

The Future of Music Coalition
ANNUAL REPORT
2005 — 2007





] December 2007

WELCOME TO FUTURE OF MUSIC COALITION'S ANNUAL REPORT FOR 2005-2007.

A lot has changed in the music industry—and at the Future of Music Coalition—since our last annual report in 2004. Developments brought about by the internet have revolutionized the way musicians make, distribute and market their music. Likewise, FMC has grown from a fledgling nonprofit into a recognized voice for artists with the unique ability to bring together diverse communities to solve issues facing the music industry.

This report details the programs, campaigns, and events FMC has undertaken over the last two years. FMC has made substantial progress in all three of our program areas: education, research, and advocacy. We have:

- Released thoroughly researched studies on the impact of radio consolidation, which have become touchstones for politicians, regulators and the media.
- Launched HINT — our health insurance navigation tool — that allows musicians to get free health insurance advice from insurance experts, who are also musicians.
- Staged two benefit concerts in New Orleans that raised thousands of dollars for housing for musicians displaced by Hurricane Katrina.
- Kicked off a campaign to build musician and record label support for net neutrality. More than 750 bands and 145 labels are part of the Rock the Net campaign, including Pearl Jam, Boots Riley of the Coup, Kronos Quartet, Preservation Hall Jazz Band, and Sarah McLachlan.
- Worked to put in place “rules of engagement” between the FCC and major broadcasters that will help end the practice of payola at American radio stations.
- Reached out beyond our traditional constituency in the rock community to address issues affecting jazz, world, classical, hip-hop and other niche genres.

It is a tremendously exciting time in FMC's history. After years of fighting for a voice and playing defense on critical issues, a combination of stronger organizational capacity and a new political climate in Washington puts us in a position to present a proactive agenda for the first time in our history. FMC's work is also increasingly relevant beyond our borders.

This report provides a great opportunity to reflect on where we have been, and where we will go. We hope you find it informative, and—most of all—are inspired to join the fight for a music environment that truly represents and serves the needs of those who have created it.

Sincerely,

Jenny Toomey, Executive Director

[FMC MISSION AND PURPOSE]

MISSION

Future of Music Coalition (FMC) is a national nonprofit education, research and advocacy organization that identifies, examines, interprets and translates the challenging issues at the intersection of music, law, technology and policy. FMC achieves this through continuous interaction with musicians and through collaborations with other creator/citizen groups.

HISTORY

FMC was founded in June 2000 on the belief that artists must actively participate in the design of technologies and legal structures that determine how they will produce and be compensated for their work in the digital future.

For the past seven years, FMC has served as a bridge between the traditionally isolated communities of musicians, technologists, academics, lawyers, entrepreneurs and policymakers. By engaging these communities simultaneously, FMC has consistently identified legitimate middle ground positions, which has inspired unprecedented collaboration and forward motion in an environment of litigation and control by entrenched powers. FMC has testified before Congress, the FCC and the US Copyright Office, published original research, convened national policy conferences, developed a network of thousands of stakeholders, been quoted in over 750 articles, worked in coalition with dozens of other organizations, and shaped critical debates that impact creators and citizens.



ROCK THE NET
★ musicians for network neutrality

FMC'S MICHAEL BRACY WITH
KEYNOTE SPEAKER SENATOR
BYRON DORGAN AT
2007 POLICY SUMMIT

Photo by Puck Deutermann



STRUCTURE

When FMC began, the organization consisted of two staff and four board members. Our budget was just \$100,000.

Since that time, FMC's annual operating budget has increased gradually to its current level of more than \$700,000. It now has a core staff of six and an office in downtown Washington, DC. Financial support has primarily been obtained through project-specific grants from foundations. FMC's annual Policy Summit and Policy Day generate additional support through corporate sponsorships and registration fees. Individual donors and bands have provided modest support on a sporadic basis.

Over the past two years, FMC has actively expanded its constituency beyond the rock community through connections with some of the nation's most prestigious jazz, classical, contemporary composer, and choral service organizations. With greater resources, a bigger staff and a broader constituency, FMC is more prepared than ever to serve its mission.

"FMC IS A LEADING VOICE OF THE INDEPENDENT MUSIC COMMUNITY IN WASHINGTON DC, CHAMPIONING THE RIGHTS OF ARTISTS AND MUSICIANS AGAINST SOME OF THIS NATION'S MOST POWERFUL INDUSTRIES. WHETHER SHEDDING LIGHT ON UNSCRUPULOUS PAYOLA PRACTICES, PRODUCING THE SEMINAL STUDY ON RADIO CONSOLIDATION, PROTECTING THE INTERESTS AND RIGHTS OF CONTENT CREATORS, AND PROMOTING THE LOCALISM VIRTUES OF RADIO, INCLUDING ON LOW POWER FM STATIONS, FMC IS AN INTELLECTUAL FORCE WITH ITS FINGER ON THE PULSE OF THE PRESENT AND FUTURE NEEDS OF THE CREATIVE COMMUNITY"

— JONATHAN ADELSTEIN, FCC COMMISSIONER

[PROGRAMS AREAS]

EDUCATION

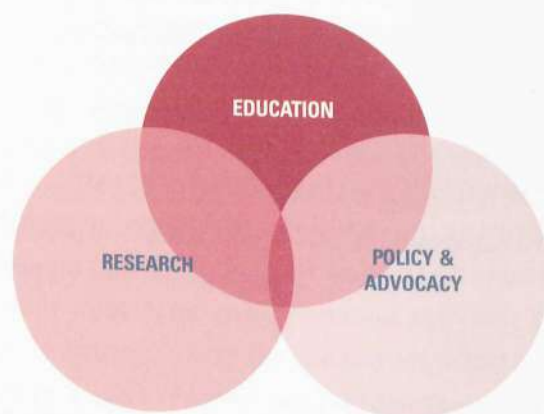
Musician and citizen education is a fundamental objective of FMC. We regularly distill complicated issues so that artists and citizens can participate in decisions that have historically been made without their input. FMC also educates policymakers, academics, and the media about the impact of policy decisions on citizens and musicians.

RESEARCH

FMC executes statistically sound research that provides citizens, musicians, policy-makers and the media with a clear analysis of issues at the intersection of music, law, technology, and policy.

POLICY & ADVOCACY

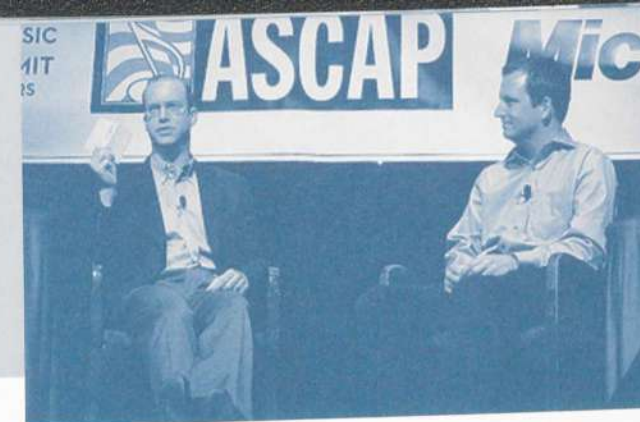
By carefully monitoring Congress, the courts, the US Copyright Office, the FTC and the FCC, FMC is able to alert musicians about emerging policy matters that impact their creativity and livelihood. Our work assures creators a seat at the policymaking table.



FMC'S WORK BENEFITS MUSICIANS, CREATORS, LEGAL EXPERTS, ACADEMICS, CITIZENS, POLICYMAKERS AND JOURNALISTS

FMC POLICY DIRECTOR
MICHAEL BRACY SPEAKS WITH
FCC COMMISSIONER JONATHAN
ADELSTEIN AT THE 2005
POLICY SUMMIT

Photo by Maria T. Sciarrino



FMC ISSUES

COPYRIGHT

- Licensing for digital distribution
- Reversion of rights to creators
- Orphan works
- Sample license clearance
- Fair use and the public domain
- Alternative compensation models
- Digital rights management (DRM)

ARTIST COMPENSATION

- Public performance royalties
- Contract and business practice reform
- Health insurance for musicians
- Touring, ticketing, concerts

RADIO

- Media ownership and media consolidation
- Payola
- Low power FM
- HD radio
- The FCC's 2007 full power non-commercial license giveaway

INTERNET POLICY

- Net neutrality
- Webcasting and streaming

"FMC HAS BROUGHT THE VOICES OF INDEPENDENT MUSICIANS INTO THE HALLS OF POWER IN WASHINGTON, AND MADE THEM HEARD AND RESPECTED. NO LONGER CAN BIG CORPORATIONS ADVANCE THEIR OWN AGENDAS UNDER THE GUISE OF 'SPEAKING FOR THE CREATIVE MUSICAL COMMUNITY.'"

— HAROLD FELD, SENIOR VICE PRESIDENT OF MEDIA ACCESS PROJECT

[BUILDING A MUSICIANS' MIDDLE CLASS]

FMC was founded on the goal of making the music industry more equitable for musicians. The historical imbalance between artists and the music industry's largest players had created huge barriers to artists making a decent living, getting airplay, and retaining the rights to their music. FMC has sought to shed light on these issues for musicians and policymakers, as well as bring about the structural changes needed to create an industry that truly serves creators and citizens.

ADDRESSING ARTISTS' HEALTH CARE CRISIS

The nation's health care crisis is particularly acute among musicians. A 2001 FMC survey found nearly half of the 2,700 artists surveyed did not have health insurance — three times the national rate. To address this problem, FMC launched an innovative project called HINT — the Health Insurance Navigation Tool — in 2005. HINT is a free service that musicians can call to get health insurance advice from insurance experts, who are also musicians. Callers get a full half-hour to go over their medical needs with our HINT team and discuss what insurance plans might be appropriate for them.

"HINT is such an easy resource to use, musicians should know about it if they don't have coverage. It took away the fear and vagueness from health insurance," said Paul Niehaus of the band Calexico.

STAMPING OUT PAYOLA

Payola has been an open secret in the music industry for years, and an issue that FMC has been tracking since 2001. When the FCC launched an investigation into payola in 2006 following then-New York Attorney General Eliot Spitzer's successful efforts against the major labels, the broadcast industry tried to push a weak settlement through the federal agency. In collaboration with the American Association of Independent Music, FMC helped negotiate a more meaningful settlement that makes space for independent and local music on the radio, and establishes an oversight mechanism to ensure the broadcast industry stamps out payola once and for all. FMC will continue to work on this issue in 2008 by conducting playlist research and by staging a series of events that will educate musicians and indie labels about the terms of the payola settlement.

AS PART OF FMC'S MUSIC ACTIVISM CAMP, STEVE EARLE, TOM MORELLO AND BOOTS RILEY TOUR A NEW ORLEANS HOME BEING REBUILT BY SWEET HOME NEW ORLEANS.



BRINGING NEW ORLEANS' MUSICIANS HOME

New Orleans is the spiritual center of much of American music, but roughly two years after Hurricane Katrina, thousands of New Orleans musicians have still not returned home. In the wake of the unprecedented disaster, FMC staged "Musicians Bringing Musicians Home" benefit concerts in November 2006 and May 2007. The shows, which included performances by The Indigo Girls, R.E.M.'s Mike Mills, Damian Kulash from OK Go, Jim James from My Morning Jacket, Pamela Z., and local artists Bonerama and Al "Carnival Time" Johnson, drew hundreds of fans, generated dozens of stories in the local media, and raised thousands of dollars for charities that provide housing assistance for New Orleans musicians.

"It's gratifying to know that musicians from all around the world are looking out for New Orleans musicians. I really feel special being part of this show," said Al "Carnival Time" Johnson, who lost his home in the lower 9th Ward.

CREATING A GLOBAL MUSICIANS' NETWORK

As global connections and technological innovation continue to expand, the issues that FMC cares about increasingly cut across national boundaries. By leveraging a global alliance, FMC will counterbalance the interests both here and abroad that are standing in the way of a higher standard of living for artists. FMC has taken a multi-pronged approach to building global connections. In 2006, FMC staff traveled to Rome, Istanbul, Seville, Montreal, London and Amsterdam to conduct in-depth interviews with artists, managers, and other people associated with the music industry. The goal was to examine the international landscape, find areas of common interest, and to identify campaign opportunities and potential partners outside the United States. In early 2007, FMC distributed a survey to more than 100 musicians in 30 countries that asked about copyright, digital distribution of music and other issues. In November 2007, FMC brought 35 musicians from around the world to Rio de Janeiro, Brazil for a series of meetings that focused on building the type of bridges needed to create a global voice on music issues. This work will continue over the next several years.

[SHEDDING LIGHT ON COMPLEX ISSUES]

One of FMC's core tasks has been translating complicated issues at the intersection of music, technology and policy into language that artists can understand and use to empower themselves. Too often, entrenched players like major record labels and large broadcasters have been able to carry out policies that do harm to artists because their actions haven't been exposed in a systematic way. FMC has sought to document these practices in a series of groundbreaking studies as well as shed light on critical issues by staging regular policy events.

A COMPREHENSIVE ANALYSIS OF SAMPLE CLEARANCE LICENSING

From its roots in hip-hop, sampling has grown into one of the primary forms of artistic expression in contemporary music. But even as it has become more popular, the practice remains controversial and brings up complex questions about ownership, compensation and copyright law.

FMC sought to take a step back from the black and white positions that have dominated the debate (theft vs. censorship) to produce a report that captures the nuances of the issue and explores whether the contemporary sample clearance system operates fairly and efficiently. FMC interviewed more than 100 musicians, producers, samplees, music historians, industry executives, and sample clearance professionals about all aspects of sampling. The study strongly supports artists' right to protect copyrights, but it found that the sample clearance process is riddled with quirks and inefficiencies: for all intents and purposes, certain samples can't be used, others are prohibitively expensive, and some sample based artists end up releasing unauthorized works for which no one gets paid. FMC has secured a publisher and the study is scheduled to be released as a book in 2008.

R.E.M. ADVISOR BERTIS DOWNS
SPEAKS ON A PANEL AT FMC'S
2007 MUSIC, TECHNOLOGY AND IP
POLICY DAY IN WASHINGTON, DC.

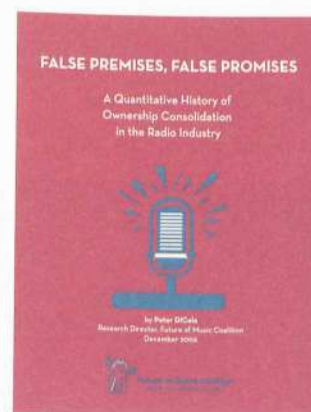
Photo by Justin Jouvenal



DOCUMENTING THE CORROSIVE EFFECTS OF RADIO CONSOLIDATION

For many decades, radio has been the primary route to mainstream visibility for musicians. Radio gives musicians the exposure they need to generate the album sales and tour audiences that determine major label "success." But it has also been clear that radio play was often influenced heavily by major label relationships and payola. This trend only worsened during the era of rapid radio consolidation following the 1996 Telecommunications Act. FMC rigorously documented the effects of radio consolidation in groundbreaking studies in 2002 and 2006 that have become benchmarks for lawmakers, regulators and the media.

In August 2006, FMC released "Employment and Wage Effects of Radio Consolidation," which was authored by then Research Director Peter DiCola. The report correlated job losses among DJs, news reporters and broadcast technicians with radio consolidation. The report was later reprinted as a chapter in the book *Media Diversity and Localism*.



In December 2006, FMC released "False Premises, False Promises: A Quantitative History of Ownership Consolidation in the Radio Industry" which starkly quantified the problems of radio consolidation over 30 years: the "localness" of radio declined by a third between 1975 and 2005; just fifteen formats make up three-quarters of programming; and niche formats like jazz and bluegrass are almost entirely absent from the commercial dial.

Taken together, the 2002 and 2006 studies form one of the most innovative and comprehensive pictures of radio consolidation ever created. **"This report points to the need for action by the Federal Communications Commission (FCC), which to date has been more interested in serving corporate than public interests,"** said Sen. Russ Feingold, D-Wis., of "False Premises, False Promises."

[ENCOURAGING DIALOGUE]

As music makes the transition to the digital medium, it becomes increasingly important that musicians, technologists, and lawmakers work together to craft equitable solutions to difficult issues such as distribution platforms, performance royalties, webcasting rates and DRM. For the past seven years, FMC has facilitated this essential dialogue by staging annual summits, policy days and coalition meetings, each designed to bring opposing sides to the table for an informed debate.

BRINGING TOGETHER ALL SIDES

How many conferences feature funk legend George Clinton discussing sampling with one of the producers who has sampled him most: Public Enemy's Hank Shocklee? These types of once-in-a-lifetime conversations have made FMC's Annual Policy Summit a "must attend" event in the music industry. Each has brought together hundreds of musicians, technologists, academics, policymakers, lawyers, and students for incisive and lively debates on everything from the rise of music blogs to how orchestras are navigating change in the music industry.

In October 2006, we organized our first ever international summit in Montreal, in partnership with McGill University's Schulich School of Music and Pop Montreal. Over the course of three days, 120 panelists debated the issues that are emerging as music promotion and distribution moves to a global, digital platform.

FMC held its seventh Annual Policy Summit September 17-18, 2007 at George Washington University's Betts Theatre. In addition to keynotes by Senators Dorgan and Wyden and a special conversation with Marybeth Peters from the US Copyright Office, FMC programmed panels on performance royalties, retail, broadband policy and new business models. We also worked with Smithsonian Global Sound to present a series of panels on how technology is increasing access to culture. The event was an unprecedented success.

According to *The Washington Post*, the summits have gained a reputation as "a kind of Geneva where all sides in any number of contentious music industry fights can get together and play nice for a few days. Even more importantly, it offers pin-striped Washingtonians a rare opportunity to hear musicians articulate their concerns in person instead of relying on

ASCAP'S LAUREN IOSSA
AND GEORGE CLINTON AT
THE 2005 POLICY SUMMIT
IN WASHINGTON, DC.

Photo by Maria T. Sciarrino



competing lobbying groups that claim to espouse their interests." (*The Washington Post*, May 6, 2004).

FMC has supplemented the Annual Summit with Policy Days. On May 2, 2007, FMC hosted its second DC Policy Day, which brought together about 160 musicians, policy-makers, technologists and business leaders for lively discussions on a range of topics from webcasting to net neutrality. The event also featured keynote speeches from Congressman Mike Doyle and David Carson, Associate Register for Policy and International Affairs at the US Copyright Office.

A TRUSTED RESOURCE

FMC has also created a new website and blog that make it easier for musicians to access the growing body of research, fact sheets, commentaries and other work the organization has done over the years, as well as get perspective on the latest music and media news.



FMC'S KRISTIN THOMSON AND
JENNY TOOMEY WITH ADVISORY
BOARD MEMBER BRYAN CALHOUN.

Photo by Puck Deutermann

Managers Meeting: On May 17, 2007, an unprecedented collection of 45 managers — representing artists from R.E.M., to Cheap Trick, Pearl Jam, Ludacris and more — gathered in Washington, DC for a meeting that featured intense discussions on how technology is impacting the music industry, and their musician clients.

[INCREASING ACCESS TO MEDIA]

The nascent technological changes we first recognized in our early years as an organization have reached critical mass today. Digital music stores, subscription services, social networking sites, webcasting, music blogs, and a host of other developments have fundamentally reshaped the music industry and undermined many of its old structures. This is an exciting time for musicians. Many finally have the ability to reach audiences previously only open to the biggest and most well financed artists. But even with the new opportunities, old threats, such as corporate attempts to control and limit access to media, remain. FMC has consistently worked to keep media democratic, free and open, especially for indie and niche artists, and smaller music labels.

SAVING THE INTERNET FROM GATEKEEPERS

Like no other development in the history of the music industry, the internet has leveled the playing field for small and independent artists. But it is under attack from major telecommunications companies that are more interested making money by creating a tiered internet than preserving the free flow of information.

FMC launched the Rock the Net campaign in March 2007. Rock the Net's goal is to demonstrate to Congress and the FCC the music community's broad support for net neutrality: the principle that recognizes the fundamental importance of treating all websites and online music stores equally — from the busiest music website to the smallest blog. The campaign has created an unprecedented coalition of more than 750 artists and 145 labels from all genres of music including R.E.M., Boots Riley of The Coup, Pearl Jam, Sarah McLachlan, Kronos Quartet, Preservation Hall Jazz Band and Death Cab for Cutie.

The Rock the Net website gives bands and independent labels an easy way to demonstrate their support for network neutrality by simply signing up as a member of the campaign. Bands can also dedicate their local shows or national tours to the issue and display venue, date and location on an interactive map. The campaign will continue to grow and strengthen over the next several years as Congress and the FCC take up the issue of net neutrality in earnest.

MEMBERS OF OK GO, POLICY
DIRECTOR MICHAEL BRACY
AND EXECUTIVE DIRECTOR
JENNY TOOMEY VISIT
CONGRESSMAN LEE TERRY.



INCREASING DIVERSITY ON THE RADIO DIAL

For the first time in years, musicians and citizens have the power to undo one of the most pernicious effects of radio consolidation — the decline of diverse voices and music on the airwaves.

FMC originally grew out of a campaign for Low Power FM radio (LPFM), and we have continuously worked to promote the expansion of LPFM stations into more populated areas. America needs community-based, non-commercial stations to offset the corrosive effects of radio consolidation. FMC continued to work with community groups to push for LPFM expansion as legislation proceeded out of committee and through Congress again in 2007.

Fall 2007 also marked the opportunity of a generation as the FCC gave away hundreds of new licenses for full power noncommercial radio stations. In January 2007, with the support of the Surdna Foundation, Ford Foundation, and Public Radio Capital, FMC launched an outreach campaign to educate arts and cultural communities across the country about this opportunity, and to walk candidates through the application process. For non-profit groups supporting jazz, classical, world, experimental, and independent music, this is the chance to rebuild what has been lost over the years: a radio spectrum that more fully reflects the diverse voices and music offerings of communities across the country.

LOOKING TO 2008 AND BEYOND

The decade of rapid media consolidation that began in the late 1990s has come to an end. Spurred by the negative effects of a homogenized media and a new climate in Washington, the political pendulum has swung back toward creating more diversity and localism on the airwaves. This presents a first-of-its-kind opportunity for FMC: enacting a positive agenda that ensures artists and citizens can build a media that reflects their voices and interests.

The technological changes that have roiled the music industry will — if anything — only increase in the coming years. These changes have created amazing new opportunities for independent musicians, while also presenting new threats such as corporate attempts to undermine net neutrality. FMC will continue to fight to ensure the evolving music and media industries have a place for independent musicians and citizens.

[FINANCIAL STATEMENTS]

STATEMENT OF FINANCIAL POSITION - CASH BASIS

December 31, 2006

ASSETS	
CURRENT ASSETS	
Cash and cash equivalents	\$ 239,218
Total current assets	<u>\$ 239,218</u>
TOTAL ASSETS	<u>\$ 239,218</u>
NET ASSETS	
Unrestricted	\$ 19,617
Temporarily restricted	<u>\$ 219,611</u>
TOTAL NET ASSETS	<u>\$ 239,228</u>

SENATOR RON WYDEN PARTICIPATES
IN SPECIAL CONVERSATION AT 2007
POLICY SUMMIT.

Photo by Puck Deutermann



STATEMENT OF ACTIVITIES

December 31, 2006

	Unrestricted	Temporarily Restricted	Total
REVENUE AND SUPPORT			
Grants foundations	\$ 40,940	\$ 568,714	\$609,654
Contributions	29,442	58,617	88,059
Summit income	21,862	-	21,862
In kind contributions	3,900	-	3,900
Interest income	5,911	-	5,911
Net assets released from restrictions: satisfaction of program accomplishments	452,720	(452,720)	-
TOTAL REVENUE AND SUPPORT	<u>554,775</u>	<u>174,611</u>	<u>729,386</u>
EXPENSES			
Program services	192,656	-	192,656
Constituency development	1,536	-	1,536
Capacity Building	86,726	-	86,276
Education	84,708	-	84,708
Policy	65,248	-	65,248
Research	430,874	-	430,874
TOTAL PROGRAM SERVICES	<u>430,874</u>	<u>-</u>	<u>430,874</u>
Support Services	35,106	-	35,106
Grant development	72,600	-	72,600
Management and general	107,706	-	107,706
TOTAL SUPPORT SERVICES	<u>107,706</u>	<u>-</u>	<u>107,706</u>
TOTAL EXPENSES	<u>538,580</u>	<u>-</u>	<u>538,580</u>
CHANGE IN NET ASSETS	<u>16,195</u>	<u>174,611</u>	<u>190,806</u>
NET ASSETS, beginning of year	<u>3,422</u>	<u>45,000</u>	<u>48,422</u>
NET ASSETS, end of year	<u>\$ 19,617</u>	<u>\$ 219,611</u>	<u>\$ 239,228</u>

The condensed statement of operations and the condensed statement of financial position are derived from the financial statements of the Future of Music Coalition as of December 31, 2006, which have been audited by Ribis, Jones & Maresca, P.A.

[LEADERSHIP AND GOVERNANCE]

FMC BOARD OF DIRECTORS

Since its inception in 2000, the Future of Music Coalition has been governed and managed by a small group of working board members and staff.

Nicole Vandenberg
Chair of the Board

Jenny Toomey
President of the Board,
Founding Board Member and
Executive Director

Michael Bracy
Founding Board Member
and Policy Director

Farnum Brown
Board Member and Treasurer

Peter DiCola
Board Member
and Former Research Director

Kristen Grimm
Board Member

Walter McDonough
Founding Board Member
and General Counsel

Derek Sivers
Board Member

Brian Zisk
Founding Board Member
and Technologies Director

FMC STAFF

Jenny Toomey
Executive Director

Kristin Thomson
Deputy and Education Director

Michael Bracy
Policy Director

Jean Cook
Outreach Director

Casey Rae-Hunter
Communications Director

Chhaya Kapadia
Operations Manager

A STANDING-ROOM-ONLY AUDIENCE
AT 2007 POLICY SUMMIT.

Photo by Puck Deutermann



FMC ADVISORY BOARD

The following 40 individuals make up FMC's Advisory Board. These individuals represent the diverse views of musicians, musician advocates and managers, academics, entertainment and IP attorneys, technologists, independent record label owners, retailers, and media reform advocates.

Kevin Arnold Founder,
Independent Online Distribution Alliance

C. Edwin Baker Professor of Law,
University of Pennsylvania Law School

Yochai Benkler Professor of Law,
Harvard Law School, and Co-Director,
Berkman Center for Internet and Society

Jamie Boyle Professor of Law, Duke University

Whitney Broussard Whitney Broussard
Consulting

Ann Chaitovitz Former National Director
of Sound Recordings, AFTRA

Jeff Chang Freelance Writer

Bertis Downs Advisor, R.E.M.

Mike Dreese CEO and Co-Founder,
Newbury Comics

William Terry Fisher Professor of Law,
Harvard Law School

Jane Ginsburg Professor of Law,
Columbia Law School

Neil Glazer Attorney, Kohn Swift and Graf

Jim Griffin CEO, Onehouse

Heather Hitchens Executive Director,
New York State Council on the Arts

Peter Jenner Manager, Sincere Management,
Secretary General, IMMF

Mark Kates Owner, Fenway Recordings

Rob Kaye Executive Director,
Metabrainz Foundation

Gene Kimmelman Vice President, Federal
and International Affairs, Consumers Union

Larry Lessig Professor of Law,
Stanford Law School and Creative Commons

Jessica Litman Professor of Law,
University of Michigan Law School

Ian MacKaye Musician and Owner,
Dischord Records

Art McGee Communications & Technology
Consultant, Online Policy Group

Alexis McGill Political Director,
Hip-Hop Summit Action Network

Eben Moglen Professor, Columbia Law School

Slim Moon Musician and Founder,
Kill Rock Stars

Sandy Pearlman Producer

Ann Powers Journalist, Los Angeles Times

Tim Pozar COO, United Layer and co-founder,
Bay Area Wireless Users Group

Tim Quirk Musician and Vice President,
Music Programming, Rhapsody America

Amy Ray Artist, songwriter, Indigo Girls,
Founder, Daemon Records

Corey Rusk Owner, Touch & Go Records

Gigi Sohn President, Public Knowledge

Emy Tseng Project Director, San Francisco
Department of Telecommunications and
Information Services

Joe Uehlein Musician and Former
Director of Strategic Campaigns, AFL-CIO

Siva Vaidhyanathan Associate Professor of
Media Studies, University of Virginia

Don van Cleave Director,
Coalition of Independent Music Stores

Fred von Lohmann Senior Intellectual Property
Attorney, Electronic Frontier Foundation

Nan Warshaw Co-owner, Bloodshot Records

Josh Wattles Entertainment and
Copyright Lawyer

Brian Austin Whitney Founder, Just Plain Folks

[FUNDERS AND GRANTING ORGANIZATIONS]

EVENT SPONSORS 2005-2007

FMC is grateful for the financial and in-kind support from the following foundations, organizations, companies, unions, and individuals that have sponsored the annual FMC Policy Summits and Policy Days.

AFTRA	Free Press
American Federation of Musicians:	Fuzz.com
Local 149 Toronto Musicians' Association	Garageband
Local 161-710 Metropolitan Washington DC Federation of Musicians	Indie-Music.com
Local 180 Musicians Association of Ottawa-Gatineau	IODA
Local 4 Cleveland Federation of Musicians	Just Plain Folks
Local 406 Guilde des Musiciens du Quebec	KEXP-FM Seattle
Local 6 Musicians Union San Francisco	Loudcity
Local 77 Philadelphia Musicians' Union	Merge Records
Local 802 Associated Musicians of Greater New York	Microsoft
Local 9-535 Boston Musicians' Association	MusicBrainz
Local 10-208 Chicago Federation of Musicians	MusicIP
ArtistShare	Muzak
ASCAP	Onlinegigs
BMI	Public Knowledge
Buma-Stemra	Recording Academy
Canadian Heritage	Recording Artists Coalition
CD Baby	Revver
cdman.com	Royalty Share
Consumer Electronics Association	Rumblefish
Creative Commons	SESAC
Digital Media Association	Smithsonian Global Sound
Electronic Frontier Foundation	SOCAN
Epiphone	SOPREF
FACTOR	SoundExchange
	Soundflavor
	SSRC
	StarPolish
	XM Radio

AL "CARNIVAL TIME" JOHNSON PERFORMS WITH BONERAMA AT "MUSICIANS BRINGING MUSICIANS HOME II" IN NEW ORLEANS.



ORGANIZATIONAL SUPPORT

FMC is honored to have had its work and research supported by grants from the following foundations and organizations:

Arca Foundation	Mellon Foundation
Benton Foundation/Social Science Research Council	Mertz Gilmore Foundation
Christensen Fund	Nathan Cummings Foundation
Doris Duke Charitable Foundation	National Endowment for the Arts
Ford Foundation	Proteus Fund
Free Press	Rockefeller Brothers Fund
Haas Charitable Trusts	Rockefeller Philanthropic Advisors
MacArthur Foundation	Surdna Foundation
Media & Democracy Coalition	Threshold Foundation

ADMINISTRATIVE AND INSTITUTIONAL SUPPORT

FMC would also like to thank the government relations firm Bracy Tucker Brown & Valanzano, the law firm of Morrison & Foerster LLP and the communications firm Spitfire Strategies for their generous administrative and institutional support.

SPECIAL GIFTS

Pearl Jam, R.E.M., and the Beastie Boys have all provided special gifts to FMC.

ADDITIONAL SUPPORT

Additional support is provided by contributions from individual donors and registration fees from events. Please see our financial statements for details.

[JOIN US]

SUBSCRIBE TO THE FMC NEWSLETTER & READ THE FMC BLOG

Every month, FMC distributes an electronic newsletter to over 6,000 subscribers. Packed full of breaking news, information about pending legislation and FCC filings, and links to news stories, advocacy campaigns, surveys and articles, the newsletter serves as our most direct method of educating musicians and citizens about the constantly changing issues that affect their livelihoods. Subscribe online at www.futureofmusic.org/subscribe.

The FMC blog provides the latest news and views from the music and media industry. Visit it at www.futureofmusic.org

ATTEND OUR EVENTS

Every year, FMC organizes public events that bring hundreds of musicians, academics, advocates, policymakers and industry representatives together for cutting-edge discussions of the issues at the intersection of music, law, technology and policy. Thanks to generous contributions from foundations, technology companies, sponsors, musician advocacy groups and law firms, working musicians are able to attend our Policy Summits for free. To learn more about our events, go to www.futureofmusic.org or email us at summit@futureofmusic.org.

CONTRIBUTE

The Future of Music Coalition is a 501(c)(3) nonprofit organization. We welcome donations of any size to support our work. Visit our secure page on our website at www.futureofmusic.org/donate or mail contributions of any size to:

Future of Music Coalition
1615 L Street NW, Suite 520
Washington, DC 20036
EIN: 52-2328568

Additional information about FMC's work and a complete Form 990 for the current year are available on the Guidestar website at www.guidestar.org

The background of the entire page is a complex, abstract pattern of overlapping geometric shapes in two shades of blue: a deep navy blue and a lighter, sky-blue. These shapes form a dense, interlocking web of lines and curves. A solid, vibrant red horizontal band cuts across the middle of the image, serving as a backdrop for the text.

WWW.FUTUREOFMUSIC.ORG
Published 2007