Re: Expert Testimony on (i) Community Establishment; (ii) Nexus; and (iii) Support for DotMusic's Community-Based Application[1] 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.

<div align="center">SUMMARY</div>

DotMusic has established the following:

> 1) Its Community definition recognizes the <u>cohesive, symbiotic and overlapping nature of the global Music Community</u>. The definition includes those associated with commercial and non-commercial creation, performance, marketing and distribution of music;

> 2) "Music Community" members have the <u>requisite awareness</u> and <u>recognition</u> of the <u>interdependency</u>, <u>overlapping</u> and <u>cohesive nature</u> of each "organized community of similar nature that relates to music." These organized and aligned communities are <u>closely united</u> 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 <u>regulated</u> sector with global copyright protections – it is clear that the "community," as defined, implies "more of <u>cohesion</u> than a mere commonality of interest" with an "awareness and recognition of a community among its members." Several international treaties mandate a <u>globally-recognized set of standards for</u>

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[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 support[3] 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.

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[2] http://music.us/supporters
[3] http://music.us/supporters

ASSESMENT OF COMMUNITY DEFINITION, ESTABLISHMENT AND NEXUS

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

DotMusic's definition of the "Music Community" as a "strictly <u>delineated</u> and <u>organized</u> community of individuals, organizations and business, a <u>logical alliance of</u> communities of similar nature that <u>relate to music</u>" (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 <u>regulated</u>, <u>interdependent</u> and <u>cohesive</u> 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 "<u>closely united</u>" (As per the definition of "cohesion" according to Merriam-Webster dictionary[6]) or "<u>united or form a whole</u>" (As per the definition of the word "cohesion" according to Oxford Dictionaries[7]).

The "Music Community" as defined (a "strictly <u>delineated</u> and <u>organized</u> community of individuals, organizations and business, a <u>logical alliance of</u> communities of similar nature that <u>relate to music</u>") 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 <u>not</u> 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.

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[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 <u>logical alliance of interdependent communities that are related to music</u>, which include commercial participants…and non-commercial participants…and consists of an "<u>ensemble of practices and institutions that make possible and regulate the production, distribution and consumption of music</u>"…UNESCO identifies the music community as a "<u>community of identity</u>" implying common identifiable characteristics and <u>cohesive</u> attributes such as sharing a music culture, norms and <u>subscribing to common ideals</u> related to music…The music community is not <u>defined</u> as much by demographic indicators such as race, gender, and income level, as it is <u>by common values, cohesive norms and interconnected structures to build a community identity</u>. It refers to music-related individuals and organisations in a shared environment with shared understandings and practices, modes of production and distribution. The <u>shared organisation of collective musical activities, identity and community value is created as result of infrastructure and a shared set of common values</u>…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 <u>cohesive</u> and <u>interconnected structure</u> of artistic expression, with diverse subcultures and socio-economic interactions…subscribing to <u>common ideals</u>. 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 <u>all</u> 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, <u>all</u> Music Community members <u>must identify their music-related community</u> in order <u>to demonstrate their requisite awareness of the defined Community</u> as part of the .MUSIC registration and validation process.

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[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 <u>all</u> recognized territories covering regions associated with ISO-3166 codes and 193 United Nations countries with a Community of <u>considerable</u> 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 <u>particularities</u>" that "invoke a formal membership (Application Answer to Question 20a)." The defined Community represents <u>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</u>. According to DotMusic, the Music Community members must have an <u>active</u>, <u>non-tangential relationship</u> 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).

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

The Berne Convention for the Protection of Literary and Artistic Works[11] provides that each of the 168 contracting parties[12] (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 <u>clearly aware of the collective Community's rights,</u> which could not be made possible without these cohesive and globally-recognized set of standards. If such standards were <u>not</u> coherent or enforced then music <u>would not be able to exist in its current form</u> and the industry component of the Music Community sector would <u>not</u> exist. As such, the Community's *Establishment* and definition is "cohesive" and hence <u>cannot</u> be construed since the Community is a <u>logical alliance of music</u>

[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 <u>clearly delineated and organized Community structure</u> that is "<u>closely united</u>" and functions as a "<u>whole</u>"

Further evidence to substantiate the <u>cohesive, symbiotic and overlapping nature of the Community</u>, 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 <u>not</u> be able to create, market and distribute their music. By the same token, fans would <u>not</u> 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 <u>without</u> these organized and delineated elements that commonly define the Community.

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[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 <u>mainly</u> 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 <u>international federation of national communities of a similar nature</u>… 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 <u>at least one entity</u> *mainly*[20] <u>dedicated to the community</u> 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 <u>only</u> 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 <u>only</u> 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. "<u>considerable</u> 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

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[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 <u>surpasses</u> 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 partnership[23] 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]

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[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/down/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

[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 inception[35] and has a strong focus on music as outlined in its Strategic Plan[36] 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]

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[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
[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-
1FF9FAFB9186/0/CanadaCouncilAnnualReport2012_COMPLETE.pdf
[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 Associate[42] 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 market[44] - a majority – with a registered community of 800 million registered members[45] available in 119 countries who abide to strict terms of service and boundaries[46] and have downloaded over 25 billion songs[47] from iTunes' catalog of over 43 million songs[48] 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]

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[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 <u>over 250 million registered members.</u>[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] – Reverbnation[60] 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 (BureauExport[63]), China (China Audio Video Association[64]) and Germany (Initiative Musik).[65] A2IM also has Affiliate[66] 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]

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[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 members[73] – 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]

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[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 letter[79] 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 support[81] 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) Nexus[82]

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

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[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 framework[83] given the symbiotic overlapping nature of the Community as

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[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 <u>not</u> function as it does today without the participation of all music constituent types which cumulatively <u>match</u> the string with the Community definition.

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

Respectfully Submitted,

Sharon A Chanley, PhD

sharon.chanley@asu.edu, Aug 1 '15   ip: 174.126.129.147

Signature:

Name: Sharon Chanley

Title: Instructor

Organization: AZ State University

SHARON ANNE CHANLEY

Show Low, AZ
(570) 412-3085
sharon@chanley.org

EDUCATION

Ph.D., Public Administration
Arizona State University, School of Public Affairs. Tempe, AZ. December 2001. Dissertation "Domestic Violence, Welfare, and Welfare Reform: The Family Violence Option in Arizona."

Master of Public Administration
Arizona State University, School of Public Affairs, Tempe, AZ. August, 1996.

Southwest Texas State University, Political Science Department; Master of Public Administration program with concentration in Legal and Judicial Administration. 15 hours completed.

Bachelor of Liberal Studies
St. Edward's University, New College, Austin, Texas. May 1981. Concentration: Management of Non-Profit Organizations. Graduated Summa Cum Laude.

Austin Community College, Austin, Texas, Fall 1973 – Summer 1980 and University of Texas, Austin, Texas, Summer 1973

ACADEMIC POSITIONS

AZ State University
College of Letters and Sciences, Interdisciplinary and Liberal Studies
Faculty Associate
Spring 2015 – Current

Developing and teaching undergraduate online courses in Liberal Studies.

Upper Iowa University
Online
Master of Public Administration and Online Undergraduate Programs
Online Instructor, Assessment Consultant, and Member, MPA Faculty Advisory Committee
Summer 2008 – Current

Developing and teaching graduate and undergraduate online courses in the area of public policy and in the MPA program core including in the nonprofit management emphasis area, and for program's capstone course. Developing and analyzing program assessment materials including student writing and critical thinking assessments, NASPPA Accreditation Self-Study materials, faculty development information.

Active member of the MPA Faculty Advisory Committee providing guidance to the MPA Program Coordinator on program policies and other governance issues.

Consultant to assist MPA Program Coordinator in development of materials for NASPPA accreditation and program assessment tools and analyses.

Thomas Edison State College
Online Mentor
Summer 2009 - Current

Teaching undergraduate online course in career exploration and personal development.

South University
Master of Public Administration program
Subject Matter Expert
Online Faculty
Summer 2008 – 2013

Provided consultation services to director of online and blended programs regarding curriculum for master in public administration program.   Online course developer for *grant writing and contract administration* and *foundations to public administration*.

Teaching in the online MPA program including courses in the public administration core and in the nonprofit concentration.

Western Illinois University
Macomb IL
Political Science Department
Visiting Instructor
Fall 2008 – May 15, 2009

Taught undergraduate courses in the area of public policy and political science including Introduction to Public Policy, State Government and Politics, and Environmental Politics.

Norwich University
Northfield VT
Master of Public Administration & Justice Administration programs
Senior Instructor and Online Course Developer
Fall 2007 – Fall 2008

Taught the online Capstone course and seminars in Justice Policy for the Masters in Justice Administration program and to begin teaching seminars in the Masters in Public Administration program. Developed online course in nonprofit management and designed the curriculum for the public works administration concentration for graduate students.

Bucknell University
Lewisburg PA
Women's and Gender Studies Visiting Assistant Professor
Teaching Fellow Social Justice College

January – December 2006

Taught undergraduate core courses including Introduction in Feminist Thought and Introduction to Women's and Gender Studies as well as special topics, Women and Public Policy. In addition, taught first year residential student Foundation Seminar for students in the Social Justice College.

University Of Illinois At Springfield
Springfield IL
Liberal Studies/Individual Option Programs
Assistant Professor
2000 – 2005

Taught core courses at the undergraduate and graduate levels including introductory courses in which students design their degree programs and closure courses. Teach undergraduate and graduate courses in my discipline. Advise students on course selection and other issues. Serve as committee chair for Individual Option committees. Serve as member of Master's thesis committees from other program. Conduct scholarly activities including publications in peer-reviewed journals. Participate in governance activities at program, college, and university levels.

Credit For Prior Learning Program
Director
2001 – 2005

Taught core course related to experiential learning and to assist students develop portfolio-based requests for credit. Promote Credit for Prior Learning throughout university. Administer the program including planning, policy, and budget.

Arizona State University
Tempe AZ
Women's Studies Program
Instructor
1998 - 2000

Taught first year, sophomore, and junior levels of women's studies core and elective courses. Coordinated the women's studies senior internship program and taught related course.

OTHER INSTITUTIONS

As my schedule has allowed, I have taught and developed courses, on-contract, for other institutions including: Mississippi University for Women (2011), Ashford University (2010-2011), New England College (2009), and Empire State College (2007). Courses included undergraduate and graduate courses in state and local government, public budgeting, budgeting and finance, economic analysis, poverty and race policy, American public policy, and American government.

MANAGEMENT & ADMINISTRATIVE PROFESSIONAL EXPERIENCE

ARIZONA COALITION AGAINST DOMESTIC VIOLENCE
Phoenix, AZ
Executive Director
1993-1995
Consulting Finance Officer
1997

Chief Executive Officer for statewide non-profit organization with annual budget of $125,000, fifteen member Board of Directors and 3 full-time employees.

Fund Raising and Community Affairs: Increased annual agency budget by $35,000. Doubled membership including increased participation to 90% of state shelter programs. Increased agency community visibility and impact through membership on other statewide organizations addressing issues of domestic violence. Reestablished positive working relationships with regional domestic violence task forces and other key community groups. Established first battered women's and first women of color advisory committees. Established legislative alert network and conducted lobbying activities at the state and national level related to domestic violence laws and funding of related programs and services. Significantly increased agency and issue visibility through speaking engagements and statewide media interviews.

Program Management: Established first program for the Coalition to address technical assistance needs of shelter programs. Coordinated first statewide conference, held in three cities, on domestic violence. Doubled referrals provided to victims of domestic violence. Established resource library on domestic violence issues.

Administration and Management: Redesigned organization structure from general membership organization to one that operates primarily through standing and advisory committees with a Board of Directors to provide more internal oversight of agency activities and to ensure representation of diverse groups and organizations including battered women and women of color. Renegotiated improved contracts with AZ Department of Health Services and AZ Department of Economic Security. Redesigned agency budgeting and financial reporting systems.

Consulting Finance Officer: Responsible for entry and reconciliation of accounting data and information for 14 month period covering portions of two previous fiscal years. Preparation of financial reports for Board of Directors, funding sources and other regulatory agencies and for independent audit. Assisted new Executive Director with the development of funding applications and budgets during transition period from the previous interim director.

ARIZONA FAMILY PLANNING COUNCIL
Phoenix, AZ
Grants Administrator
1990-1993

Grants Administrator responsible for administration of $2 million Title X statewide family planning grant and contracts with delegate agencies including program and fiscal evaluations, contract development and review of compliance with federal, state and Council regulations and policies.

Service Management: Provided direct consultation to delegate agencies and other family planning providers regarding service delivery and program management. Maintained and developed systematic procedures for distribution of up-to-date information regarding family planning and related services, unmet need, policies, programs and developments in the field. Revised format and prepared for publication an annual statistical report on family planning services provided throughout Arizona.

Financial and Administration: Revised delegate agency peer review process and evaluation document. Revised grant application format and delegate reporting requirements and system. Responsible for increasing funding to Council during 1992 by $10,710 through contracts from the U.S. Department of Health & Human Services Region IX Office of Family Planning and the Arizona Department of Health Services, Division of Maternal and Child Health.

LAPIS CONSULTING SERVICE
Austin, TX
Owner/Consultant
1980-1990

Consultant and trainer for non-profit organizations in fund raising, personnel management, program evaluation, planning, budgeting, and Board development. Consultant under contract with U.S. Department of Health and Human Services in program, service and grant management evaluations.

Consultant to private businesses in office organization, record-keeping systems, personnel management, and design/implementation of accounting and financial management systems.

Training of personnel in computer applications including word processing, database, accounting, and spread sheet programs.

Direct fund raising for non-profit organizations, political candidates, and individuals including paid fundraiser for successful Austin City Council campaign for George Humphrey and for child custody legal case for lesbian friend being challenged for custody based on her sexual preference.

AUSTIN WOMEN'S CENTER
Austin, TX
Executive Director
1985-1987

Chief Executive Officer for non-profit organization with annual budget of $450,000, 15 member Board of Directors, 15 paid employees and 45 volunteers.

Service Management: Implemented program expansion including a demonstration project for employment services to AFDC mothers (Project Self Sufficiency). Reorganized service delivery model and personnel/management structure. Increased client recruitment activities, expanded existing programs to include broader scope of services, and increased access for clients, particularly minority group men and women.

Financial & Administration: Developed and revised administrative systems; budget and financial management procedures; and, personnel and Board policies.

PLANNED PARENTHOOD OF AUSTIN
Austin, TX
Executive Director
1980-1985
Acting Executive Director
1980
Director of Support Services
1976-1980)

Chief Executive Officer of non-profit organization with annual budget of $1,000,000; 35 member Board of Directors; 28 paid employees; and, 65 volunteers.

Service Management: Expanded government subsidized family planning services. Secured funding for and opened two additional self-supporting centers. Doubled client medical services. Established tubal ligation service program coordinating government funding, private foundation support, and low-cost physician and hospital services.

Fund Raising & Community Affairs: Developed fund raising program that increased private funding from $12,000 in 1980 to, in 1984, $110,000 for operations, $16,000 for special programs, and $100,000 for a building fund. Public speaking before community groups, media interviews, news conferences and presented testimony before funding sources and Texas Legislative sub-committees.

Financial & Administration: Increased annual operating budget from its 1980 level of $400,000 to its 1984/85 total of just over $1,000,000. Designed planning process including documents and monitoring and reporting systems utilized as models by the Planned Parenthood Federation of America--Southern Regional office and the Travis County Department of Human Services.

GRANTS

Welfare reform and battered women in Arizona. Center for Urban Studies, College of Public Programs, Arizona State University, 1998.

A variety of public and private grants and contracts awarded to organizations for which I worked including programs for family planning, domestic violence, and job training (1975-1995).

OTHER EXPERIENCE

ARIZONA STATE UNIVERSITY
Tempe, AZ
Dean's Office 1995-1998
College Of Public Programs
Student Academic Specialist (1997-1998)
Graduate Associate (1996-1997)
Graduate Assistant (1994-1996)

UNIVERSITY OF TEXAS
Austin, TX
LBJ School Of Public Affairs And Government Department 1989-1993
SOUTHWEST TEXAS STATE UNIVERSITY San Marcos, TX
Political Science Department 1989-1993
Research Assistant

Landon Curry, Ph.D.

UNIVERSITY OF TEXAS
Austin, TX
Government Department 1989
Research Assistant
Henry Dietz, Ph.D.

SOUTHWEST TEXAS STATE UNIVERSITY
San Marcos, TX
Political Science Department 1989-1990
Research Assistant
Ray Leal, Ph.D.

AUSTIN-TRAVIS COUNTY HEALTH DEPARTMENT
Accountant Clerk 1970-1976

PUBLICATIONS

Chanley, Sharon A., Chanley, Jesse J. Jr., and Heather E. Campbell. (2001). Providing refuge: The value of domestic violence shelter services. *American Review of Public Administration, 31*(4).

Chanley, Sharon A. and Alozie, Nick. (2001) Policy for the 'deserving' but politically weak: The 1996 Welfare Reform Act and battered women. *Policy Studies Review*, *18*(1).

Chanley, Sharon A. Essay on domestic violence and welfare in the American Society of Public Administrators, Women in Public Administration Section's newsletter, 1997.

HONORS and AWARDS

Nominated for Arizona State University's College of Liberal Arts and Sciences "Distinguished Teaching Award," 2000

Who's Who in American Education, nominated by students, 1999, 2004, 2005

Outstanding DPA Graduate Paper, Spring, 1999, for paper entitled "Cost/Benefit Analysis of a Domestic Violence Shelter in a Rural Community" co-authored with Jesse J. Chanley, Jr. Carried $1,000 stipend.

Recipient of national 1999 P.E.O. Scholars Award for 1999 – 2000.

Outstanding DPA Graduate Paper, Spring, 1998, for paper entitled: "Welfare Reform and Battered Women: The Personal Responsibility and Work Opportunity Reconciliation Act of 1996" Carried $1,000 stipend.

Preparing Future Faculty Fellow, Fall, 1998.

Regents' Scholar for academic years 1996-97, 1997-98, and 1999-2000.

Pi Alpha Alpha National Public Administration Honorary Society, 1997

Outstanding MPA Graduate Paper, April 1996, for research design entitled: "Employee Burnout in Domestic Violence Shelter Workers." Carried $500 stipend.

CONFERENCE PRESENTATIONS and PARTICIPATION

Midwest Political Science Association, Annual Meeting, Chicago, April 3-6, 2008.
Panel: Motherhood and Politics. Discussant
Panel: Theory and Practice Of Service Learning, Discussant

Midwest Political Science Association, Annual Meeting, Chicago, April 17-18, 2004.
Round Table: Work, Welfare, and Consequences. Paper: Battered Women's Shelter Staff and Welfare Reform.

Midwest Political Science Association, Annual Meeting, Chicago, April 25-28, 2002. Panel: The Politics of Income (Re)Distribution: National, State, and Local Politics and Policy. Paper: "Welfare Reform: Issue Context and Policy Design."

"Trapped by Poverty, Trapped by Abuse" biannual national conference through the Project for Research on Welfare, Work, and Domestic Violence sponsored by the Center for Impact Research and the University of Michigan School of Social Work Center on Poverty, Risk, and Mental Health. Ann Arbor, MI, October 26-28, 2001. Paper: "Implementation of the Family Violence Option in Arizona: Empty Promises."

Midwest Political Science Association, Annual Meeting, Chicago, April 19-22, 2001. Panel: Welfare Policy: Images And Public Opinion. Paper: "Degenerative Pluralism and Welfare Policy for Battered Women."

Western Political Science Association, Annual Meeting, Seattle, March 25-27, 1999. Panel: Women Interests: Political and Institutional Responses. Paper: "Cost/Benefit Analysis of a Domestic Violence Shelter" with co-author, Jesse J. Chanley, Jr.

Western Political Science Association, Annual Meeting, Seattle, March 25-27, 1999. Panel: Women Interests: Social Construction. Paper: "Policy for the 'Deserving' but Politically Weak: The 1996 Welfare Reform Act and Battered Women." Co-author, Nicholas Alozie, Arizona State University.

Society for the Study of Social Problems, Annual Meeting, San Francisco, CA, August 1998. Panel: The Effects of Welfare Reform on Women and Children. Paper: "Welfare Reform and Battered Women: The Personal Responsibility and Work Opportunity Reconciliation Act of 1996."

Society for the Study of Social Problems, Annual Meeting, San Francisco, CA, August 20-23, 1998. Chanley, Sharon A and Kathleen Joan Ferraro "Women, Violence and Welfare Reform in Arizona: A Collaborative Feminist Action Research Project," with the students of WST 498.

Southwestern Social Science Association, Annual Meeting, Dallas, TX, March 1989. Paper: "Measure of Legislative Professionalism." Co-author: Landon Curry, Southwest Texas State University.

Revised March 26, 2015