

Re: Expert Testimony on (i) Community Establishment; (ii) Nexus; and (iii) Support for DotMusic’s Community-Based Application¹ for .MUSIC (Application ID 1-1115-14110)

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

Please accept this letter that indicates that there is substantive and compelling evidence that the DotMusic application convincingly meets the full criteria under Community Priority Evaluation on the following points: (i) the Music Community’s *Establishment* as defined by DotMusic; (2) the matching *Nexus* between the “music” Community and the “music” string (or top-level domain); and (3) that DotMusic possesses documented *Support* from organizations representing a majority of the global Music Community addressed and defined.

Please see my credentials attached hereto that identify my level of expertise and specialized knowledge with respect to the music community’s organization and delineation.

SUMMARY

DotMusic has established the following:

- 1) Its Community definition recognizes the cohesive, symbiotic and overlapping nature of the global Music Community. The definition includes those associated with commercial and non-commercial creation, performance, marketing and distribution of music;
- 2) “Music Community” members have the requisite awareness and recognition of the interdependency, overlapping and cohesive nature of each “organized community of similar nature that relates to music.” These organized and aligned communities are closely united and make “music” as we know it today. It is this self-awareness and interdependence that gives the “Music Community” its strength. With exponential growth of the Internet, mobile and the Domain Name System (DNS), the “Music Community’s” use and reliance on the Internet to create, market and disseminate music-related content, products, services and activities will continue to grow;
- 3) The “Music Community” functions in a regulated sector with global copyright protections – it is clear that the “community,” as defined, implies “more of cohesion than a mere commonality of interest” with an “awareness and recognition of a community among its members.” Several international treaties mandate a globally-recognized set of standards for

¹ <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/1392>

the protection of the “Music Community” member rights with relation to their copyrighted music works around the world;

4) The “Music” Community -- as defined by DotMusic -- has at least one entity mainly dedicated to the community supporting DotMusic’s application. Such documented *Support* includes several “international federation of national communities of a similar nature,” music coalitions and others that are strongly associated with “music,” which represent a majority of the Community with considerable millions of members worldwide.²

5) The *Nexus* of the “music” Community matches the “music” applied-for string because it represents the entire global Music Community – a community that pre-existed 2007 with a size in the considerable millions of constituents. The “Music Community” definition -- which incorporates the strict fundamental attributes of a closely united Community definition that is “organized” and “delineated” -- ensures that all of its constituent members have a requisite awareness of the community as defined, including both commercial and non-commercial stakeholders, to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination.

6) DotMusic has received support from the largest coalition of Music Community member organizations ever assembled to support a cause. Such unparalleled global Music Community support represents an overwhelming majority of the global Music Community as defined. Cumulatively, DotMusic possesses documented support³ from institutions/organizations representing a majority of the Community as defined and recognized in the DotMusic application.

There is substantive evidence that DotMusic fulfills the *Nexus*, *Community Establishment* and *Support* criteria for the “Music” string. The inclusion and representation of every music constituent type is paramount to the articulated purpose of the string. DotMusic and its application’s global Music Community supporters substantiate that every type of music constituent contributes to the function and operation of the music sector within a regulated framework. The symbiotic nature of the Community as defined and structured means that “Music” would not function as it does today without the participation of all music constituent types that interconnect to match the “music” string with the “music” Community definition.

² <http://music.us/supporters>

³ <http://music.us/supporters>

ASSESSMENT OF COMMUNITY DEFINITION, ESTABLISHMENT AND NEXUS

A) *Music Community Definition, Establishment & Community Endorsement*⁴

DotMusic’s definition of the “Music Community” as a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music” (See Application, 20a) is factually accurate and representative of the “Music Community.” Community characteristics include:

i) An Organized, Cohesive, Interdependent Logically-Allied Community:

The “Music Community” definition covers the regulated, interdependent and cohesive nature of the music sector that exists today. “Music Community” members have the requisite awareness and recognition of the interdependent, overlapping and cohesive nature of each “organized community of similar nature that relates to music” that comprises the “Music Community.” Without such cohesiveness and interdependency, the defined “Music” Community matching the applied-for string (“Music”) would not be able to function in its regulated sector, a “Music” regulated sector that was publicly recognized by both ICANN and the Government Advisory Committee.⁵

As a result, the Music Community as defined is “closely united” (As per the definition of “cohesion” according to Merriam-Webster dictionary⁶) or “united or form a whole” (As per the definition of the word “cohesion” according to Oxford Dictionaries⁷).

The “Music Community” as defined (a “strictly delineated and organized community of individuals, organizations and business, a logical alliance of communities of similar nature that relate to music”) establishes that:

- (1) There is an awareness and recognition among its members;
- (2) The organized and delineated logical alliance of communities exists; and
- (3) The Community is “closely united” and “interdependent” (i.e. Each “organized community of similar nature that relates to music” which is part of the “logical alliance of communities that relate to music” is not mutually exclusive).

In short, the applied-for string (“Music”) matches the name of the “Music” Community as defined by DotMusic’s application. DotMusic’s “Music Community” definition accurately represents the common definition of the “Music Community,” which is confirmed by Wikipedia.

⁴ See <http://music.us/establishment>

⁵ <https://www.icann.org/en/system/files/bm/briefing-materials-2-05feb14-en.pdf>, Pg.3

⁶ <http://www.merriam-webster.com/dictionary/cohesion>

⁷ http://www.oxforddictionaries.com/us/definition/american_english/cohesion

According to Wikipedia:⁸

Music community is defined as a logical alliance of interdependent communities that are related to music, which include commercial participants...and non-commercial participants...and consists of an “ensemble of practices and institutions that make possible and regulate the production, distribution and consumption of music”...UNESCO identifies the music community as a “community of identity” implying common identifiable characteristics and cohesive attributes such as sharing a music culture, norms and subscribing to common ideals related to music...The music community is not defined as much by demographic indicators such as race, gender, and income level, as it is by common values, cohesive norms and interconnected structures to build a community identity. It refers to music-related individuals and organisations in a shared environment with shared understandings and practices, modes of production and distribution. The shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values...Many studies outline the historical, cultural, and spatial significance of the music community, including how its identity is formed through musical practices. The music community shares a cohesive and interconnected structure of artistic expression, with diverse subcultures and socio-economic interactions...subscribing to common ideals. Under such structured context music consumption becomes possible regardless whether the transaction is commercial and non-commercial.⁹

ii) *An Aware, Pre-Existing and Recognized Community of Considerable Millions Worldwide:*

DotMusic’s definition of the Community covers all Community members associated with the string, each with a requisite awareness of the Community that can be validated through their natural association with a particular music-related community that they clearly identify with. According to DotMusic, all Music Community members must identify their music-related community in order to demonstrate their requisite awareness of the defined Community as part of the .MUSIC registration and validation process.

⁸ Wikipedia is ranked 6th among the ten most popular websites (Alexa, Retrieved March 23, 2015 from <http://www.alexa.com/siteinfo/wikipedia.org>) and constitutes the Internet's largest, most frequently updated and popular general reference work (See OECD, OECD Internet Economy Outlook 2012, OECD Publishing, http://www.oecd-ilibrary.org/science-and-technology/oecd-internet-economy-outlook-2012_9789264086463-en, Pg.172) that compares favorably to the accuracy of other encyclopedias (such as the Britannica) according to a 2012 study conducted in partnership with Oxford University (See <http://blog.wikimedia.org/2012/08/02/seven-years-after-nature-pilot-study-compares-wikipedia-favorably-to-other-encyclopedias-in-three-languages>).

⁹ Music Community. In *Wikipedia*. Retrieved July 6, 2015, from https://en.wikipedia.org/wiki/Music_community

According to DotMusic, the Music Community’s geographic breadth is inclusive of all recognized territories covering regions associated with ISO-3166 codes and 193 United Nations countries with a Community of considerable size with millions of constituents (Application Answer to Question 20a).

According to DotMusic, “registrants will be verified using Community-organized, unified “criteria taken from holistic perspective with due regard of Community particularities” that “invoke a formal membership (Application Answer to Question 20a).” The defined Community represents all music-related entities with a clear and straightforward membership with the Community involved in the legal production, performance, promotion, and distribution of music worldwide. According to DotMusic, the Music Community members must have an active, non-tangential relationship with the applied-for string “music” and also have the requisite awareness of the music-related community that they are a part of by specifically identifying it as part of the registration and validation process (i.e. upon successful registration and validation, each community member will be given a unique community identification number that will automatically associate them with their identified community and the “music” string).

DotMusic’s Community definition matches the applied-for string because it allows both commercial and non-commercial stakeholders to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination/exclusion. Given the regulated sector of the community, it is clear that the “Music Community” as defined implies “more of cohesion than a mere commonality of interest” with an “awareness and recognition of a community among its members.” Several international treaties mandate cohesive and globally-recognized set of standards for the protection of the music community members’ rights with relation to their copyrighted music works around the world.¹⁰

The Berne Convention for the Protection of Literary and Artistic Works¹¹ provides that each of the 168 contracting parties¹² (representing an overwhelming majority of the world’s population) provides automatic protection for music works first published in other countries of the Berne union and for unpublished music works whose authors are citizens of or resident in such other countries.¹³ This means that if a Music Community member’s copyright rights are violated in any other signatory country’s jurisdiction, then the music community member will have the music copyright rights given by that country. Music Community members are clearly aware of the collective Community’s rights, which could not be made possible without these cohesive and globally-recognized set of standards. If such standards were not coherent or enforced then music would not be able to exist in its current form and the industry component of the Music Community sector would not exist. As such, the Community’s *Establishment* and definition is “cohesive” and hence cannot be construed since the Community is a logical alliance of music

¹⁰ http://www.rightsdirect.com/content/rd/en/toolbar/copyright_education/International_Copyright_Basics.html

¹¹ http://www.wipo.int/treaties/en/text.jsp?file_id=283698

¹² http://www.wipo.int/treaties/en/ShowResults.jsp?lang=en&treaty_id=15

¹³ <http://www.britannica.com/EBchecked/topic/62482/Berne-Convention>

communities that establish a clearly delineated and organized Community structure that is “closely united” and functions as a “whole”

Further evidence to substantiate the cohesive, symbiotic and overlapping nature of the Community, includes other globally-recognized standards and classification systems, which identify who the individual songwriters, publishers and rights holders are and which songs they are associated with so that Community members are appropriately compensated, regardless of whether the constituent is a commercial, non-commercial or amateur entity. The “music” string is commonly used in classification systems such as ISMN,¹⁴ ISRC,¹⁵ ISWC,¹⁶ ISNI.¹⁷ (Application Answer to Question 20a). For example, if a music entity would like to distribute their music, either commercially or for free, then an ISRC can be assigned to globally identify any specific music work. An ISRC, which facilitates efficient music discovery and community member payment, is constructed from 12 characters representing country, registrant, year of registration and designation (i.e. the serial number assigned by the registrant). With respect to domains, an equivalent system that relates to identifying a specific domain’s registrant and other relevant information pertaining to the domain is WHOIS. Domain registrants are required by ICANN “to provide accurate WHOIS contact data” or else their domain “registration may be suspended or even cancelled”.¹⁸

Without such Music Community “cohesion” and standardized systems functioning in its regulated sector, the Music Community would not be able to create, market and distribute their music. By the same token, fans would not be able to identify the music they are listening to with a specific music artist, regardless of whether the listening activity or behavior is commercial or non-commercial in nature. The socio-economic structure that characterizes “music” as commonly-known today would be non-existent without these organized and delineated elements that commonly define the Community.

¹⁴ The International Standard Music Number (ISMN) is a unique number for the identification of all notated music publications from all over the world. The ISMN is an ISO certified global standard number (ISO 10957:2009). See <http://www.ismn-international.org/whatis.html> and

http://www.iso.org/iso/home/store/catalogue_ics/catalogue_detail_ics.htm?csnumber=43173

¹⁵ The ISRC (International Standard Recording Code) is the international identification system for sound recordings and music video recordings. The ISRC is an ISO certified global standard number (ISO 3901:2001) and is managed by the IFPI. See <http://isrc.ifpi.org>, <https://www.usisrc.org/about/index.html> and http://www.iso.org/iso/catalogue_detail?csnumber=23401

¹⁶ The ISWC (International Standard Musical Work Code) is a unique, permanent and internationally recognized reference number for the identification of musical works. The ISWC has been approved by ISO (International Organization for Standardisation) as a global standard (ISO 15707:2001) and is managed by CISAC. See <http://www.iswc.org/en/faq.html> and http://www.iso.org/iso/catalogue_detail?csnumber=28780

¹⁷ The International Standard Name Identifier (ISNI) is the ISO certified global standard number (ISO 27729) for identifying the millions of contributors to creative works and those active in their distribution. ISNI holds public records of over 8 million identities and 490,000 organizations. See <http://www.isni.org/> and http://www.iso.org/iso/catalogue_detail?csnumber=44292

¹⁸ <https://whois.icann.org/en/about-whois> and <https://www.icann.org/resources/pages/faqs-f0-2012-02-25-en>

iii) *International Federations and Organizations mainly Dedicated to the Community:*

According to ICANN's Applicant Guidebook ("AGB")¹⁹: *"With respect to "Delineation" and "Extension," it should be noted that a community can consist of...a logical alliance of communities (for example, an international federation of national communities of a similar nature... viable as such, provided the requisite awareness and recognition of the community is at hand among the members."* (AGB, 4-12). The community as defined in the DotMusic application has at least one entity mainly²⁰ dedicated to the community which has supported DotMusic, which include several "international federation of national communities of a similar nature" relating to music, music coalitions and other relevant and non-negligible music organizations.

One of these entities include the only international federation of national communities relating to government culture agencies and arts councils, which has an integral association with music globally: the International Federation of Arts Councils and Culture Agencies (IFACCA).

IFACCA is the only international federation that represents government culture agencies and arts councils globally. These national communities are governmental institutions that play a pivotal role with respect to music.²¹ IFACCA's members cover the majority of music entities globally, regardless of whether they are commercial, non-commercial or amateurs. Government ministry of culture and council agencies related to music cover a majority of the overall community with respect to headcount and geographic reach. The "Size" covered reaches over a hundred million music entities i.e. "considerable size with millions of constituents" per Application Answer to Question 20a.

The string "music" falls under the jurisdiction of each country's Ministry of Culture governmental agency or arts/music council (emphasis added). The degree of power and

¹⁹ <https://newgtlds.icann.org/en/applicants/agb/guidebook-full-11jan12-en.pdf>

²⁰ Per the Oxford and Merriam Webster dictionaries, the word "mainly" is defined as "*more than anything else*" (See <http://www.oxforddictionaries.com/definition/english/mainly> and <http://www.merriam-webster.com/dictionary/mainly> respectively). According to DotMusic, the string .MUSIC relates to the Community "by representing all constituents involved in music creation, production and distribution" (Application Answer to Question 20d). Supporting organizations related to that string that are "mainly" dedicated to the Community and its activities, include the International Federation of Arts Councils and Culture Agencies (IFACCA) representing government culture ministries and arts councils, the International Federation of Musicians (FIM) representing musicians globally, the International Federation of Phonographic Industry (IFPI) representing the recording industry worldwide, the International Confederation of Music Publishers (ICPM) representing the voice of global music publishing, the International Association of Music Information Centres (IAMIC), the American Association of Independent Music (A2IM), whose associate members represent a majority of music consumed, the Independent Music Worldwide Independent Network (WIN) representing independent music worldwide, the International Society for Music Education (ISME) the premiere international organization representing music education, and many others (See support at <http://music.us/supporters> and <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>).

²¹ http://www.ifacca.org/membership/current_members/

influence of government ministry of culture and council agencies with respect to music surpasses any organization type since these agencies (i) provide the majority of funding for music-related activities; (ii) regulate copyright law; and (iii) encompass all the music entities that fall under their country, regardless whether these entities are commercial, non-commercial or amateurs. IFACCA is globally recognized by its strategic partners, such as UNESCO, a United Nations agency representing 195 member states and the European Commission.²² The UNESCO strategic partnership²³ is relevant, especially since UNESCO founded the International Music Council (the “IMC”) in 1949, which represents over 200 million music constituents from over 150 countries and over 1000 organizations globally.²⁴

Government activities in the clearly delineated and organized “Music Community” include setting statutory royalty rates. For example, in the United States, mechanical royalties are based on a “statutory rate” set by the U.S. Congress. This rate is increased to follow changes in the economy, usually based on the Consumer Price Index. Currently, the mechanical statutory rate is \$0.091 for songs five minutes or less in length or \$.0175 per minute for songs that are over five minutes long.²⁵

Ministries of culture and arts councils (that comprise IFACCA’s membership) support musicians, musical performances, independent music artists, non-commercial musical expression and education in their respective countries. The 165 ministries of culture, arts councils and affiliates that comprise IFACCA’s membership support the “performing arts” and music specifically. Without the financial and logistical support of arts councils and the ministries of culture, the music community would be adversely affected, and in some countries, may not exist in any appreciable manner. For example, the Ministry of Culture 2011 budget for the small country state of Cyprus for culture funding was €34,876,522 with critical support of music activities.²⁶ Other small government Ministries of Culture, such as Albania,²⁷ or government Ministries of Culture and Arts Councils from countries with larger populations, such as India,²⁸ all provide critical support and substantial advocacy for music. Other examples include government institutions collaborating and advocating music through their funded country-based pavilion initiatives at Midem, the world’s largest music conference.²⁹

²² http://www.ifacca.org/strategic_partners/

²³ http://www.ifacca.org/strategic_partners/

²⁴ <http://www.imc-cim.org/about-imc-separator/who-we-are.html>

²⁵ U.S Copyright Office, <http://www.copyright.gov/carp/m200a.html>

²⁶ 2011 Annual Report for Cyprus Ministry of Culture, Section 1.2 “Music”

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

²⁷ http://www.culturalpolicies.net/download/albania_012011.pdf

²⁸ 2010-11 Annual Report from India Ministry of Culture, [http://www.indiaculture.nic.in/hindi/pdf/Culture-AnRe-2010-2011\(Eng\).pdf](http://www.indiaculture.nic.in/hindi/pdf/Culture-AnRe-2010-2011(Eng).pdf)

²⁹ <http://my.midem.com/en/contact-us/pavilion-representatives/>

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

- New Zealand Ministry of Culture has funded significant music projects. Some include the REAL New Zealand Music Tour (\$415,000), the New Zealand String Quartet (\$150,000) and New Zealand Music Commission: (\$1,378,000).³⁰
- The Australian Government/Council For The Arts invested \$51.2 million for the nation's orchestras; \$21.6 million for opera; \$10.8 million for other music artists and organizations; \$13.1 million for multi-platform artists and organizations; and \$4 million in miscellaneous funding, including sector building and audience development initiatives and programs.³¹
- Canada Council for the Arts is Canada's national, arts funding agency investing \$28 million in its Canada Council Musical Instrument Bank (Page 16) and \$28,156,000 in Music Arts Programs (Page 66).³² The Government of Canada also renewed its annual investment of \$27.6 million over five years in the Canada Music Fund.³³
- The United Kingdom Department for Culture and Education (DfE) will fund music education at significant levels: £77 million, £65 million and £60 million will be available in the three years from April 2012.³⁴
- The United States National Endowment of the Arts has awarded more than \$4 billion to support the arts since its inception³⁵ and has a strong focus on music as outlined in its Strategic Plan³⁶ with Congress requested to provide \$154,465,000 for fiscal year 2014.³⁷
- The National Arts Council of South Africa invested 2,536,131 ZAR in Music and 9,995,000 ZAR in Orchestras and has focused strongly on the "Strengthening of live indigenous music and advocating the revival of the live music circuit in South Africa"³⁸

³⁰ 2011 Annual Report from New Zealand Ministry of Culture:

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

³¹ 2011 Annual Report for the Australia Council for the Arts,

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

³² 2011 Annual Report for Canada Council for the Arts, [http://www.canadacouncil.ca/NR/rdonlyres/6F7549BB-F4E5-4B8B-95F4-](http://www.canadacouncil.ca/NR/rdonlyres/6F7549BB-F4E5-4B8B-95F4-1FF9FAFB9186/0/CanadaCouncilAnnualReport2012_COMPLETE.pdf)

[1FF9FAFB9186/0/CanadaCouncilAnnualReport2012_COMPLETE.pdf](http://www.pch.gc.ca/eng/1294862453819/1294862453821)

³³ <http://www.pch.gc.ca/eng/1294862453819/1294862453821>

³⁴ Department for Culture, The Importance of Music, A National Plan for Music Education,

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf, Page 4, 2011

³⁵ 2011 Annual report for the National Endowment of the Arts, <http://www.nea.gov/about/11Annual/2011-NEA-Annual-Report.pdf>, Page 2

³⁶ NEA Strategic Plan 2012-2016, www.arts.gov/about/Budget/NEAStrategicPlan2012-2016.pdf

³⁷ http://www.ifacca.org/national_agency_news/2013/04/10/us-president-requests-154465000-neh-2014/

³⁸ 2010-2011 Annual Report for the National Arts Council South Africa, National Arts Council South Africa, <http://www.nac.org.za/media/publications/AR%2010-11%20NAC.PDF/download>, Page 11. Also Mmino, the South African – Norwegian Education Music Programme, solely funds music projects funding a total of 294 projects. Thirteen projects were allocated funding for a total of R1,680,600 of which R1,381,000 went towards music educational and R299,600 to exchange projects (Page 10)

- The Singapore Arts Council will fund \$10.2 million in the arts under its 2013 Grants Framework, including the Ding Yi Music Company and Siong Leng Musical Association.³⁹
- In 2011, the support for artistic activities by the Arts Council of Finland was €32.4 million of which €4,921,850 was awarded to music.⁴⁰

Each of IFACCA’s members has a clear association with, and mandate to support the music arts in their countries. In most countries, their ministry of culture/arts council is the largest funder and marketing supporter of the music arts.

Another clear example of an “entity *mainly* dedicated to the community” with members that cover hundreds of millions of music constituents with formal boundaries is A2IM, the American Association of Independent Music. A2IM has two types of members: U.S independent Label members and Associate members. A2IM membership for Labels and Associates is invoked formally through an application and if accepted would require annual membership dues.⁴¹

The reach of A2IM Associate⁴² membership covers hundreds of millions of entities (i.e. the reach of A2IM’s total membership “geographic breadth is inclusive of all recognized territories covering regions associated with ISO-3166 codes and 193 United Nations countries with a Community of considerable size with millions of constituents – See Application Answer to Question 20a).

Organized and strictly delineated communities related to music that are A2IM members include:

- **Apple iTunes**⁴³ – iTunes accounts for 63% of global digital music market⁴⁴ - a majority – with a registered community of 800 million registered members⁴⁵ available in 119 countries who abide to strict terms of service and boundaries⁴⁶ and have downloaded over 25 billion songs⁴⁷ from iTunes’ catalog of over 43 million songs⁴⁸ covering a global music community, regardless of genre or whether the community entities are amateur, professional, commercial or non-commercial. To add music to iTunes, all music artists must have a formal membership with iTunes via an Apple ID registration, which includes a current credit card on file.⁴⁹

³⁹ Singapore Arts Council, <http://www.nac.gov.sg/media-centre/news-releases/news-detail?id=c2db15e2-c319-40ec-939c-d58735d0a91c>

⁴⁰ <http://www.taiteenkeskustoimikunta.fi/documents/10162/31704/TY+tilastotiedote+1+12+.pdf>, Page 1 and Page 23

⁴¹ <http://a2im.org/about-joining/>

⁴² <http://a2im.org/groups/tag/associate+members/>

⁴³ <http://a2im.org/groups/itunes>

⁴⁴ <http://appleinsider.com/articles/13/04/16/apples-itunes-rules-digital-music-market-with-63-share>

⁴⁵ <http://www.npr.org/blogs/therecord/2015/01/06/375173595/with-downloads-in-decline-can-itunes-adapt>

⁴⁶ <http://www.apple.com/legal/internet-services/itunes/ww/index.html>

⁴⁷ <http://www.apple.com/pr/library/2013/02/06iTunes-Store-Sets-New-Record-with-25-Billion-Songs-Sold.html>

⁴⁸ <https://www.apple.com/itunes/features/>

⁴⁹ <https://www.apple.com/itunes/working-itunes/sell-content/music-faq.html>

- **Pandora**⁵⁰ – Pandora is the world’s largest streaming music radio with a community of over 250 million registered members.⁵¹
- **Spotify**⁵² – Spotify is the world’s largest music streaming community with over 50 million active registered members in 58 countries and over 30 million songs. The music community uploads 20,000 songs every day.⁵³
- **Vevo**⁵⁴ – Vevo is the world’s leading all-premium music video community and platform with over 8 billion monthly views globally.⁵⁵
- **Youtube**⁵⁶ – Youtube is the world’s largest music video streaming community with millions of music creators -- amateur, professional, commercial or non-commercial -- and over 1 billion registered members covering all regions globally. 6 billion hours of video is watched every month on Youtube,⁵⁷ of which 38.4% is music-related.⁵⁸
- **Reverbnation**⁵⁹ – Reverbnation⁶⁰ is one of the world’s largest music community and a leading music distributor with over 3.87 million musicians, venues labels and industry professionals covering every country globally. The Reverbnation community grows by over 50,000 artists, bands, labels and industry professionals monthly.
- **BMG**⁶¹ – BMG is focused on the management of music publishing and recording rights. BMG has an international presence and represents over 2.5 million music rights globally.⁶²

A2IM also includes members that are associated with global government agencies which exclusively represent substantial music economies and music members, such as France (BureauExport⁶³), China (China Audio Video Association⁶⁴) and Germany (Initiative Musik).⁶⁵ A2IM also has Affiliate⁶⁶ associations within the global music community. These include Affiliates such as MusicFirst,⁶⁷ the Copyright Alliance,⁶⁸ the Worldwide Independent Network (WIN)⁶⁹ and Merlin.⁷⁰

⁵⁰ <http://a2im.org/groups/pandora>

⁵¹ <http://www.cnet.com/news/like-a-rolling-milestone-pandora-hits-250m-registered-users/> and <http://phx.corporate-ir.net/External.File?item=UGFyZW50SUQ9MTkxNTM1fENoaWxkSUQ9LTF8VHlwZT0z&t=1>, Pg.9

⁵² <http://a2im.org/groups/spotify>

⁵³ <https://press.spotify.com/us/information/>

⁵⁴ <http://a2im.org/groups/vevo/>

⁵⁵ <http://www.vevo.com/c/EN/US/about>

⁵⁶ <http://a2im.org/groups/youtube/>

⁵⁷ <https://www.youtube.com/yt/press/statistics.html>

⁵⁸ http://www.researchandmarkets.com/reports/2092499/internet_video_2011_2014_view_share_site_and

⁵⁹ <http://a2im.org/groups/reverb-nation/>

⁶⁰ <http://www.reverbnation.com/about>

⁶¹ <http://a2im.org/groups/bmg-rights/>

⁶² <http://www.bmg.com/category/about-us/history/>

⁶³ <http://a2im.org/groups/french-music-export-office>

⁶⁴ <http://a2im.org/groups/china-audio-video-association-cava>

⁶⁵ <http://a2im.org/groups/initiative-musik-gmbh>

⁶⁶ <http://a2im.org/groups/tag/associate+members/>

⁶⁷ <http://musicfirstcoalition.org/coalition>, The musicFIRST Coalition, with founding members A2IM, RIAA, and Recording Academy represents musicians, artists, managers, music businesses, and performance right advocates.

⁶⁸ <http://www.copyrightalliance.org/members>

⁶⁹ <http://www.winformusic.org>

A2IM also represents a recognized Music Coalition representing the interests of the Global Independent Music Community.⁷¹ The A2IM Coalition includes Merlin, a global rights agency for the independent label sector, representing over 20,000 labels from 39 countries, Worldwide Independent Network (representing label creators in over 20 countries), Association of Independent Music (representing largest and most respected labels in the world), and IMPALA (Independent Music Companies Association on behalf of over 4,000 independent music companies and national associations across Europe, representing 99% of music actors in Europe which are micro, small and medium sized enterprises).

Cumulatively, A2IM's Label and Associate Membership, A2IM's Affiliates and the A2IM's Global Independent Music Community Coalition, covers a majority of the global music community. Its cumulative membership is in the hundreds of millions of entities with formal boundaries belonging to strictly organized and delineated communities related to music as per the Community Definition and Size (See Application answer to Question 20a).

The IFPI is another entity *mainly* dedicated to the Community. The IFPI is the only organization that represents the interests of the recording industry worldwide. It is the "voice of the recording industry worldwide"⁷² whose members⁷³ – major and independent companies -- represent a majority of all commercial music consumed globally. For example, the RIAA, an IFPI national group member,⁷⁴ represents "approximately 85% of all legitimate recorded music produced and sold in the United States,"⁷⁵ the world's largest music market with 30% global market share.⁷⁶ Formed in 1933, the IFPI's mission was to "represent the interests of the recording industry worldwide in all fora."

Another global Music Community Coalition led by the RIAA "on behalf of over 15 national and international trade associations" also expressed its support for .MUSIC to be under a "community" application model, including encouraging statements in support of DotMusic's policies that stated that the coalition "was encouraged to see" that DotMusic "included several measures to deter and address copyright infringement within that TLD." The "coalition members represent the people that write, sing, record, manufacture, distribute and/or license over 80% of the world's music"⁷⁷ – a majority of global music.⁷⁸

⁷⁰ <http://www.merlinnetwork.org>

⁷¹ <https://www.icann.org/en/system/files/correspondence/bengloff-to-chehade-et-al-20aug14-en.pdf> and <https://www.icann.org/en/system/files/correspondence/bengloff-to-crocker-et-al-07mar15-en.pdf>

⁷² <http://www.ifpi.org/about.php>

⁷³ <http://www.ifpi.org/our-members.php>

⁷⁴ <http://www.ifpi.org/national-groups.php>

⁷⁵ <http://www.riaa.com/faq.php>

⁷⁶ <http://www.statista.com/topics/1639/music/>

⁷⁷ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>, Pg.1

⁷⁸ <https://www.icann.org/en/system/files/correspondence/riaa-to-icann-05mar15-en.pdf>, Pg.3, Appendix A

Another letter⁷⁹ sent to ICANN (on April 14th, 2015) by Danielle Aguirre from the NMPA and on behalf of a music publisher and songwriter community coalition representing a majority of the global music publishing community, also expressed “support [for] the .MUSIC community applications because respecting and protecting music rights serves the global music community and the public interest.”

Collectively, the DotMusic application received support from the largest coalition of music community member organizations ever assembled to support a cause representing over 95% of music consumed globally.⁸⁰ Such unparalleled global Music Community support represents an overwhelming majority of the global Music Community as defined. Cumulatively, DotMusic possesses documented support⁸¹ from institutions/organizations representing a majority of the Community addressed. Music -- as commonly-known by the general public and experienced today -- would not be possible without these supporting, non-negligible and relevant organizations that have endorsed DotMusic.

In conclusion, there is substantive and compelling evidence that DotMusic entirely fulfills the criteria for *Community Establishment* and *Community Endorsement* from the majority of the global Music Community as defined.

B) Nexus⁸²

According to the Applicant Guidebook (“AGB”), to receive the maximum score for Nexus, the applied-for string -- “music” -- must match the name of the community or be a well-known short-form or abbreviation of the community name.

The *Nexus* of the “Music Community” entirely matches the applied-for “music” string because it represents the entire global Music Community as commonly-known and perceived by the general public. This definition allows for all constituents with a requisite awareness of the Community defined to register a .MUSIC domain without any conflicts of interests, over-reaching or discrimination. The definition of the Community requires that members have an active, non-tangential relationship with the applied-for string and the requisite awareness of the music community they identify with as part of the registration process. It is clear that the general public will directly associate and equate the string with the Community as defined by DotMusic. There is no possibility of overreaching beyond the definition or allowing unrelated non-music

⁷⁹ <https://www.icann.org/en/system/files/correspondence/aguirre-to-icann-board-eiu-14apr15-en.pdf>

⁸⁰ See <http://music.us/supporters>, <https://gtldresult.icann.org/application-result/applicationstatus/applicationdetails/downloadattachment/142588?t:ac=1392>, Bloomberg BNA at http://music.us/RIAA_Backs_DotMusic.pdf Pg.1, and <http://diffuser.fm/will-dot-music-domains-make-the-internet-better/>

⁸¹ <http://music.us/supporters>

⁸² See <http://music.us/nexus>

entities to be included as part of the Community. Community members may register a .MUSIC by either:

- 1) Identifying that they belong to a Music Community Member Organization (“MCMO”); or
- 2) Identifying the community they belong to, which is consistent with the definition of the Community: “the strictly delineated and organized logical alliance of communities of similar nature related to music.”

All Community members are aware of and recognize their inclusion in the defined Community by identifying which clearly defined community they belong to and have an active participation in. The *nexus* of the applied-for string ensures inclusion of the entire global community that the string represents while excluding unrelated-entities not associated with the string. This way there is a clear match and alignment between the “music” sting and the Community defined.

While the exact size of the global Music Community as defined is unknown (there is no empirical evidence providing an exact, finite number because amateur entities are also included in the Community’s definition), it is in the considerable millions as explicitly stated in the DotMusic Application. DotMusic’s definition of the Community and mutually-inclusive Registration Policies ensure that eligible members are only music-related and associated with the string. This is because the string identifies all constituents involved in music. Music-only participation optimizes the relevancy of .MUSIC domains to the string and entirely matches the *nexus* between the string and Community defined. According to DotMusic, the Community *definition, eligibility* criteria and *content and use* requirements ensure that peripheral industries and entities not related to music are excluded so that the string and the defined Community matches and aligns in a consistent manner consistent with DotMusic’s community-based purpose i.e. only entities with music-related activities are able to register .MUSIC domains.

Membership aligns with the *nexus* of the Community and the string, which is explicitly relevant to music. The string as defined in the application demonstrates uniqueness because it has no other significant meaning beyond identifying the community described in the application. According to DotMusic’s application, any tangential or implicit association with the *nexus* of the Community and the string is not regarded as a delineated membership since it would be considered unclear, dispersed or unbound. Such unclear, dispersed or unbound tangential relationships with the defined “music” Community and applied-for “music” string would not constitute a qualifying Community membership and would be ineligible for registration. Every type of music constituent critically contributes to the function and operation of the music sector within a regulated framework⁸³ given the symbiotic overlapping nature of the Community as

⁸³ ICANN has disclosed that the string .MUSIC is a sensitive string operating in a regulated sector. ICANN also accepted Government Advisory Committee (GAC) advice for safeguards to protect the Music Community and the public interest (See <https://icann.org/en/system/files/correspondence/crocker-to-dryden-3-29oct13-en.pdf> Pg.7)

defined and structured. Music would not function as it does today without the participation of all music constituent types which cumulatively match the string with the Community definition.

In conclusion, there is substantive and compelling evidence that DotMusic entirely fulfills the criteria for *Nexus*.

Respectfully Submitted,

A handwritten signature in black ink that reads "Luis Manuel Garcia". The signature is written in a cursive, flowing style.

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Title: Lecturer /Assistant Professor

Organization: University of Groningen

Curriculum Vitae
LUIS-MANUEL GARCIA

ADDRESSES

Home:

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Work:

Dept. of Arts, Culture and Media (KCM)
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Oude Boteringestraat 34
9712 GK Groningen
Netherlands

Email: [available upon request]

Websites:

<http://www.rug.nl/staff/l.m.garcia/>

<http://lmgmblog.wordpress.com>

<http://www.theluisgarcia.com>

EDUCATION

University of Chicago, Chicago, Illinois

2011 Doctor of Philosophy in Music (Ethnomusicology)

- *Conferral:* August 2011
- *Dissertation:* ““Can You Feel it Too?": Intimacy and Affect at Electronic Dance Music Events in Paris, Chicago, and Berlin.”
- *Committee:* Travis A. Jackson (supervisor), Steven Rings, Lauren Berlant, Kaley Mason

University of Toronto, Toronto, Ontario, Canada

2004 Master of Arts in Music (Musicology)

- *Master's Thesis:* “The Soft Pink Meaning: A Case Study of Close Reading in Electronic Dance Music.”

2002 Bachelor of Music (Music History & Culture)

EMPLOYMENT

University of Groningen, Groningen, Netherlands

2014–Present Assistant Professor of Music, Department of Arts, Culture, and Media

- “Music in Practice: Music Festivals”
- “Popular Music History and Analysis”
- “The Study of Popular Music: Analytical and Theoretical Approaches”
- MA Seminar, “Music and Globalization”

Max Planck Institute for Human Development, Berlin, Germany

2013–2014 Postdoctoral Research Fellow

- *Research Group:* “Felt Communities? Emotions in Europe’s Musical Life”

- *Projects: Book: Together, Somehow: Intimacy, Music, and Affect on the Dance Floor. // Further ethnographic fieldwork for “The Techno Jetset: Mobility, Tourism, and Class in Berlin’s Electronic Dance Music Scenes”*

University of Groningen, Groningen, Netherlands

2012–2013 Substitute Lecturer for Prof. Kristin McGee (Music)

- “The Study of Popular Music: Analytical and Theoretical Approaches”:
 - May 24, 2013: “Disco and Sexuality”
 - March 27, 2013: “Place and Race in Colombian Popular Music”
- MA Seminar: “Globalization and Music”:
 - September 14, 2012: “Cities, Clubs and Party Tourism”
 - September 9, 2012: “Dance Music and Electronica”

Freie Universität, Berlin, Germany

2011–2012 Postdoctoral Research Fellow

- Berlin Program for Advanced German and European Studies
- *Project: Ethnographic fieldwork for “The Techno Jetset: Mobility, Tourism, and Class in Berlin’s Electronic Dance Music Scenes”*

University of Chicago, Department of Music, Chicago, Illinois

2009–2010 Lecturer

- “Nightlives: Music and Nighttime” (MUSI 23910), a self-designed course with the Whiting Teaching Fellowship
- “Music in Western Civilization I” (MUSI 121)

2008 Lecturer

- Co-Lecturer, MA-level “Theories of Gender and Sexuality” (GNDR 314) with Lauren Berlant
- “Music in Western Civilization I & II” (MUSI 121-2)
- “Introduction to World Music” (MUSI 102)

2006 Course Assistant

University of Toronto, Department of Music, Toronto, Ontario, Canada

2002–2004 Teaching Assistant

ADDITIONAL EMPLOYMENT

Ecole nationale des chartes, Paris, France

2008–2009 Enseignant de langue (Language Instructor)

- Taught advanced English to undergraduate and graduate students, with emphasis on academic speaking and writing.

PROFESSIONAL DEVELOPMENT

- 2011 SEM-NEH Summer Institute, “Ethnomusicology and Global Culture”, June 20–July 1
- Society for Ethnomusicology and National Endowment for the Humanities
 - For the development of classroom pedagogy and projects concerning “global culture.”

HONORS AND AWARDS

- 2011 Lise Waxer Student Paper Prize (Popular Music Section), Society for Ethnomusicology (Los Angeles, 2010)
- 2011–2012 Postdoctoral Fellowship, Berlin Program for Advanced German and European Studies, Freie Universität, Berlin.
- 2010–2011 James C. Hormel Dissertation Fellowship in Lesbian and Gay Studies The Center for Gender Studies, University of Chicago.
- 2010 Wadmond Research Fund, University of Chicago.
- 2009 Whiting Teaching Fellowship, University of Chicago.
- 2008–2009 Assistanceship for Alternative Learning Technologies in Paris University of Chicago, College I.T. and Study Abroad Program.
- 2008 Wadmond Research Fund, University of Chicago.
- 2006–2007 Assistanceship for Alternative Learning Technologies in Paris University of Chicago, College I.T. and Study Abroad Program.
- 2006 Cathy Heifetz Memorial Award, University of Chicago.
- 2004–2009 Five-year Century Fellowship, University of Chicago.
- 2003–2004 Ontario Graduate Scholarship, Ontario Ministry of Training.
- 2003–2004 Canada Graduate Scholarship, Social Sciences and Humanities Research Council, Canada.
- 2003–2004 Gordon Cressey Student Leadership Award, University of Toronto.

PROFESSIONAL ACTIVITIES AND SERVICE

- 2015 Stream Organizer, with Dorina M. Buda. Conference: “Affect Theory: Worldings, Tensions, Futures,” at Millersville University, Lancaster, PA,

- October 14–17.
<http://www.affecttheorymu.com/>
- 2014–Present Secretary. *Opleidingcommissie* (program committee), University of Groningen.
- 2013 Conference Organizer and Host. “Resonances: Music, Affect, and the City,” at the Max Planck Institute for Human Development, Berlin, November 7-8.
<https://www.mpib-berlin.mpg.de/en/news/events/resonances-music-affect-and-the-city>
- 2012–Present Foreign Languages Editor. *Dancecult: Journal of Electronic Music Culture*.
- 2010–2011 Production Assistant and Reader. *Dancecult: Journal of Electronic Dance Music Culture*.
- 2006–2011 Founding Member and Co-Coordinator. Affective Publics Workshop, University of Chicago.
- 2010–2011 Program Committee. For the 2011 Meeting of the US chapter of the International Association for the Study of Popular Music (IASPM-US), Cincinnati, Ohio.
- 2010 Session Chair. “Scenes and Communities.” Meeting of the US chapter of the International Association for the Study of Popular Music (IASPM-US), New Orleans, Louisiana, April 10.
- 2010 Session Chair. “The Aesthetic Edge.” Meeting of the US chapter of the International Association for the Study of Popular Music (IASPM-US), New Orleans, Louisiana, April 9.
- 2007–2009 Student Seat Officer. US chapter of the International Association for the Study of Popular Music (IASPM-US).
- 2007–2008 President. Graduate Music Society, University of Chicago.
- 2003–2004 Co-President. Music Graduate Students Association, University of Toronto.
- 2003–2004 Search Committee. Dean of the Faculty of Music, University of Toronto.
- 2002–2003 Representative (Music). Graduate Student Union, University of Toronto.

2001–2002 Search Committee. Ethnomusicology, Faculty of Music, University of Toronto.

PERFORMANCE/CREATIVE ACTIVITIES

2012–Present Co-founder, magazine editor, performer, and essayist. *La Mission* artist collective / record label. www.joinlamission.com

2005–2007 Founder and director. Georgian Vocal Ensemble, University of Chicago.

2004–2006 Vocalist. Early Music Ensemble, University of Chicago.

MEMBERSHIPS

American Anthropological Association
 American Musicological Society
 British Forum for Ethnomusicology
 International Association for the Study of Popular Music
 International Society for Research on Emotion
 Society for Ethnomusicology
 Society for Music Theory

SCHOLARLY PUBLICATIONS

- (submitted) “BerMuDa in Berlin: Techno-Tourism, Music Scenes, and the Scale of Nightlife during the Berlin Music Days Weekend.” *Journal of Popular Music Studies*.
- (in press) “Beats, Flesh, and Grain: Sonic Tactility and Affect in Electronic Dance Music.” *Sound Studies* 1. Projected publication date: **2015**.
- (in press) “Techno-Tourism and Postindustrial Neo-Romanticism in Berlin’s Electronic Dance Music Scenes.” *Tourist Studies*. Projected publication date: **fall 2015/winter 2016**.
- (in press) with D.M. Buda and A. Martini: “Qualitative Tourism Research.” In *The SAGE International Encyclopedia of Travel & Tourism*. SAGE Reference.
- (in press) “Whose Refuge, This House?: The Estrangement of Queers of Color in Electronic Dance Music.” In *The Oxford Handbook of Queerness and Music*, edited by Fred Maus and Sheila Whiteley. Oxford: Oxford University Press.
- 2015 “At Home, I’m a Tourist: Musical Migration and Affective Citizenship in Berlin.” *Journal of Urban Cultural Studies* 2 (1+2).

- 2013 Guest Editor. "Doing Nightlife and EDMC Fieldwork," Special Issue. *Dancecult: Journal of Electronic Dance Music Culture* 5 (1). <http://dj.dancecult.net/index.php/journal/issue/view/8/showToc>.
- 2013 "Editor's Introduction: Doing Nightlife and EDMC Fieldwork," in "Doing Nightlife and EDMC Fieldwork," Special Issue. *Dancecult: Journal of Electronic Dance Music Culture* 5 (1): 3-17. <http://dj.dancecult.net/index.php/journal/article/view/169/186>.
- 2013 "Crowd Solidarity on the Dancefloor in Paris and Berlin," in *Musical Performance and the Changing City: Postindustrial Contexts in Europe and the United States*, edited by Carsten Wergin and Fabian Holt, 227-255. New York/London: Routledge.
- 2012 *Intense Encounters: Young Men and Trans-Women in Music Videos, Pop Papers*. New York: Feedback Press.
- 2012 "Intense Encounters: Young Men and Trans-Women in Music Videos." *IASPM-US Blog (International Association for the Study of Popular Music, US Chapter)* Feb 20–22. 3 parts. <http://iaspm-us.net/?p=1660> ; <http://iaspm-us.net/?p=1663> ; <http://iaspm-us.net/?p=1666>.
- 2011 "Pathological Crowds: Affect and Danger in Responses to the Love Parade Disaster at Duisburg." Special issue on Germany's Love Parade, *Dancecult: Journal of Electronic Dance Music Culture* 2 (1). <http://dj.dancecult.net/index.php/journal/article/view/66/102>.
- 2010 In *The New Grove Dictionary of American Music*, 2nd ed. (Oxford: Oxford University Press):
 "Benitez, John 'Jellybean' "
 "Sanchez, Roger"
- 2005 "On and On: Repetition as Process and Pleasure in Electronic Dance Music." *Music Theory Online* 11 (4). <http://www.mtosmt.org/issues/mto.05.11.4/mto.05.11.4.garcia.html>.

TRANSLATIONS

- 2015 Anne Petiau. "Free Parties and Teknivals: Gift-Exchange and Participation on the Margins of the Market and the State." *Dancecult: Journal of Electronic Dance Music Culture* 7 (1): 116–128. Translation from French by Luis-Manuel Garcia. <https://dj.dancecult.net/index.php/dancecult/article/view/676>

- 2013 Jan-Michael Kühn. "Making A Living In The Berlin House and Techno Scenes." *DJ-Techtools*, May 28. Translation from German by Luis-Manuel Garcia. <http://www.djtechtools.com/?p=30557>.
- 2013 Jan-Michael Kühn. "Focused Ethnography as Research Method: A Case Study of Techno Music Producers in Home-Recording Studios," in "Doing Nightlife and EDMC Fieldwork," Special Issue. *Dancecult: Journal of Electronic Dance Music Culture* 5 (1). Translation from German by Luis-Manuel Garcia. <http://dj.dancecult.net/index.php/journal/article/view/161>.
- 2011 St. John, Graham. "Party, Love and Profit: The Rhythms of the Love Parade (Interview with Wolfgang Sterneck)." *Dancecult: Journal of Electronic Dance Music Culture* 2 (1). Translation from German by Luis-Manuel Garcia. <http://dj.dancecult.net/index.php/journal/article/view/75/101>.

REVIEWS

- 2015 *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music* by Bernardo Attias, Anna Gavanas, and Hillegonda Rietveld (New York: Bloomsbury). *World of Music (new series)* 3(2) 151–155.
- 2011 *Rave Culture: The Alteration and Decline of a Philadelphia Music Scene* by Tammy L. Anderson (Philadelphia: Temple University Press, 2009). *The Society for American Music Bulletin* XXXVII (3). <http://american-music.org/publications/bulletin/VolXXXVII3-Fall2011.php>.
- 2007 *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory* by Marc Perlman (Berkeley: University of California Press, 2004). *Music Theory Spectrum* 29.2: 247–253.
- 2003 *Music, Body and Desire in Medieval Culture: Hildegard von Bingen to Chaucer* by Bruce W. Holsinger (Stanford: Stanford University Press, 2001). *Discourses in Music* 4 (2).

PUBLIC OUTREACH / KNOWLEDGE TRANSLATION

- 2015 Podcast interview: "RA Exchange: EX.236 Luis-Manuel Garcia." *Resident Advisor*, February 5. <http://www.residentadvisor.net/podcast-episode.aspx?exchange=236>.
- 2015 "Beats, Flesh, and Grain: Sonic Tactility and Affect in Electronic Dance Music." Presentation at the "CTM Education Networking Day," part of the *Club TransMediale* festival, Berlin, Germany, January 30. <http://www.ctm-festival.de/festival-2015/transfer/education-networking-day/>.

- 2014 “A pre-history of the electronic music festival.” *Resident Advisor*, July 14, <http://www.residentadvisor.net/feature.aspx?2104>.
- 2014 “An alternate history of sexuality in club culture.” *Resident Advisor*, January 28, <http://www.residentadvisor.net/feature.aspx?1927>.
- 2013 “GEMA and the threat to German nightlife.” *Resident Advisor*, April 24, <http://www.residentadvisor.net/feature.aspx?1757>.
- 2012 “As The World Turns: Time In Electronic Dance Music.” *Little White Earbuds*, March 28, <http://www.littlewhiteearbuds.com/?p=29612>.
- 2012 “Doing Nightlife Research.” *IASPM-US Blog (International Association for the Study of Popular Music, US Chapter)* Feb 1–3. 3 parts. <http://iaspm-us.net/?p=1476> ; <http://iaspm-us.net/?p=1487> ; <http://iaspm-us.net/?p=1491>.
- 2011 “Clubbing in Chicago.” *Resident Advisor*, November 15, <http://www.residentadvisor.net/feature.aspx?1457>.
- 2010 “Showdown in Spreepark: Minimoo, Bar 25, and the Story Behind Luna Land (Berlin).” *Resident Advisor*, November 26. <http://www.residentadvisor.net/feature.aspx?1272>.

INVITED PRESENTATIONS

- 2015 “Fieldwork Fragments.” Lecture-Discussion at workshop, “All Eyes on Method,” Institute of Experimental Design and Media Cultures, Basel, Switzerland, June 4. <http://www.ixdm.ch/all-eyes-on-method/>.
- 2014 “An/Aesthetics.” Lecture-Performance co-curated with Brandon LaBelle, for “A Matter Theater,” closing conference of “The Anthropocene Project,” Haus der Kulturen der Welt, Berlin, Germany, October 16. http://www.hkw.de/en/programm/projekte/2014/anthropozaenprojekt_ein_bericht/a_matter_theater_1/start_a_matter_theater.php.
- 2014 “Affect Theory.” Lecture given at the Summer School, “Concepts, Language and Beyond: Emotions Between Values and Bodies,” International Max Planck Research School, “Moral Economies of Modern Societies,” Max Planck Institute for Human Development, Berlin, Germany, September 26. <https://www.mpib-berlin.mpg.de/de/aktuelles/veranstaltungen/concepts-language-and-beyond-emotions-between-values-and-bodies-summer-school>.

- 2014 “Liquidarity: Fluid Solidarities in Nightlife Scenes.” Keynote Lecture, public event for *Valuing Electronic Music* project, Open University and King’s College London, UK, June 6.
<http://valuingelectronicmusic.org/2014/11/05/liquidarity-luis-manuel-garcia/>.
- 2014 “At Home I’m a Tourist: Musical Migration and Affective Citizenship in Berlin.” Paper read for “Music Matters Study Day,” Rijksuniversiteit Groningen, Netherlands, May 30.
- 2013 “Feeling Utopian on the Dance Floor: A Very Short History.” Lecture, “Seminar in Musicology,” University College Dublin, Ireland, October 17.
- 2011 “Doing Fieldwork in Electronic Dance Music and Other Nightlife Music Scenes.” Lecture, “Ethnomusicology Seminar,” Prof. Kristin McGee, Rijksuniversiteit Groningen, Groningen, Netherlands, December 9.
- 2011 “Rave comme mouvement sociale; recherches actuelles sur la musique électronique.” Lecture, “Music Sociology Seminar,” Prof. Jonathan Roberge, Université de Québec à Montréal, Canada, November 21.

PRESENTATIONS

- 2015 “Belonging in Feeling: Musical Migration and Affective Citizenship in Berlin’s Electronic Dance Music Scenes.” Paper read at the conference, “Dreams of Germany – Music and (Trans)national Imaginaries in the Modern Era,” held at the German Historical Institute London, UK, Feb 5.
http://www.ghil.ac.uk/dreams_of_germany.html.
- 2014 “Anonym, verkörpert, anders. Queere Angelegenheiten bei der Feldforschung in Techno-Szenen.” Paper read at the “Techno Studies” conference held at the Universität der Künste, Berlin, Germany, December 13.
- 2014 “The Creative Hustle: Surviving Precarity in Berlin’s Electronic Dance Music Scenes.” Paper read at the meeting of the Society for Ethnomusicology (SEM), Pittsburgh, Pennsylvania, November 13.
- 2014 “Bloch and the Musical Aesthetics of Utopia.” Paper read at the conference, “Music, Marxism, and the Frankfurt School,” held at University College Dublin, Ireland, July 4.
- 2014 “At Home I’m a Tourist: Musical Migration and Affective Citizenship in Berlin.” Paper read at the “Urban Soundscapes & Critical Citizenship” conference at the University of Limerick, Ireland, March 27.

- 2014 “The Costs of Being Fluid: Popular Music and the Lubrication of Social Frictions.” Paper read at the meeting of the US chapter of the International Association for the Study of Popular Music (IASPM-US), Chapel Hill, North Carolina, March 14.
- 2013 “ ‘Fairytale need Cash, too’: Utopian Futurities and the Struggle for Urban Space in Berlin.” Paper read at the meeting of the American Anthropological Association (AAA), Chicago, Illinois, November 23.
- 2013 “Consuming Atmospheres and Social Worlds: ‘Techno-Tourismus’ and Post-Tourist Tourism in Berlin’s Electronic Dance Music Scenes.” Paper read at the Touring Consumption conference at Karlshochschule International University, Karlsruhe, Germany, October 26.
- 2013 “Doing Nightlife and EDM Fieldwork.” Paper read at the Nights2013 conference at the University of Padua, Italy, September 26.
- 2013 “BerMuDa in Berlin: Techno-Tourism, Music Scenes, and the Scale of Nightlife during the Berlin Music Days.” Paper read at the meeting of the International Association for the Study of Popular Music (IASPM-Intl), Gijón, Spain, June 27.
- 2013 “Liquidarity: Fluid Solidarities in Nightlife Scenes.” Paper read at the Liquidity ADRI Practice Research Symposium at Middlesex University, London, UK, June 14.
- 2013 “Embedded Diversity: Discrimination, Door Policies, and the Management of Difference at Berlin Nightclubs.” Paper read at “New Post-Migrant Socialities: Rethinking Urban Leisure Publics in the Context of Diversity and Dominance,” the closing conference of the *ERC Project: Migrant Socialities* at Goethe Universität, Frankfurt am Main, Germany, January 26.
- 2012 “Feeling at Home Abroad: The Affective Shape of Expatriate Belonging in the Electronic Dance Music Scenes of Berlin.” Paper read at the meeting of the American Anthropological Association (AAA), San Francisco, California, November 18.
- 2012 “Consuming Atmospheres and Social Worlds: ‘Techno-Tourismus’ and Post-Tourist Tourism in Berlin’s Electronic Dance Music Scenes.” Paper read at the meeting of the Society for Ethnomusicology (SEM), New Orleans, Louisiana, November 3.
- 2012 “The Other Side of the Turntables: Revisiting Performer-Audience Interaction at Electronic Dance Music Events.” Paper read at the meeting of the British Forum for Ethnomusicology (BFE), Durham, UK, March 31.

- 2012 “BerMuDa in Berlin: Techno-Tourism, Music Scenes, and the Scale of Nightlife during the Berlin Music Days Weekend.” Paper read at the meeting of the US chapter of the International Association for the Study of Popular Music (IASPM-US), New York, New York, March 24.
- 2011 “Bouncers and Multiculturalism: Unintegrated Difference and the Political Stakes of Nightlife in Berlin and Paris.” Paper read at the meeting of Benelux chapter of the International Association for the Study of Popular Music (IASPM-BENELUX), Groningen, Netherlands, December 9.
- 2011 “Bouncers and Multiculturalism: Unintegrated Difference and the Political Stakes of Nightlife in Berlin and Paris.” Paper read at the meeting of the American Anthropological Association (AAA), Montréal, Canada, November 16.
- 2011 With Gregory C. Mitchell. “Sex on Several Levels: An Affective Mapping of Queer Heterotopias in Rio de Janeiro and Berlin.” Paper read at the meeting of the Cultural Studies Association, Chicago, Illinois, March 26.
- 2010 “What Happened to the Sex? Thinking Intimacy and Sexuality in Crowds.” Paper read at the meeting of the Gender and Sexualities Studies Workshop of the University of Chicago, Chicago, Illinois, November 30.
- 2010 “Liquid Solidarities: Vague Belonging at Electronic Dance Music Events in Paris, Chicago, and Berlin.” Paper read at the Meeting of the Society for Ethnomusicology (SEM), Los Angeles, California, November 14. (Awarded the **Lise Waxer Student Paper Prize** by the Popular Music Section of SEM in 2011.)
- 2010 “Homo-something: Men Touching Men and Vague Pleasure in Paris Nightclubs.” Paper read at the Meeting of Performance Studies international (PSi), Toronto, Canada, June 9-13.
- 2010 “Dreams of a Gentle Rebirth: Intense Experience and Coming Undone at EDM events in Paris, Berlin, and Chicago.” Paper read at the Meeting of the US chapter of the International Association for the Study of Popular Music (IASPM-US), New Orleans, Louisiana, April 8-11.
- 2010 “Hardening Something: Music, Affect, and the Sense of the Social.” Paper read at the meeting of the New Media Workshop of the University of Chicago, Chicago, Illinois, April 2.
- 2010 “Smooth Experience, Rough Experience.” Paper read at the Joint Meeting of the EthNoise!, Theater and Performance Studies, and Gender and

- Sexualities Workshops of the University of Chicago, Chicago, Illinois, February 8.
- 2008 “You, Me and Vocoder Makes Three: Distortion and Digital Intimacy.” Paper read at the Meeting of the US branch of the International Association for the Study of Popular Music (IASPM-US), Iowa City, Iowa, April 24-27.
- 2007 “Intimacy at the Sonic Surface.” Paper read at the EthNoise! Workshop of the University of Chicago, Chicago, Illinois, November 15.
- 2006 “Vazaleen, Affect and Utopia: Sliding Public Spheres into Private Places.” Paper read at the Meeting of the Society for Ethnomusicology (SEM), Honolulu, Hawaii, November 16-19.
- 2005 “The soft pink meaning(s): multiple readings and the Soft Pink Truth.” Paper read at the Meeting of the International Association for the Study of Popular Music (IASPM-Intl), Rome, Italy, July 25-30.
- 2004 “On and On: Repetition as Process and Pleasure in Electronic Dance Music.” Paper read at the Joint Meeting of the Society for Music Theory (SMT) and the American Musicological Society (AMS), Seattle, Washington, November 13.
- 2004 “Dancing with the Wrong Crowd: Identity and Genre Politics among Electronic Dance Musics.” Paper read at the Meeting of the Society for Ethnomusicology (SEM), Tucson, Arizona, November 5.
- 2003 “Future Music: Discourses of Modernism, Futurism and Intellectualism in Techno.” Paper read at the Music Graduate Students' Association Conference, at University of Toronto, Canada, April 12.

LANGUAGES

Fluent:

French

Spanish

Advanced:

German

Moderate:

Italian

Reading Only / Basic:

Latin

Georgian