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Music Community Organization and Structural Description Briefs:

1. Alliance of Artists and Recording Companies (AARC)

The Alliance of Artists and Recording Companies, Inc. (AARC) is the leading organization representing featured artists and recording companies, both domestically and abroad, in the areas of home taping/private copy royalties and rental royalties. AARC, a non-profit organization, was formed to collect and distribute Audio Home Recording Act of 1992 (AHRA) royalties to featured recording artists and sound recording copyright owners. However, based on its success in administering the AHRA royalties, AARC's mandate was expanded to include foreign home-taping/private copy and rental royalties. AARC currently represents over 100,000 artists and record labels worldwide, which represents a considerable share of all music currently sold and broadcasted.

2. American Association of Independent Music (A2IM)

The American Association of Independent Music ("A2IM"), is the not-for-profit 501(C)(6) trade organization representing the U.S. independent music label community in the areas of advocacy, commerce opportunities and member services including education, www.a2im.org . A2IM started to form in late 2004 to ensure that independent music labels, all of whom are small and medium size enterprises (SME's) were properly

represented in the music community so they would not have to endure the business barriers to entry that occurred in the old music in the emerging new digital economy. A2IM received its IRS tax status determination letter granting A2IM tax-exempt status effective June 29, 2005.

A2IM's membership is made up of 296 Independent music labels located across the country stretching from Hawaii to Florida, that have banded together to form a central voice advocating for the health of the Independent music sector. Their membership includes independent music label leaders like Beggars Group, Big Machine, Concord Music Group, Curb Records, Epitaph, Razor & Tie, Windup, etc. but it should be noted that their membership is not just made up of these market leaders. A2IM membership also includes music labels of varying sizes (in terms of staffing, number of releases and revenues), and varying genres, many owned by artists like Grammy winner Alison Brown and Garry West of Compass Records in Nashville, Brett Gurewitz of Epitaph/Anti/Hellcat in L.A., the Hanson brothers of 3CG in Tulsa, Joan Jett's Blackheart Records in NYC, Moe's Fatboy label in Buffalo and the Skaggs Family and Gillian Welch's Acony records in Nashville, and many more. Many of the member labels are located across America, in addition to the traditional New York, Nashville and Southern California music bases. For example they have members like Mountain Apple in Hawaii, Barsuk in Seattle, Six Degrees in San Francisco, Basin Street in New Orleans, Saddle Creek in Omaha, RhymeSayers in Minneapolis, Red House in St. Paul, Ghostly in Ann Arbor, Alligator in Chicago, Righteous Babe in Buffalo, YepRoc in Haw River, North Carolina and Tropisounds in Miami. None of these members have U.S. revenues of over \$100 million from recorded music sales; most have revenues as low as \$2-5 million annually. All of these label members have one thing in common: that they are small business people with a love for music who are trying to make a living and compensate their artists and employ their staffs.

3. American Federation of Musicians in the U.S. and Canada (AFM)

The AFM is the largest organization in the world representing the interests of professional musicians. Whether negotiating fair agreements, protecting ownership of recorded music, securing benefits such as health care and pension, or lobbying legislators, the AFM is committed to raising industry standards and placing the professional musician in the foreground of the cultural landscape.

4. American Society of Composers, Authors and Publishers (ASCAP)

The American Society of Composers, Authors and Publishers (ASCAP) is a membership association of more than 427,000 U.S. composers, songwriters, lyricists, and music publishers of every kind of music. Through agreements with affiliated international societies, ASCAP also represents hundreds of thousands of music creators worldwide. ASCAP is the only U.S. performing rights organization created and controlled by composers, songwriters and music publishers, with a Board of Directors elected by and from the membership.

5. Association of Independent Music (AIM)

AIM is a trade body established in 1999 to provide a collective voice for the UK's independent music industry. AIM represents over 800 member companies, from the largest and most respected labels in the world, to small start-ups and individual artists releasing their own music for the first time. AIM promotes this exciting and diverse sector globally and provides a range of services to members, enabling member companies to grow, grasp new opportunities and break into new markets.

6. Australasian Performing Right Association (APRA) & Australasian Mechanical Copyright Owners' Society (AMCOS)

Australasian Performing Right Association (APRA) is a performing right collection society established in 1926 to administer the public performance and communication rights (often referred to collectively as performing rights) of its songwriter, composer and music publisher members. APRA represents over 69,000 music creators in Australia and New Zealand alone. In addition to representing the interests of its Australasian members, APRA represents the vast majority of the world's music creators through its reciprocal agreements with similar performing right societies throughout the world.

In addition, APRA manages the reproduction rights business of its sister collecting society, AMCOS (Australasian Mechanical Copyright Owners' Society). AMCOS represents virtually all music publishers in Australia and New Zealand and, through reciprocal arrangements, the vast majority of the world's composers, writers and music publishers. On behalf of its members, AMCOS grants licences for the reproduction of musical works in certain circumstances. This involves collecting royalties from digital service providers, independent record companies, film-makers, educational institutions and others who record or reproduce music in some form.

7. Australian Recording Industry Association (ARIA)

The Australian Recording Industry Association (ARIA) is a national industry association proactively representing the interests of its members, comprising of more than 100 record labels across Australia, ranging from small "boutique" labels, to medium size organizations and very large companies with international affiliates.

ARIA is administered by a Board of Directors comprising senior executives from record companies, both large and small.

ARIA's objective is to advance the interests of the Australian recording industry. ARIA achieves this by:

acting as an advocate for the recorded music industry, both domestically and internationally supporting Australian music, and creating opportunities to help it be heard playing an active role in protecting copyright especially in relation to music

piracy collecting statistical information from members and retailers and compiling numerous ARIA charts with data provided by over 1,100 retailers providing, in certain cases, a reproduction licensing function for various copyright users assisting those in the music industry through our support of Support Act Limited, the music industry's benevolent fund staging the highly prestigious annual ARIA Awards which recognizes the achievements of artists in the Australian recorded music industry.

8. Broadcast Music, Inc. (BMI)

BMI is an American performing right organization that represents more than 500,000 songwriters, composers and music publishers in all genres of music and more than 7.5 million works. BMI collects license fees from businesses that use music, which it then distributes as royalties to the musical creators and copyright owners it represents.

9. Bureau International Des Societies Gerant Les Droits D'enregistrement et de Reproduction Mecanique (BIEM)

BIEM, created in 1929, is an international organization gathering 52 Mechanical Rights Societies (Members) operating in 56 territories (a list of our Members is available at www.biem.org). Our Members are administering recording and mechanical rights of protected musical works, with a view to the efficient administration of those rights. They license the reproduction of songs (including musical, literary and dramatic works). Their members are composers, authors and publishers and their clients are record companies and other users of recorded music. They also license mechanical aspects of the downloading of music via the Internet. BIEM negotiates a standard agreement with representatives of the International Federation of the Phonographic Industry (IFPI) fixing the conditions for the use of the repertoire of its Members. BIEM's role is also to assist in technical collaboration between its member societies and to help in solving problems that arise between individual members.

10. Church Music Publishers Association (CMPA)

The Church Music Publishers Association is an organization of publishers of Christian music who come together to share mutual areas of concern regarding copyright information, education, administration, and protection, facilitating public and industry awareness in these areas.

11. European Music Council (EMC)

The European Music Council, the regional group for Europe of the International Music Council, is the umbrella organization for musical life in Europe. It acknowledges the significant role that music and culture play in the political and societal development of a peaceful and integrative Europe. Therefore it advocates on local, national and European levels for an appropriate framework, respecting equal rights and opportunities for music, music professionals and access to music. The European Music Council serves its members by advocating for the societal and political significance of musical diversity in Europe and, hence, plays a key role in supporting the European communities that want to

celebrate their music. It provides exceptional value to its membership by building knowledge; creating networking opportunities; supporting and enhancing the visibility of projects that help sustain people's participation in music and cultural life. Being the regional group for Europe of the International Music Council, the EMC collaborates on an international level. Today the EMC consists of 78 members based in 31 European countries.

12. Guitar Foundation of America (GFA)

Founded in 1973, the Guitar Foundation of America (GFA) is America's leading guitar organization. The GFA provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an arts council. Today the GFA is the largest multinational guitar organization, providing serious guitarists worldwide a full range of educational, literary and performance resources and opportunities.

13. International Bluegrass Music Association (IBMA)

IBMA is a non-profit trade organization incorporated in Kentucky with headquarters in Nashville, Tennessee. IBMA has approximately 2000+ members in all 50 states and 30 countries. In addition, there are local and regional bluegrass music associations throughout North America and elsewhere in the world representing tens of thousands of bluegrass musicians and fans which are either organizational members of IBMA, or which otherwise work cooperatively with IBMA in promoting bluegrass music internationally. The IBMA mission is: Working together for high standards of professionalism, a greater appreciation for our music, and the success of the worldwide bluegrass community.

14. Independent Music Companies Association (IMPALA)

IMPALA was established in April 2000 at the initiative of prominent independent labels and national trade associations. It is an international non-profit-making organization with a scientific and artistic purpose. Impala has over 4,000 members including top independents and national trade associations.

15. Indian Music Industry

Indian Music Industry was established on 28th Feb 1936 as the Indian Phonographic Industry (IPI), and is second oldest music companies' associations in the world engaged in defending, preserving and developing the rights of phonogram producers, and actively promoting and encouraging advancement of creativity and culture through sound recordings.

Rechristened Indian Music Industry (IMI) in 1994, it is a non-commercial and not for profit making organization affiliated to the International Federation of Phonographic Industry (IFPI) and is registered under the West Bengal Societies Registration Act.

IMI members includes major record companies like Saregama India Ltd. (HMV), Universal Music (India), Tips, Venus, Sony BMG Music Entertainment (India), Crescendo, Virgin Records, Magnasound, Milestone, Times Music and several other prominent national and Regional labels that represent over 75% of the output in legitimate recordings and a wide range of musical repertoire.

16. Indian Performing Right Society Limited (IPRS)

The Indian Performing Right Society Limited issues Licenses to users of music and collect Royalties from them, for and on behalf of its Members i.e. the Authors, the Composers and the Publishers of Music and distribute this Royalty amongst them after deducting its administrative costs. The IPRS came into existence on 23rd August 1969. The IPRS is a representative body of Owners of Music, viz. The Composers, Lyricists (or Authors) and the Publishers of Music and is also the sole Authorized Body to issue Licenses for usage of Musical Works & Literary Music within India by any person. Composers are those who are better known as Music Directors, Authors are better known as Lyricists, Publishers of Music are the Music Companies, or those who hold Publishing Rights of the Musical & Literary Works. The Society is a non-profit making Organization and is a Company Limited by Guarantee and Registered under the Companies Act, 1956. It is also registered under Section 33 of the Copyright Act, 1957 as the only Copyright Society in the Country to do business of issuing Licenses for usage of Music. IPRS is the only National Copyright Society in the India. The Council is equally represented by Publishers and Writers. Further, there is also an equal representation between Composers and Authors as also Region wise between North India and South India.

17. International Confederation of Authors and Composers Societies (CISAC)

CISAC works towards increased recognition and protection of creators' rights. CISAC was founded in 1926 and is a non-governmental, non-profit organization. Its headquarters are in Paris, with regional offices in Europe, Asia-Pacific and South America, as well as in Africa. CISAC numbers 232 authors' societies from 121 countries and indirectly represents around 3 million creators and music publishers within all the artistic repertoires: music, drama, literature, audio-visual, graphic and visual arts. CISAC's main activities and member services aim to: strengthen and develop the international network of copyright societies; secure a position for creators and their collective management organizations in the international scene; adopt and implement quality and technical efficiency criteria to increase copyright societies' interoperability; support societies' strategic development in each region and in each repertoire; retain a central database allowing societies to exchange information efficiently; and participate in improving national and international copyright laws and practices.

18. International Confederation of Music Publishers (ICMP)

ICMP is the world trade association representing the interests of the music publishing community internationally. The constituent members of ICMP are music publishers' associations from Europe, the Middle East, North and South America, Africa and Asia-Pacific. Included are the leading independent international, regional and national music publishers, mainly SMEs, throughout the world. A list of their members is available at www.icmp-ciem.org. As the voice and point of reference of music publishing, ICMP's mission is to protect and promote copyright and to encourage a better environment for the music publishing business. ICMP represents industry positions at international, regional and local levels and acts as an industry forum for consolidating global positions.

19. International Federation of Musicians (FIM)

The International Federation of Musicians, founded in 1948, is the international organization for musicians' unions, guilds and professional associations and is now counting about 65 members in 57 countries throughout the world. FIM has created three regional groups, for Africa (FAC, the *FIM African Committee*), for Latin America (GLM, *Grupo Latinoamericano de Músicos*) and for Europe (the *European group of FIM*). The Federation's main objective is to protect and further the economic, social and artistic interests of musicians represented by its member unions. As a non-governmental organization, FIM has a permanent relationship with major inter-governmental organizations such as UNESCO, the ILO, and WIPO. It is recognized and consulted by The Council of Europe, the European Commission, and the European Parliament. It enables it to participate in crucial negotiations on the protection of performers where it can make the voice of musicians heard.

20. International Federation of Phonographic Industries (IFPI)

IFPI represents the recording industry worldwide, with a membership comprising some 1400 record companies in 66 countries and affiliated industry associations in 45 countries. IFPI's mission is to promote the value of recorded music, safeguard the rights of record producers and expand the commercial uses of recorded music in all markets where its members operate. IFPI is a not for profit members organization registered in Switzerland. It operates a Secretariat currently based in London and has regional offices in Brussels, Hong Kong and Miami.

21. International Music Council (IMC)

The International Music Council (IMC), founded in 1949 by UNESCO, is the world's largest network of organizations, institutions and individuals working in the field of music. The International Music Council promotes musical diversity, access to culture for all and unites organizations in some 150 countries worldwide in building peace and understanding among peoples of all cultures and heritage.

The International Music Council advocates access to music and has proclaimed and works towards the advancement of the five music rights:

The right for or all children and adults:

- to express themselves musically in all freedom
- to learn musical languages and skills
- to have access to musical involvement through participation, listening, creation, and information

The right for all musical artists:

- to develop their artistry and communicate through all media, with proper facilities at their disposal
- to obtain just recognition and remuneration for their work

By advocating these rights, the International Music Council contributes to the development and strengthening of friendly working relations between all the musical cultures of the world on the basis of their absolute equality, mutual respect and appreciation. Over the past sixty years, IMC has developed as a world expert organization, a forum for exchange and reflection and an observatory in the field of music. Mandated to promote all types of music, IMC is an organization habilitated to speak to governments, institutions and regions. It works through and for its members to internationally support the development and the promotion of diverse music and the role of musicians in the context of social, cultural and economic development. In the course of its existence, IMC has developed into a highly influential network. This is due in large part to its geographic extension and the variety of competence of its membership. Through its members, IMC has direct access to over 1000 organizations across the world, creating a network of knowledge and experience that touches on every aspect of music. In addition to working with its members and international partners on local, regional and international projects, IMC and its members participate in a number of UNESCO's projects and initiatives in the fields of culture, education and youth.

22. Music Canada

Music Canada is a non-profit trade organization that represents the major music companies in Canada as well as their partners, the artists. Those members include EMI Music Canada, Sony Music Entertainment Canada, Universal Music Canada, and Warner Music Canada. Music Canada was formerly known as the Canadian Recording Industry Association (CRIA). It was founded in 1964.

Music Canada's members are engaged in all aspects of the recording industry, including the manufacture, production, promotion and distribution of music. Music Canada member companies actively develop and nurture Canadian talent throughout the world. In addition to the members listed above, we also provide certain membership benefits to some of Canada's leading independent record labels and distributors.

Music Canada:

- Administers the gold/platinum awards program for best selling recordings in Canada;
- Gathers and shares technical, statistical and other information about Canada's music community;
- Seeks to develop a greater understanding of Canada's recording industry among key stakeholders and the general public;
- Represents Canada's recording industry to government and public agencies on legislative and regulatory matters;
- Works with other industry organizations to help curtail piracy and counterfeiting, and to build a legitimate music market in Canada;
- Promotes the growth and development of legal digital music services in Canada;
- Develops and promotes high ethical standards in the creation, manufacture and marketing of sound recordings;
- Represents the Canadian recording industry to its international counterparts as a member of the International Federation of the Phonographic Industry (IFPI);
- Participates in charity events and educational projects on behalf of the industry;
- Participates in industry-wide initiatives to promote music; and,
- Works with organizations representing music publishers, musicians, artists, retailers of music and musical instruments, and broadcasters as well as like-minded organizations in film, television, digital gaming, book publishing and business on issues of common interest.

23. Music Managers Forum (MMF) (UK)

The MMF is the largest representative body of Artist Management in the world. They have over 400 members in the UK, representing over 1,000 of the most successful acts on the planet. Their emphasis is on implementing positive actions to assist their members with a keen eye on the 'next generation' of entrepreneurs and innovators. They provide a collective voice and focus on providing real, meaningful value for their members and their artists – helping unlock investment, open up new markets, encouraging a fair and transparent business environment and driving a 'global agenda' in this digital age.

24. Music Managers Forum (MMF) U.S.

The Music Managers Forum provides a platform to connect, enhance, and reinforce the expertise and professionalism of music managers. Their goal is to further the interests of managers and their artists in all fields of the music industry, including live performance, recording and music publishing matters.

While many up and coming managers cannot easily have their voices heard or their views recognized, the MMF has a vital role to play in ensuring that the industry evolves fairly and profitably for all who work in the management industry and their clients. It is the goal of the MMF to make sure managers voices are heard. As the industry continues to evolve, the MMF-US endeavors to help its members to stay ahead of the curve.

25. Music Producers Guild (UK) (MPG)

The Music Producers Guild was conceived and is supported by producers and engineers who are passionate about all aspects of making and recording music. It is a not for profit company and is run by volunteers from the membership. The achievements of this creative community are celebrated through the annual MPG Awards event and they hope to stimulate development and evolution through the discussions and debate at their events and through their website. They see it as providing a community to share their collective experience and collaborate with other like-minded people.

26. Music Publishers Association of the United States (MPA)

Founded in 1895, the Music Publishers Association is the oldest music trade organization in the United States, fostering communication among publishers, dealers, music educators, and all ultimate users of music. More than 75 music publishers belong to this association, many with international affiliates, subsidiaries, and distributorships. This non-profit association addresses itself to issues pertaining to every area of music publishing with an emphasis on the issues relevant to the publishers of print music for concert and educational purposes. The MPA serves the industry through its presence at and cooperation with other organizations such as, the American Choral Directors Association, the American Music Center, the American Music Conference, the American Symphony Orchestra League, the Church Music Publishers Association, the International Confederation of Music Publishers, the International Federation of Serious Music Publishers, the Music Library Association, the Major Orchestra Librarians' Association, the National Association for Music Education, the National Orchestra Association, the Music Teachers National Association, and the Retail Print Music Dealers Association. In addition, MPA members belong to and work cooperatively with the National Music Publisher's Association, the Harry Fox Agency and, the performance rights organizations: ASCAP, BMI, and SESAC.

27. National Songwriters Association (NSA)

The National Songwriters Association (NSA) consists of a body of creative minds, including songwriters from all genres of music, professional and amateur, who are committed to protecting the rights and future of the profession of songwriting, and to educate, elevate, and celebrate the songwriter and to act as a unifying force within the music community and the community at large. The National Songwriters Association includes the California Songwriters Association, The Texas Songwriters Association and The Nashville Songwriters Association International (NSAI) The Nashville Songwriters Association International is the world's largest not-for-profit songwriters trade association. Established in 1967, the membership of more than 5,000 active and pro members spans the United States and six other countries. NSAI is dedicated to protecting the rights of and serving aspiring and professional songwriters in all genres of music. NSAI consists of a body of creative minds, including songwriters from all genres of music, professional and amateur, who are committed to protecting the rights and future

of the profession of songwriting, and to educate, elevate, and celebrate the songwriter and to act as a unifying force within the music community and the community at large.

28. National Association for Music Education (NAfME)

National Association for Music Education, among the world's largest arts education organizations, marked its centennial in 2007 as the only association that addresses all aspects of music education. Through membership of more than 75,000 active, retired, and pre-service music teachers, and with 60,000 honor students and supporters, NAfME serves millions of students nationwide through activities at all teaching levels, from preschool to graduate school. Since 1907, NAfME has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. NAfME's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

29. National Association of Music Merchants (NAMM)

Founded in 1901, NAMM has been the engine that unifies, leads and strengthens the \$17 billion global music products industry, enabling both large and small businesses to maximize productivity and reduce the costs of doing business. With more than 9,000 Members in the United States and 100+ other countries, NAMM is ultimately dedicated to expanding the market and giving people of all ages the opportunity to experience the proven benefits of making music.

30. National Association of Recording Merchandisers (NARM)/digitalmusic.org,

Established in 1958, the National Association of Recording Merchandisers (NARM) is the leading trade association for music retailers; wholesalers; distributors; record labels; multimedia suppliers; technology, telecommunications and media companies; suppliers of related products and services; and individual professionals and educators in the music business. The Association advances the promotion, marketing, distribution, and sale of music by providing its members with a forum for diverse meeting and networking opportunities, information, and education to support their businesses, as well as advocating for their common interests. NARM's retail members operate thousands of physical, digital and mobile storefronts that account for about 90% of the music sold in the U.S. market.

31. National Music Council of the United States (NMC)

Founded in 1940 and chartered by the 84th Congress in 1956, the National Music Council represents the United States to the International Music Council/UNESCO. The Council acts as a clearinghouse for the joint opinion and decision of its members and is dedicated to strengthening the importance of music in our life and culture. Through the cooperative work of its member organizations, the National Music Council promotes and

supports music and music education as an integral part of the curricula in the schools of our nation, and in the lives of its citizens. The Council provides for the exchange of information and coordination of efforts between its member organizations and speaks with one voice for the music community whenever an authoritative expression of opinion is desirable.

32. National Music Publishers Association (NMPA)

Founded in 1917, NMPA is the largest U.S. music publishing trade association with over 800 American music publishers and their songwriting partners. Its mission is to protect, promote, and advance the interests of music's creators. The NMPA is the voice of both small and large music publishers, the leading advocate for publishers and their songwriter partners in the nation's capital and in every area where publishers do business. The goal of NMPA is to protect its members' property rights on the legislative, litigation, and regulatory fronts. In this vein, the NMPA continues to represent its members in negotiations to shape the future of the music industry by fostering a business environment that furthers both creative and financial success. The NMPA has remained the most active and vocal proponent for the interests of music publishers in the U.S. and throughout the world, a continuing tradition of which the association is very proud.

33. Phonographic Performance LTD.

PPL is the officially registered and recognized "copyright society" in India, which administers the sound recordings of its member music companies. It is the only copyright society enjoying statutory recognition by the Government of India, in respect of sound recordings. At present, the number of member music labels is more than 275, including 3 subsidiaries of International major music labels. Membership is voluntary. The rights and/or royalty revenue streams so administered include broadcasting, internet, public performance and mobile telephony.

34. PRS for Music

PRS for Music is a music licensing society, which represents the rights of 85,000 songwriters, composers and music publishers in the UK. They have a specific interest in the principle of signaling to consumers where they can find legal websites so they can enjoy music in a manner that respects intellectual property rights and discourages infringement.

Their songwriter and composer members span every musical genre and range from some of the world's biggest musical acts, exporting their music round the globe, to those who provide music for Britain's advertising, TV, film, fashion and video games industries.

Their publisher members range from multinational corporations right down to small private companies representing just one or two songwriters. Between them, they oversee music catalogues that span every genre, past and present. Publishers deal with songs and musical compositions rather than recordings of them, holding a unique position in the music business. They play an important role in seeking out and supporting talent, and

help maximize the use, and royalty income, from the music they publish on behalf of their clients.

35. Recording Industry Association of America (RIAA)

RIAA is the trade group that represents the U.S. recording industry. Its mission is to foster a business and legal climate that supports and promotes its members' creative and financial vitality. Its members are the record companies that comprise the most vibrant national music industry in the world. RIAA members create, manufacture and/or distribute approximately 85% of all legitimate sound recordings produced and sold in the United States. In support of this mission, the RIAA works to protect intellectual property rights worldwide and the First Amendment rights of artists; conducts consumer, industry and technical research; monitors and reviews state and federal laws, regulations and policies. The RIAA also certifies Gold, Platinum, Multi-Platinum and Diamond sales awards as well as Los Premios De Oro y Platino, an award celebrating Latin music sales.

36. SESAC

SESAC is a performing rights organization with headquarters in Nashville and offices in New York, Los Angeles, Atlanta, Miami and London. It is designed to represent songwriters and publishers and their right to be compensated for having their music performed in public. With an international reach and a vast repertory that spans virtually every genre of music, SESAC is the fastest growing and most technologically adept of the nation's performing rights companies.

37. Société d'Auteurs Belge – Belgische Auteurs Maatschappij (SABAM)

SABAM is the Belgian Society of Authors, Composers and Publishers. Its object is the receipt, the redistribution, the administration and the management (in the widest sense of the word) of all copyrights in Belgium and in other countries where reciprocity agreements are entered into (with their sister societies, that is to say, with the collective management societies throughout the world). SABAM is a private collective management society whose legal form is an SCRL. In no event is it a ministry or para-governmental undertaking. Founded in 1922 upon the initiative of authors. SABAM currently has thousands of authors in all disciplines. SABAM is proud of its multidisciplinary nature and jointly represents composers, lyricists, publishers, dramatic authors, choreographers, directors, screenwriters, dialogue writers, radiophonic creators, sub-title authors, translators, novelists, poets, comic strip authors, illustrators, journalists, sculptors, painters, videographers, artists, photographers, graphic designers, etc. This singularity makes their Society an almost unique case in the world.

38. Société des Auteurs et Compositeurs de Musique (SACEM)

The Société des Auteurs et Compositeurs de Musique collective rights society for music, represents over 137, 000 members (songwriters, composers and publishers) and 40

million international music works in France. Sacem was founded in 1860, and is the oldest collective rights society in the world.

Their main role is to license our member's repertoire, in order to collect and redistribute the rights generated, thus insuring a just remuneration for the use of their works. They also support musical creation by distributing cultural funds, coming mainly from the private copying system.

39. Songwriters Guild of America (SGA)

Since the enactment of the Copyright Act, the SGA has continued to take a stand on every issue of importance to songwriters and the music industry in general, including home taping, source licensing, derivative rights, author's moral rights, the deductibility of business expenses, compulsory license, copyright registration fees and, most recently, infringement of royalty payment due to digital/Internet piracy. Its president and board members spend considerable time and energy talking to the media, lobbying, negotiating and coordinating with other industry groups, and raising the funds needed to get the songwriter's message through. True to its history, the Guild maintains its efforts to advance, promote and benefit the profession of songwriting.

40. SoundExchange

SoundExchange is the non-profit performance rights organization that collects statutory royalties from satellite radio (such as SIRIUS XM), Internet radio, cable TV music channels and similar platforms for streaming sound recordings. The Copyright Royalty Board, which is appointed by The U.S. Library of Congress, has entrusted SoundExchange as the sole entity in the United States to collect and distribute these digital performance royalties on behalf of featured recording artists, master rights owners (like record labels), and independent artists who record and own their masters.

41. The Recording Academy (The GRAMMY Award Organization).

Celebrating music through the GRAMMY Awards for more than 50 years, The Recording Academy continues its rich legacy and ongoing growth as the premier outlet for honoring achievements in the recording arts and supporting the music community. The Recording Academy is a U.S. organization of musicians, producers, recording engineers and other recording professionals dedicated to improving the quality of life and cultural condition for music and its makers. Over the last decade particularly, The Recording Academy has expanded its goals from the important work of recognizing the best in music through the GRAMMY Awards to establishing itself as the preeminent arts advocacy and outreach organization in the country. The Recording Academy is responsible for groundbreaking professional development, cultural enrichment, advocacy, education and human services programs. The Academy continues to focus on its mission of recognizing musical excellence, advocating for the well-being of music makers and ensuring music remains an indelible part of our culture.