



The Future of Music Coalition  
**2000** >> **2004**

**ANNUAL  
REPORT**



April 2005

## WELCOME TO FUTURE OF MUSIC COALITION'S ANNUAL REPORT FOR 2000-2004.

The purpose of this annual report — our first as an organization — is to document the programs, campaigns and events that FMC has undertaken since we published the Manifesto that signaled the birth of FMC in June 2000. In four short years we've:

- organized four national policy summits, three regional conferences and two national tours
- testified in front of congressional committees and the US Copyright Office
- submitted many rounds of comments at the FCC
- produced original research on radio consolidation, musicians and health insurance and the effect of the internet on musicians
- been quoted in over 500 news articles
- published forty electronic newsletters, which are distributed monthly to over 6,000 subscribers.

More importantly we've helped musicians, technologists, entrepreneurs, academics and attorneys begin to participate in the public conversations that will change the landscape of the music industry.

FMC's efforts originated in a belief that by reframing these debates to include the voices of musicians, major challenges were solvable. But it's clear that this work cannot be done in isolation. That's why increasingly we've partnered not only with music organizations and music unions, but also with technologists, media activists, insurance experts and consumer rights organizations. Over four years we've seen that we can be far more effective and see lasting change if we work together — and work strategically.

Our efforts to document the struggles of working musicians have impacted the broader questions of health insurance, media consolidation, and the First Amendment. We've found that musicians' experiences are a lens through which people can understand these complicated issues.

This annual report marks an important milestone. It is an opportunity to share our vision of future goals and to thank the hundreds of individuals, organizations, unions and companies that have helped us to accomplish so much in such a short time. For those of you that are just learning about the organization, we welcome you to this first attempt to look back at our mission, our trophy case, our laundry list, our heroes, and our hope chest.

Sincerely,

Jenny Toomey  
Executive Director

## FMC MISSION AND PURPOSE

CALIFORNIA STATE SENATOR  
KEVIN MURRAY AND BILLBOARD'S  
BILL HOLLAND ON A PANEL AT  
2003 POLICY SUMMIT

Photo by Jay Carrier



### » MISSION

The Future of Music Coalition 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.

**"WHEN IT COMES TO SPEAKING OUT ON BEHALF OF MUSICIANS,  
THE FUTURE OF MUSIC COALITION IS FAR AND AWAY THE MOST  
CREDIBLE, EFFECTIVE, AND PREPARED PLAYER ON THE FIELD.  
NO OTHER GROUP EVEN COMES CLOSE."**

FRED VON LOHMANN, SENIOR STAFF ATTORNEY, ELECTRONIC FRONTIER FOUNDATION

### » HISTORY

The Future of Music Coalition was founded in June 2000 on the belief that artists and citizens must actively participate in the design of technologies and legal structures that determine how they will produce and receive news, information and entertainment in the future.

FMC has served as a bridge between the traditionally isolated communities of artists, technologists, academics, lawyers, entrepreneurs and policymakers. By engaging these communities simultaneously, FMC has consistently identified legitimate middle ground positions that have inspired unprecedented collaboration and forward motion in a terminally entrenched environment of litigation and incumbent control. In the pursuit of this middle ground, 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 cited in over 500 articles, worked in coalition with dozens of other organizations, and shaped critical debates that impact creators and citizens.

### » STRUCTURE

Since its beginning, FMC has been led by a core staff of four and a founding board of four. The organization's annual budget has increased from \$100,000 to \$250,000 over the past three years. Financial support has been primarily through project-specific grants, with the exception of a strategic planning grant provided by the Ford Foundation. FMC's annual Policy Summit generates additional support through corporate sponsorships, individual donors and registration fees. Individual donors have provided modest support on a sporadic basis.

In 2004, FMC undertook a capacity building effort. As an outcome of this process, FMC reorganized its work into three interconnected but distinct program areas — Education, Research and Policy/Advocacy. We also added two individuals to our Board of Directors, convened a 40-person Advisory Board, developed three-year budgets and a staffing plan. As we enter 2005, FMC is better prepared to be a lean and focused organization with effective program goals that are consistently informed by its stakeholders and its diverse constituency.

**"I THINK THE COALITION HAS THE ABILITY TO FOCUS ON THE  
VERY SERIOUS ISSUES WHICH AFFECT OUR BUSINESS. THEY CAN  
DO RESEARCH, WRITE PAPERS, BRING DIALOGUE AND DISCUSSION  
TO THINGS THAT NEED TO BE ADDRESSED."**

JOHN SIMSON, EXECUTIVE DIRECTOR, SOUNDEXCHANGE

MEDIA ACCESS PROJECT'S  
ANDY SCHWARTZMAN  
Photo by Jay Carrier



» PROGRAM AREAS

**Education**

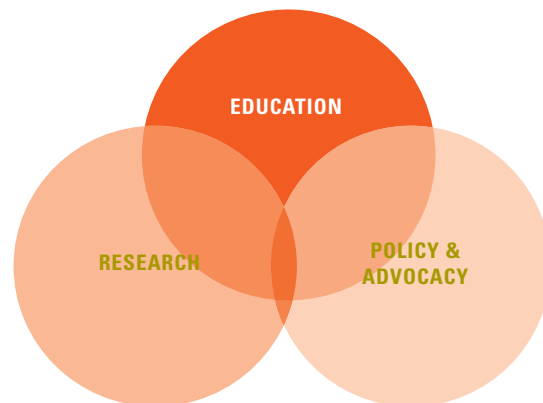
FMC has made musician and citizen education a fundamental objective. We regularly distill and translate complicated issues so that artists and citizens can participate in the decisions that have historically been made without their input. FMC also educates policymakers, academics and the media about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

**Research**

FMC's research program executes statistically sound reports that provide citizens, musicians, policymakers 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 ISSUES

Since 2000, FMC has worked on issues, policies and developments related to:

**COPYRIGHT**

- DMCA, INDUCE Act, fair use, public domain
- Reversion of rights to creators and orphan works
- Sampling
- Fair use and the public domain
- Digital distribution and alternative compensation models

**RADIO**

- Media ownership and media consolidation
- Payola
- Low power FM
- Digital audio broadcasting
- Webcasting and streaming

**ARTIST COMPENSATION**

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

“FMC IS TRAILBLAZING A DESPERATELY NEEDED PATH THROUGH UNDERSERVED TERRITORY; I'M HONORED TO BE ASSOCIATED WITH THIS GREAT EFFORT. KEEP FIGHTING THE GOOD FIGHT.”

NAN WARSHAW, CO-OWNER, BLOODSHOT RECORDS

PUBLIC ENEMY'S CHUCK D  
AND RIAA'S HILARY ROSEN  
AT 2001 POLICY SUMMIT  
Photo by Pat Graham



### » PERCEPTIONS OF MUSIC INDUSTRY, COPYRIGHT BALANCE, CONTRACT REFORM

The history of the American music industry is a disheartening one that too often details the exploitation of artists by opportunists and those without musicians' best interests at heart. FMC has conducted research and engaged in education and advocacy campaigns to explain this historic imbalance to musicians, citizens and policymakers. Our twin goals are to educate musicians about the benefits and drawbacks of the traditional music industry structure, and to correct the imbalances as the music landscape changes in the digital age.

### » EDUCATION: Reframing the Debate at Policy Summits

FMC has hosted four Policy Summits since 2000, each bringing hundreds of musicians, policy-makers, advocates, attorneys and technologists together for important discussions about emerging music/technology issues with a careful eye on avoiding the structural problems of the past. As part of this critique, FMC ensures that musicians are not only part of the panels, but also in the audience, ready to challenge the proposals of "experts". FMC's role as an honest broker has illuminated some of the fundamental flaws in the music industry, and set a new course for more equitable policies and business models in the future.

Widely praised by advocates and industry alike, our Policy 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 pinstriped Washingtonians a rare opportunity to hear musicians articulate their concerns in person instead of relying on competing lobbying groups that claim to espouse their interests."*

(Washington Post, May 6, 2004).

### » RESEARCH: Documenting Musicians' Complex Experience

One of the most divisive and challenging issues for musicians and the music industry has been file-sharing. Over the past five years, the music industry has claimed that it represents musicians, stating that they disapprove of file-sharing. Meanwhile, technologists have claimed that the same musicians have embraced these technologies.

FMC understood that musicians have more nuanced opinions about these complex issues; the problem was that nobody had ever documented their views in an organized manner. In 2004, FMC worked in partnership with the Pew Internet & American Life Project and other musician-based organizations to execute a survey asking musicians, performers and song-writers their opinions about the internet, file-sharing, and copyright in the digital age. After promoting the survey through musician service organizations, over 2,700 musicians completed the online survey. The results indicated that musicians have embraced the internet as a tool to create, promote, and sell their work. It also found them divided about the impact of free file-sharing, with a third of respondents suggesting it is simultaneously good and bad for their careers. [www.futureofmusic.org/research/musiciansurvey.cfm](http://www.futureofmusic.org/research/musiciansurvey.cfm)

### » POLICY/ADVOCACY: Major Label Contracts and Accounting Practices

Some of the most persistent and widespread criticisms of the music industry's past have to do with contracts and accounting practices. In 2001, FMC asked dozens of music industry attorneys to identify which major label contract clauses and standard industry deductions are considered to be the most onerous. Then FMC paired the actual contract language with plain English explanations in an attempt to outline the implications that result from signing a standard major label deal. The result was the first public critique of the boilerplate language found in most major label contracts. [www.futureofmusic.org/contractcrit.cfm](http://www.futureofmusic.org/contractcrit.cfm)

In conjunction with a July 2002 California State Assembly hearing on major label accounting practices, FMC submitted comments to the committee highlighting the role that major label contracts play in the perpetuation of questionable accounting practices and unequal relationships between artists and labels. Ultimately, the California State Assembly delivered subpoenas to the five major labels in an effort to extract information from them about their accounting practices.

FMC RELEASES “RADIO DEREGULATION: HAS IT SERVED CITIZENS AND MUSICIANS?”  
STANDING: MICHAEL BRACY, CO-AUTHOR PETER DICOLA, JENNY TOOMEY SEATED: KENDALL NORDIN, ROBERT KAPLAN

Photo by Kristin Thomson



### »» MEDIA OWNERSHIP, LPFM, PAYOLA, WEBCASTING

The music industry’s traditional business practices are constantly challenged by technology-driven innovation. As exciting and empowering as many of these new developments are, they also create uncertainty and a resistance to change.

FMC consistently works to help artists negotiate this shifting landscape. We have studied the issues that impact today’s music industry including the effect of media ownership rules on musicians and citizens, the persistence of payola, the conundrum of peer to peer file-sharing, and the chilling impact of indecency legislation on performers. We have also supported the creation and expansion of new media forms including Low Power FM, webcasting, satellite radio and digital music stores, in many cases proposing licensing and business models that will ensure more equitable compensation and control for musicians.

### »» RESEARCH: A Study that Changed the Course of Radio

Radio airplay is an essential precursor to generating the volume of sales that make an album a “success” by major label standards. Yet commercial airplay is nearly impossible for all but the most well-funded and heavily-promoted major label artists. In recent years airplay has been ever harder to get, with broadcasters tightening up playlists, increasing advertising, and flipping formats to meet changing demographic trends. These are business strategies that FMC identified as a direct byproduct of the deregulation of radio.

In 2002, FMC released “*Radio Deregulation: Has It Served Citizens and Musicians?*” This comprehensive study used radio industry data and reports to examine impacts of the consolidation of radio station ownership on musicians and citizens in the wake of the 1996 Telecommunications Act. The Act relaxed radio station ownership limits and facilitated the consolidation of commercial radio. The report found that the elimination of ownership caps led to less competition, fewer viewpoints, and less diversity in programming.

Since the report’s release, the findings have been widely referenced by congressional leaders, FCC commissioners and the press, especially during the 2003 media ownership proceedings at

the FCC. In a New York Times article, FCC Commissioner Adelstein stated that the FMC’s study made a “*huge contribution*” to the FCC’s decision not to further deregulate radio and that “*it changed the whole course of the dialogue around here because it was a rare example of a group providing a substantial study that directly refuted FCC studies.*”

[www.futureofmusic.org/research/radiostudy.cfm](http://www.futureofmusic.org/research/radiostudy.cfm)

### »» POLICY/ADVOCACY: A Rate Structure for All Webcasters

In 2002, FMC filed documents with the US Copyright Office concerning the licensing structures and reporting requirements for webcasters. FMC urged the agency to develop a multi-tiered licensing structure — commercial, non-commercial, incubator and hobbyist — each with distinct rates and reporting requirements.

FMC recognized that the installation of a competitive but balanced licensing and reporting system would allow for webcasting on all levels to thrive — from hobbyists and fans to commercial webcasters — while also building new promotion and revenue streams for musicians. Many of these suggestions were taken into consideration in the Small Webcaster Settlement Act passed by Congress in November 2002, as well as a June 2003 agreement made between the recording industry and college and noncommercial broadcasters and webcasters.

### »» EDUCATION: iTunes and Digital Distribution for Independent Artists, Too

In June 2003, FMC joined about 200 independent label representatives for a half-day seminar that Apple hosted at their campus in Cupertino, CA to introduce their iTunes Music Store to the independent label community. Following the seminar, FMC posted a detailed analysis of iTunes from the musicians’ and small labels’ perspective at [www.futureofmusic.org/itunes.cfm](http://www.futureofmusic.org/itunes.cfm), focusing primarily on promotion and compensation issues. To make it easier for musicians to understand how to access these new distribution models, FMC also interviewed the leaders of three organizations — CD Baby, IODA and Digital Rights Agency — that are helping independent labels and unsigned artists sell their music digitally through a variety of services.

[www.futureofmusic.org/articles/](http://www.futureofmusic.org/articles/)

FMC'S KRISTIN THOMSON  
MODERATES THE RETAIL PANEL  
AT 2003 POLICY SUMMIT

Photo by Jay Carrier



### » NEW REVENUE STREAMS, NEW OPPORTUNITIES FOR MUSICIANS

It is amazing to think that it was only two years ago that FMC attended Apple's iTunes Music Store debut for indie labels. Since then, the digital distribution of music has exploded, not only in the number of outlets offering deep catalogs of music, but also in the number of ways that music can be accessed — from webcasting to ringtones, podcasting, music blogs, and the instant delivery of live show recordings.

The leveling of the playing field has begun. Clearly, these new developments give musicians unprecedented opportunities to participate in parts of the music industry that, until now, have only been accessible by the most well-funded and promoted artists. The greatest challenge for musicians now is understanding how to engage in these new music distribution models without relinquishing control over their work. Through each transition, FMC will promote policies and licensing structures that protect artist compensation and foster technological innovation.

### » EDUCATION: Know Your Digital Rights

SoundExchange is the agency that collects royalties for performers and copyright owners for digital performances — those on webcasting stations, satellite radio (XM and Sirius) and cable subscription services. Despite the fact that SoundExchange has paid out over \$21 million in performance royalties to artists over the last four years, many musicians are unaware of the agency's existence.

In a world where digital performances are quickly supplanting record sales, it's vitally important that musicians of all levels understand what revenue streams are out there and how to tap into them. In 2004, FMC produced a document that explains SoundExchange's role as a digital performance collection agency, and how it benefits performers and labels. FMC's General Counsel Walter McDonough currently serves as an artist representative on the SoundExchange board. [www.futureofmusic.org/articles/soundexchange.cfm](http://www.futureofmusic.org/articles/soundexchange.cfm)

### » POLICY/ADVOCACY: The Transition to Digital Audio Broadcasting

In 2004, FMC filed comments at the FCC on the transition to digital audio broadcasting. Using a technology called In Band, On-Channel (or IBOC), broadcasters can now transmit analog signals simultaneously with higher quality digital signals on their existing spectrum. This will create new efficiencies in spectrum use that will allow terrestrial broadcasters to add new interactive features and more stations on the existing radio dial.

In our comments, FMC expressed enthusiasm about the opportunities that digital audio broadcasting presents to citizens and musicians. Clearly, a more efficient use of the public spectrum means more opportunities for local programming, niche music shows, and more voices on the air. We also reminded the FCC that musicians are stakeholders in this transition. Artists' voices must be represented in the discussions that will establish the standards to protect existing revenue streams and expand the potential for new audiences to develop.

**"NO ONE ELSE HAS SET THEMSELVES UP TO BE THE CENTRAL THINK TANK FOR WHERE THE MUSIC BUSINESS IS GOING. THE POLICY SUMMIT. . . HAS TURNED INTO ONE OF THE MOST ESSENTIAL PLACES TO BE FOR ANYBODY WORKING IN MUSIC BUSINESS POLICY."**

BILL THOMAS, FITCH THOMAS MANAGEMENT

## LOOKING TO 2005 AND BEYOND

RESPECTED MUSICIANS/SONGWRTIERS  
BOB MOULD AND PATTI SMITH ON  
A PANEL AT 2003 POLICY SUMMIT  
Photo by Jay Carrier



In 2005, FMC will build upon our four years of work by continuing to examine and translate key music, media and technology issues for musicians and citizens. FMC will also solidify its role as an effective and well-managed nonprofit organization through the implementation of new leadership structures and fundraising strategies.

### » ISSUES AND CAMPAIGNS

**Low Power FM Radio:** In 2005, FMC will continue its support for Low Power FM radio, a community-based non-commercial radio license that was created by the FCC in 2000 to address the needs of schools, churches, musicians, and local communities that have been steadily shut out of the airwaves because of media consolidation. This year we are partnering with Prometheus Radio Project and Reclaim the Media on a comprehensive education and advocacy campaign to encourage the expansion of LPFM into more populated areas. FMC will simultaneously build coalitions with various music communities to build a base of support for LPFM, and educate the public about the need for sensible protections for media diversity and accountability to local communities.

**Interim Health Insurance Support for Musicians:** In 2002, FMC conducted an online survey that asked musicians about their experiences with health insurance. Of the 2,400 musicians who answered the survey, 44 percent did not have health insurance. In the second part of our health insurance initiative, FMC has contracted with an artist friendly insurance firm to give health insurance advice to individuals and to confidentially collect data on the insurance needs of musicians. FMC will also publish background articles to help musicians make better decisions about their health insurance options.

### » EVENTS

**DC Policy Day:** On April 12, FMC hosted a DC Policy Day, where over 100 musicians, advocates, policymakers, technologists and academics came together for four panels that brought a laser-beam focus on music/technology issues that are emerging in the courts, on

Capitol Hill and at the Copyright Office: low power radio and community voices, the future of radio, health insurance for musicians, and copyright in the courts and Congress.

**Tribeca Film Festival Collaboration:** In mid-April, lower New York City played host to the fourth annual Tribeca Festival, where 50,000 independent film fans took part in an array of special events, panel discussions and viewings of more than 200 US and international feature, documentary, and short films. FMC is proud to have worked in collaboration with Tribeca Film Festival to present two sold out panels that addressed issues at the intersection of music and film: one on soundtracks, and one on the challenges associated with securing the rights to use copyrighted works in documentaries. We look forward to more collaborations with Tribeca in the future.

**Fifth Annual Policy Summit:** Our 5th Annual Policy Summit is scheduled for September 11 - 13, 2005 at GWU's Lisner Auditorium in Washington, DC. These dates put us in the middle of the exciting fall music conference schedule, allowing us to expand the live music component of the Summit as well as the program. We are constantly building and revising our list of panel topics to ensure that it lives up to its reputation as the most important music/policy/technology event of the year.

### » CAPACITY BUILDING

**Expanding FMC's Constituency:** FMC has created a working partnership with Meet the Composer to build a broader coalition of musicians' service groups — particularly in the jazz, classical and new music communities. By collaborating on research, and building advocacy and education campaigns that identify ideological intersections between the different music disciplines, we will create a effective coalition that will work on substantive, structural change for the entire field of music.

**Engaging Artists in Research:** In 2005, FMC will build an Artist Research Council that will give respected musicians a way to support research that will benefit the field. By funding critical research concerning copyright, contract structures, emerging music distribution models, and the health needs of musicians, the Artist Research Council will reframe and strengthen public and policy debates regarding their needs and the role of art and music in America.

## FINANCIAL STATEMENTS

PANELISTS AT THE SECOND ANNUAL POLICY SUMMIT  
Photo by Maria Tessa Sciarrino



### STATEMENT OF FINANCIAL POSITION - CASH BASIS

December 31, 2004

<b>ASSETS</b>	
<b>CURRENT ASSETS</b>	
Cash and cash equivalents	\$ 27,416
Total Current Assets	<u>\$ 27,416</u>
<b>TOTAL ASSETS</b>	<u>\$ 27,416</u>
<b>NET ASSETS</b>	
Unrestricted	<u>\$ 27,416</u>
<b>TOTAL NET ASSETS*</b>	<u>\$ 27,416</u>

\* FMC has additional committed funds for 2005 from the Surdna Foundation (\$50,000) and the Nathan Cummings Foundation (\$150,000).

### STATEMENT OF ACTIVITIES - CASH BASIS

December 31, 2004

	<u>Unrestricted</u>	<u>Temporarily Restricted</u>	<u>Total</u>
<b>REVENUE AND SUPPORT</b>			
Contributions individuals	\$ 94,854	\$ 5,146	\$100,000
Contributions foundations		100,000	100,000
Summit income	39,056	-	39,056
In-kind contributions	11,038	-	11,038
Interest income	490	-	490
Net assets released from restrictions:			
satisfaction of program accomplishments	<u>105,146</u>	(105,146)	<u>-</u>
<b>TOTAL REVENUE AND SUPPORT</b>	<u>\$250,584</u>		<u>\$250,584</u>
<b>EXPENSES</b>			
Program services			
Education and capacity building	\$122,682	-	\$122,682
Policy Summit	109,711	-	109,711
Research	<u>17,285</u>	-	<u>17,285</u>
<b>TOTAL PROGRAM SERVICES</b>	<u>\$249,678</u>		<u>\$249,678</u>
Support Services			
Fundraising	\$ 6,041	-	\$ 6,041
Management and general	<u>14,888</u>	-	<u>14,888</u>
<b>TOTAL SUPPORT SERVICES</b>	<u>\$ 20,929</u>		<u>\$ 20,929</u>
<b>TOTAL EXPENSES</b>	<u>\$270,607</u>	-	<u>\$270,607</u>
<b>CHANGE IN NET ASSETS</b>	(\$ 20,023)	-	(\$ 20,023)
<b>NET ASSETS</b> , beginning of year	<u>\$ 47,439</u>	-	<u>\$ 47,439</u>
<b>NET ASSETS</b> , end of year	<u>\$ 27,416</u>	-	<u>\$ 27,416</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, 2004, which have been audited by Ribis, Jones & Maresca, P.A.

## LEADERSHIP AND GOVERNANCE

FMC FOUNDING BOARD: MICHAEL BRACY, JENNY TOOMEY, BRIAN ZISK AND WALTER MCDONOUGH

Photo by Pat Graham



### » 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

**Walter McDonough**  
Founding board member and General Counsel

**Brian Zisk**  
Founding board member and Technologies Director

**Farnum Brown**  
Board member and Treasurer

### » FMC STAFF

**Jenny Toomey**  
Executive Director

**Kristin Thomson**  
Deputy and Education Director

**Michael Bracy**  
Policy Director

**Peter DiCola**  
Research Director

**Wendy Harman**  
Operations Manager

### » FMC ADVISORY BOARD

The following forty 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 and 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, Yale University

**Duff Berschback** Entertainment Attorney

**Jamie Boyle** Professor of Law, Duke University

**Whitney Broussard** Partner, Selverne, Mandelbaum & Mintz

**Chris Castle** Senior Vice President, Legal Affairs and General Counsel, Snocap, Inc.

**Ann Chaitovitz** National Director of Sound Recordings, AFTRA

**Lester Chambers** Musician

**Jeff Chang** Freelance Writer

**Bertis Downs** Manager and General Counsel, REM

**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** General Counsel, Madison House

**Jim Griffin** CEO, Cherry Lane Digital

**Heather Hitchens** President, Meet the Composer

**Peter Jenner** Manager, Sincere Management, Secretary General, IMMF

**Mark Kates** Owner, Fenway Recordings

**Rob Kaye** Executive Director, MetaBrainz Foundation

**Gene Kimmelman** Senior Director, Public Policy, Consumers Union

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

**Jessica Litman** Professor of Law, Wayne State University

**Ian MacKaye** Musician and Owner, Dischord Records

**Art McGee** Communications and Technology Consultant, Online Policy Group

**Alexis McGill** Political Director, Hip-Hop Summit Action Network

**Eben Moglen** Professor, Columbia Law School

**Slim Moon** Musician and Owner, Kill Rock Stars

**Sandy Pearlman** Founder, eMusic, musician, producer

**Ann Powers** Journalist, Former Senior Curator, Experience Music Project

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

**Tim Quirk** Musician and Executive Editor, Music, RealNetworks

**Corey Rusk** Owner, Touch and Go Records

**Derek Sivers** President and programmer, CD Baby

**Gigi Sohn** President, Public Knowledge

**Emy Tseng** Senior Policy Advisor, Community Technology Foundation

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

**Siva Vaidhyanathan** Director of Communication Studies, New York University

**Don Van Cleave** Director, Coalition of Independent Music Stores

**Fred von Lohmann** Senior Intellectual Property Attorney, EFF

**Nan Warshaw** Co-Owner, Bloodshot Records

**Josh Wattles** Entertainment and copyright lawyer

**Brian Austin Whitney** Founder, Just Plain Folks

## FUNDERS AND GRANTING ORGANIZATIONS

JENNY TOOMEY AND AFL-CIO'S JOE UEHLEIN AT THE START OF THE TELL US THE TRUTH TOUR

Photo by Kristin Thomson



### » POLICY SUMMIT AND TOUR SPONSORS 2000 - 2004

The 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, other educational events, and the 2003 Tell Us The Truth Tour.

ASCAP	Just Plain Folks
AFL-CIO	Larry E. Feldman and Associates
American Federation of Musicians (AFM)	Liquid Audio
American Federation of Television and Recording Artists (AFTRA)	Listen.com
Artists Against Piracy	Live365.com
Avram Miller Family Foundation	Loudeye
BMI	MicroCreditCard
CD Baby	Microsoft
Center for the Public Domain	MP3.com
Common Cause	Multicast Technologies
Dan Farmer	Napster
Digital Media Association	Neuros Audio
DMusic	Newbury Comics
Electronic Frontier Foundation	P2P United
Entertainment Industry Foundation	Pearl Jam
Epiphone Guitars	Public Knowledge
Free Press	The Recording Academy
Georgetown University's Communication, Culture and Technology Program	Recording Artists' Coalition
Georgetown University's Department of Art, Music & Theatre	SESAC
Indie-Music.com	Starpolish
Infraworks	Verance
	Washington Area Lawyers for the Arts
	Webnoize

### » ORGANIZATIONAL SUPPORT

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

Arca Foundation	Rockefeller Foundation
Center for the Public Domain	Recording Artists' Coalition
Nathan Cummings Foundation	Stern Foundation
Doris Duke Foundation	Surdna Foundation
Ford Foundation	Vitology Foundation
Meet the Composer	

### » ADMINISTRATIVE AND INSTITUTIONAL SUPPORT

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

### » SPECIAL GIFTS

In July 2004, the independent label Merge Records released *Old Enough 2 Know Better*, a compilation of unreleased tracks from some of the most notable and talented independent bands on its roster. Proceeds from this three-CD compilation, released in honor of Merge's 15-year anniversary, are being donated to the FMC. To date, FMC has received \$13,000.

### » 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

Every month, FMC distributes our 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.cfm](http://www.futureofmusic.org/subscribe.cfm).

### »» 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](http://www.futureofmusic.org) or email us at [summit@futureofmusic.org](mailto:summit@futureofmusic.org).

### »» CONTRIBUTE

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

Future of Music Coalition  
1325 13th Street NW, #34  
Washington, DC 20005  
EIN: 52-2328568

We have included a donation form and reply envelope in this annual report for your convenience.

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](http://www.guidestar.org)

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