute

Mary Madden is a Senior Researcher and Strategy Consultant with over two decades of experience leading national research studies that explore the impact of emerging technologies on culture and society. She is currently an Adjunct Professor in the Communication, Culture & Technology Program at Georgetown University and an Affiliate of the Data & Society Research Institute in New York City. She is an expert on digital privacy and trends in youth media use. Prior to joining the faculty at Georgetown, she was a Senior Fellow at the Joan Ganz Cooney Center at Sesame Workshop and directed an initiative at Data & Society to explore the effects of data-centric systems on Americans' health and well-being. Madden was previously a Senior Researcher for the Pew Research Center and an Affiliate at the Berkman Klein Center for Internet & Society at Harvard University.



Gina Maeng

JD Candidate, Georgetown University Law Center

Gina Maeng, a Georgetown Law student, transitioned from a K-pop recording artist and travel writer to law, with a focus on intellectual property and entertainment law. She spent her 1L summer at the National Music Publishers' Association and earned recognition in multiple writing competitions, including as a runner-up in the Recording Academy's Entertainment Law Initiative contest and second place in the Sterne Kessler IP Law Writing Competition. After graduation, she will join Covington & Burling's New York office.



Elizabeth Martin-Ruiz

Ph.D. Candidate, The Graduate Center, CUNY

Liz Martin-Ruiz is a Ph.D. candidate in ethnomusicology at the CUNY Graduate Center, focusing on the role of international music industries and music programming at non-profit organizations. She holds a bachelor's degree in mechanical engineering from Columbia University. In parallel to her undergraduate studies, she began working on Latin music shows at WKCR and continued to host shows for over a decade. Having also worked for many performing arts organizations throughout New York City, she has a broad set of experiences, which she brings into her dissertation research. She works at RILM, a nonprofit organization offering digital collections and advanced tools for locating research on all music-related topics.



Mary Ann McGrail

Supervisory Attorney Advisor, Library of Congress (but appearing in her private capacity)

Mary Ann McGrail is an attorney in Washington, DC at the Library of Congress, her practice is in the fields of intellectual property law, higher education law, and international humanitarian law. She is Co-Chair of the DC Bar International Law Community, on the Executive Committee of the Lieber Society of the American Society of International Law (ASIL), and Co-Chair of the Intellectual Property Group at ASIL. She is lead instructor for International Humanitarian Law programs for the American Red Cross in the national capital region, head of the Youth Action Campaign, and a disaster responder. She holds a J.D. from the University of Virginia School of Law and a Ph.D. and B.A. from Harvard University in English literature. She is admitted to practice in DC, MD, NY, and to the Supreme Court of the United States.



Willa Meissner

MA Candidate, American University

I grew up in Austin, Texas and have seen a lot of bands in different musical styles perform over the years. I also listened to a fair amount of Scottish bagpipes when I lived in Edinburgh for part of undergraduate. I don't personally have experience as a musician, but one of my older brothers is a professional drummer. I am looking forward to learning more about music and sustainability, especially as both pertain to copyright law and allegations of slander. My current research is on surveillance capitalism and the activity of women online in forums like the ones hosted by Reddit. With the popularity of AI tools, I am also looking to learn more about what constitutes 'ownership' over a song and/or specific musical arrangement. For example, when does sampling other songs become plagiarism?



Stacy L. Merida

Professorial Lecturer/Associate Dean for Inclusive Excellence, American University Kogod School of Business

Stacy Merida is a Professorial Lecturer at American University in the Kogod School of Business where she teaches in the Business and Entertainment Program in the Management Department. She was formerly an Assistant Professor of Music Business in the Recording Industry Department at Middle Tennessee State University. Stacy previously served as Vice President of Marketing for SONY Music Entertainment in New York. Stacy traveled between Nashville and New York for five years as the Director of CBA Marketing and Sales for Benson Label Group, a division of Zomba Music Group/Jive Records. Stacy is very active with various professional, civic, and charitable organizations. She is a member of the National Association of Recording Arts and Sciences (NARAS), National Association of Black Female Executives in Entertainment (NABFEME), the Society for Ethnomusicology, the Country Music Hall of Fame and Museum, Women In Film & Television Nashville (WIFT-TN), the Music and Entertainment Industry Educators Association (MEIEA), Women in Higher Education (WHET-TN), and the Gospel Music Association (GMA).



Aaron Meyers

Executive Director, DC Commission on the Arts and Humanities

Aaron Myers II is originally from Goodlow, Texas where Myers found his passion for performing at an early age while playing music in the church, eventually choosing the piano as his instrument of choice. His credits include 4 albums: *Leo Rising*, *The Lion's Den*, *The Pride Album*, and the holiday album *Snowing in Vegas*. He is a Governor & voting member with the Recording Academy. From 2018 to 2022, he hosted *Jazz Stories* on WPFW 89.3FM, a show dedicated to featuring DMV based artists and their new projects. For the last 13 years, Myers has served as Minister of Music for Covenant Baptist UCC.

Mr. Myers is a stout advocate for Mental Health and LGBTQI Rights. As part of his advocacy, He is the Founding Chair of the Capitol Hill Jazz Foundation Board of Directors as well as served as Interim President & CEO of Crittenton Services of Greater Washington. He sits as a member of the board of directors for CTE Vision Foundation and Covenant Full Potential Development Center. During the COVID-19 Pandemic, he led the DMV Music Stakeholders cohort as they share resources, offer relief, and advocate for community needs to help strengthen and preserve Washington's music ecosystem. In 2023, Myers was named Executive Director of the DC Commission on the Arts and Humanities, the state art agency for the District of Columbia. Awarded best Jazz Artist by the International Music and Entertainment Awards in 2016, named a Jazz Hero by the Jazz Journalist Association in 2021, awarded the Wammie Award (presented by The Musicianship) for Advocacy 2019 & 2020, and also awarded Best Jazz Artist & Best Jazz Song by the Wammies in 2022.



Christopher Naoum

Event Coordinator, DC Commission on the Arts and Humanities

Chris Naoum is the event coordinator for the DC Commission on the Arts and Humanities (CAH) and also serves as Intergovernmental Agency Coordinator for the World Pride Festival through the Mayor's Office of LGBTQ Affairs. In 2024 Chris led the DC Area Music Census effort through CAH the census report can be viewed at www.dcmusiccensus.org. Chris founded Listen Local First DC in 2011 and co-produced two of the District's largest independent music festivals, Kingman Island Bluegrass and Folk Festival and the Funk Parade, as well as the Down in the Reeds Festival. Chris has been an advocate for the independent music community for the past 14 years and most recently stewarded the passage of the Harmonious Living Amendment Act of 2024. Chris is a former telecom attorney with a background in copyright and communications regulatory law. Before moving to Washington, Chris received his BA from Emory University and his JD and MA in Television Radio and Film Policy from Syracuse University.



Cameron Newman

MA Student, Georgetown University

Cameron is a proud double Hoya hailing from Dana Point, California. Growing up, access to free arts programming and K-12 music education was formative for her personally and academically. Her experiences instilled in her a deep appreciation for the arts and a desire to pay it forward by working to make arts and culture more accessible and sustainable for all. In May 2024, she completed a B.A. at Georgetown with majors in American Musical Culture and Government, and a minor Italian. For her AMMC major, she wrote her a thesis entitled “California Dreamscape: Popular Music and the Construction of California Identity,” which addressed the intersection of music, cultural geography, and identity in the context of California history. She is currently pursuing an MA in Engaged & Public Humanities, synthesizing her interests in arts, culture, and public service. She also currently serves as the Student Administrative Manager for the Georgetown Davis Performing Arts Center, where she works to support the arts ecosystem on the Georgetown campus.



Michael Orlove

Director of State, Regional, and Local Partnerships + International Activities, National Endowment for the Arts

Michael Orlove currently serves as the director of State, Regional & Local Partnerships. In that capacity, he provides direction concerning National Endowment for the Arts funding and other assistance to the 56 state and jurisdictional arts agencies, the six regional arts agencies, and local arts agencies across the country. Additionally, Michael manages the agency’s international activities. He was the agency’s director of Artist Communities and Presenting & Multidisciplinary Works from 2012 to 2019. Born and raised in Chicago, Michael spent close to two decades with the Chicago Department of Cultural Affairs focused on creative and innovative programming with a passion for public service for the City of Chicago. He has a B.A. in history from the University of Wisconsin-Madison and an MA in performing arts management from Columbia College Chicago.



Douglas D. Peach

Folklife Specialist, American Folklife Center, Library of Congress

Dr. Douglas D. Peach (Doug) is an ethnomusicologist and public folklorist. At the American Folklife Center, Peach is the project manager for the COVID-19 American History Project and supports the Center's mission to present traditional, expressive culture to public audiences. Before working at the Library of Congress, Peach served as the Director of Folklife and Community Engagement at Sandy Spring Museum, from 2020 to 2023, and directed the Folklife and Traditional Arts Program for the state of South Carolina at McKissick Museum (University of South Carolina) and the South Carolina Arts Commission from 2014-2015. He is the co-author (with Henry Glassie and Clifford Murphy) of *Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line*, a two-CD/book published by Dust-to-Digital. He holds a Ph.D. from the Department of Folklore and Ethnomusicology at Indiana University.



Gabriel Ponniah

MA Student, American University

Gabriel Ponniah is a scholar and filmmaker currently pursuing an MA in Media, Technology & Democracy at American University. His research interests center on the ontology of creativity in the face of generative AI and how that relationship manifests in culture and policy. He meticulously catalogues his sizable diet of films and albums in his precious free time, most often with his wife Ellie and cat Olive.



Meredith Rose

Senior Policy Counsel, Public Knowledge

Meredith Rose is Senior Policy Counsel for Public Knowledge, a DC-based nonprofit working at the intersection of technology and consumer rights. She leads PK's intellectual property policy portfolio. Her work focuses on music streaming, licensing, competition, fair use, and artificial intelligence. Her paper on the topic, "Streaming in the Dark," was published in March of 2024 in the *Berkeley Journal of Entertainment and Sports Law*.



Nathan Salsburg

Artist

Nathan Salsburg is a guitarist, composer, and historical audio collector, researcher, and producer. He worked for the Association for Cultural Equity's Alan Lomax Archive for 24 years, half of that time in the capacity of curator, compiling and producing album releases of the renowned folklorist's recordings and managing the Archive's online audio, photo, and video catalogs. He has compiled and/or produced over 20 reissue projects of historical audio recordings and has been nominated for Grammy awards in the Best Historical Reissue and Best Liner Notes categories. As a guitarist he's made seven solo albums and contributed to records by Shirley Collins, Bonnie "Prince" Billy, the Weather Station, Jake Xerxes Fussell, and Joan Shelley, among others.



David Schulhof

Founder & CEO, MUSQ Global Music Industry ETF

David Schulhof is an American music industry executive and investor with 25 years of experience in the field. Most recently, David developed the MUSQ Global Music Industry ETF (NYSE: MUSQ), a cutting-edge fund designed to offer investors pure-play exposure to the global music industry. David's background in the music industry is extensive, having previously served as President of Music Publishing at LiveOne, a global media company for livestream and on-demand audio, video, and podcast content. He is also the former President of Music at AGC Studios and IM Global Studios and was the co-founder and CEO of Evergreen Copyrights, where he pursued a global acquisition strategy of music publishing catalogs and built one of the largest independent music companies worldwide, which eventually was sold to BMG Rights Management. David received a B.A. from Georgetown University and a J.D. from the NYU School of Law. He is a member of the New York State Bar.



Noah Shachtman

Contributing Writer, Rolling Stone

Noah Shachtman is a contributing editor at *WIRED* and a contributing writer at *Rolling Stone*, where he previously served as editor-in-chief. Over two-and-a-half years, he led the storied outlet to a Polk Award, a National Magazine Award, an Overseas Press Club Award, and its first-ever Emmy nomination. Before that, he was the editor-in-chief of *The Daily Beast*, a non-resident fellow at the Brookings Institution, a touring bass player, and a staffer on Bill Clinton's first presidential campaign.



John L. Simson

Professor and Program Director, Emeritus, American University

I am a former recording artist, managed the career of Mary-Chapin Carpenter (1988-1995) during which she won five Grammys and numerous other awards. I helped launch SoundExchange, which I ran from 2001-2010. I worked for Kobalt as a consultant helping them create Kobalt Neighboring Rights, worked at FoxRothschild as an entertainment lawyer, helped lead a group which successfully passed the Digital Performance Rights in Sound Recordings Act in 1995 while I was managing artists. I started the Business & Entertainment program at American in 2013.



Aram Sinnreich

Professor and Graduate Director, American University School of Communication

Dr. Aram Sinnreich is a media professor, author, and musician. Originally from Brooklyn NYC, he currently lives with his wife and musical partner Dunia Best in the Washington, DC area. He is Professor and Graduate Director at American University's School of Communication, and the author of five published books, most recently *The Secret Life of Data* (MIT Press, 2024). He recently produced the album *Out of Our Cells* (2024), a compilation of songs written by composers incarcerated at the DC Jail, interpreted and performed by DMV-area artists across a range of styles and genres.



Robynn J. Stilwell

Associate Professor of Music, Georgetown University

Robynn Stilwell teaches in the music, dance, writing, and film and media studies programs at Georgetown University. As a musicologist, her research interests center on the music as cultural work, and music as an expression, or impression, of movement and space. Publications include essays on Beethoven and cinematic violence, musical form in Jane Austen, rockabilly and “white trash,” figure skating, French film musicals, psychoanalytic film theory for female subjects, and the boundaries between sound and music in the cinematic soundscape. Current projects include a historical study of audiovisual modality in television; an exploration of aural media (radio, podcasts, audiobooks); and a monograph on girls’ voices in narrative media.



Zoe Winburn

Forum Coordinator, Undergraduate Student, Georgetown University

Zoe is a senior in Georgetown’s School of Foreign Service majoring in Culture and Politics with a concentration in Popular Culture and Politics and is pursuing a certificate in Diplomatic Studies. She will never say “no” to a concert and loves learning about the intersection of art and politics. Her first foray into music as an academic field was with Professor Harbert, and she has tried to incorporate performing arts courses as much as possible into her Georgetown education. She has worked as a research and teaching assistant for various departments since her freshman year, mostly focusing on the intersection of free speech, comedy, and politics. She developed and helped teach a course for freshmen called “Comedy, Blasphemy, and International Relations” and most recently helped produce the book *Can I Laugh at That? Comedy in the Age of Cancellation*, observing how free speech laws and norms affect comedians worldwide. She graduates in May and will be returning to her home state of New York to work at a crisis public relations firm.

MUSIC ECOSYSTEM



From *Sustainable Futures for Music Cultures: An Ecological Perspective*, ed. Huib Schippers and Catherine Grant (New York: Oxford University Press, 2016),

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