

February 9, 2016 - The #irespectmusic Campaign and the New Artist Rights Advocacy

# NEWSLETTER

An Entertainment Industry Organization



## Time For Radio To Play Fair

By Karoline Kramer Gould

### The President's Corner

I'm thrilled we have such a stellar panel tonight. There has been a lot of talk about grassroots efforts in Washington DC for the music community at the CCC this season, now we have the opportunity to hear all about some of these efforts from those on the front line of the #irespectmusic campaign. We have musicians, attorneys, writers, educators and broadcasters all driven by their love for music and the rights of artists and composers here to speak to us about their ongoing battle in Washington, what it is they are fighting for and how you can get involved.

I'd like to say a special thank you to a few people who really helped make tonight happen, Christian Castle, our moderator who pulled everyone on the panel together, Larry Ziff, Steve "resident guru" Winogradsky, James Leach, Cheryl Dickerson and the CCC admin staff who's assistance behind the scenes was invaluable.

Please join us next month on March 8 when we are having a panel with the SESAC and HFA executive teams to get the latest on all the changes happening with these companies.

**Diane Snyder-Ramirez**  
**President, California Copyright Conference**

I love music. I was lucky enough to grow up in Cleveland during the time that WMMS ruled the airwaves. Their promotion of new and upcoming acts, and their support of the local music scene, set an example for me to follow when I started working in radio.

It was my honor to use my position at WJCU/The Heights to help launch musicians such as Mumford & Sons, Bastille, American Authors, Hozier and Walk the Moon.

In October 2015, I co-wrote a letter with Blake Morgan, a musician and founder of the 'I Respect Music' campaign, to Representative Bob Goodlatte, Chairman of the Judiciary Committee, to express our support for H.R. 1733, the Fair Play, Fair Pay Act. That letter and the Huffington Post article about it have helped bring focus to the plight of unpaid musicians in radio.

In short, terrestrial radio stations don't pay recording artists a performance royalty. They never have. The United States is the only democratic country that doesn't. In fact, there are very few countries in the world that don't pay royalties to musicians when their music is played on AM/FM radio. Some of the other countries? Iran, North Korea, Rwanda, and China.

While radio stations reap the revenue from broadcasting a recording artist's work, the life of a 'starving artist' is no joke. For every mega-millionaire pop star out there, there's an army of

struggling musicians, pursuing a dream while trying to make ends meet. The life of a touring band isn't easy. They spend months on the road. Their vans are usually held together with duct tape and prayers – breaking down, missing a gig and missing out on the revenue of merchandise sales is the stuff of nightmares.

These recording artists scrape together money for food and gas on the road, sleep at rest stops, wash up in the bathroom, and spend time away from their families while they pursue a dream.

We had a three-member band visit the station a few months ago. When they arrived, only two members came in. I asked about the other band member and they told me she was feeling pretty sick and they were going to take her to urgent care after the interview. I offered to let them skip the interview, but they were determined to go forward.

That night at their concert I found out she had been diagnosed with walking pneumonia. But there she was on stage, performing her heart out. They couldn't cancel the show. And she couldn't give a performance that wasn't 100 percent even though she knew it would delay healing.

I've helped bands load their equipment and run cable for them. I've worked their merchandise tables. I've run them to the store because they needed the basics. I've washed their laundry for them. I've fed them. And even one or two have slept on my couch because I couldn't imagine them sleeping in their tour van another night.

I've seen firsthand how hard these musicians work day in and day out. They are no different from any other American, deserving of fair compensation for the service they provide. Without the constant flow of new music from up and coming artists, radio stations would not have a product to offer their listeners, and the music world would be a lesser place.

I find it unfathomable that terrestrial radio thinks it is entitled to profit from the work of others without offering them a slice of the pie. This is why I support the Fair Play, Fair Pay Act.

I love music, but I don't love what's happening to musicians. It's time for radio stations to play fair and support these hard working American artists. It's time for music fans everywhere to speak up and demand that radio does the right thing.

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*This article was originally posted February 2, 2016 on [musictechpolicy.com](http://musictechpolicy.com). Reprinted with permission.*

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## **Why Music Makers Are the Real American Innovators**

By Blake Morgan

I'm an American songwriter and singer.

I first became a blip on the music advocacy radar when an email exchange between myself and the founder of Pandora, Tim Westergren, was made public in The Huffington Post.

What lay at the heart of that exchange was that I'd gotten tired of billion-dollar tech companies lecturing musicians like myself about how hard those companies are working to "find ways to incentivize creators." Musicians know exactly how they could incentivize creators: they could pay us fairly.

That simple if not obvious idea has gained a lot of momentum, not only with music makers, but with music lovers too. It's an idea that's grabbing headlines, inspiring action, galvanizing organizations and associations, rallying Congress, and fueling a national, grassroots movement. A truly sweeping mobilization, united atop the bedrock principle that in a civilized society, music makers -- like all people -- deserve the respect of being paid fairly for their work.

So now, almost as if caught off guard by this rising headwind of popular opinion and action, these same billion-dollar tech companies appear to be floating a new argument. More and more, we're hearing them claim that music makers don't understand a critical economic concept: American innovation.

Apparently, we don't understand that tech companies paying us reasonably and fairly would crush and stifle American innovation. That's their argument.

But here's the thing. I don't really feel I'm in need of a lecture about the nature of American innovation from these companies, especially when -- in the case of Spotify -- they're Swedish. In fact, music makers don't require a lesson on American innovation at all.

We know all about American innovation.

Rock & Roll is an American innovation. Hip-Hop is an American innovation. Jazz is an American innovation. Blues, Country, Gospel, Bluegrass, each of these -- and so many others -- are distinct American innovations.

Music is one of the things America still makes that the world still wants. The people who make that music should be paid fairly for their work.

That's our argument.

It's an argument so compelling that Congress is now running with it. They're on the move with two bi-partisan pieces of legislation -- remarkable in this gridlocked and polarized political climate -- which would fundamentally change the lives of American music makers for the better. The Songwriter Equity Act would ensure royalties for songwriters that would reflect the fair market value of their intellectual property, and The Fair Play Fair Pay Act would ensure all artists are fairly paid on digital and AM/FM radio.

We all know Congress acts when real people care enough to make them do so, and now it's really happening. As for the bills' opponents, their greatest fear is unfolding right before their eyes. Tens of thousands of American music makers -- and music lovers too -- are standing up and standing together. They're standing up to fight for the reasonable and fair pay for American music makers. They're standing up for the real American innovators.

We're seeing middle class musicians and superstars take stands. Organizations and associations, groups and individuals. We're seeing students standing up in their classrooms, with their teachers, their families, on campuses, online; tweeting, posting, signing petitions, writing their representatives, blogging, writing Op-eds. Voting.

Each of these actions is a message to the opponents of American music: we're not afraid and we're not stopping. We know this is a fight worth fighting because American music and art are birthrights worth fighting for. They're birthrights worth paying for, and they deserve respect.

Each of these actions, large or small, requires inspiration. They require inspired people who have decided to show courage in the face of enormous power and opposition.

These are Americans who are declaring that they respect what they do. They respect the songs they write, and record. The music they play. The music they make.

And each of them inspires me.

I'm an American songwriter and singer. I'm an innovator, and I respect my profession.

I respect music.

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*Blake Morgan is a songwriter and singer currently performing in residence at Rockwood Music Hall in New York City.*

*This article was originally posted January 5, 2016 on [huffingtonpost.com](http://huffingtonpost.com). Reprinted with permission.*

Additional recommended reading:

John Seabrook's article, "**Will Streaming Music Kill Songwriting?**" appearing February 8th, 2016 in *The New Yorker*  
[www.newyorker.com/business/currency/will-streaming-music-kill-songwriting](http://www.newyorker.com/business/currency/will-streaming-music-kill-songwriting)

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## **PANELISTS**

### **CHRIS CASTLE**

Founder, Christian L. Castle, Attorneys, Austin. Editor of MusicTechPolicy and contributor to Huffington Post.

### **ADAM DORN AKA MOCEAN WORKER**

Adam Dorn aka Mocean Worker is a recording artist, film/tv composer and music publisher. He's a member of the SONA Board (Songwriters Of North America) who's very passionate about songwriters rights.

### **CAROLINE KRAMER GOULD**

Karoline Kramer Gould is a radio programmer, voice over artist, music lover, mother, and activist (not necessarily in that order). An IT geek (coding makes her happy), her true passion is discovering new and upcoming musicians. In her years at radio, she has helped launch the careers of artists such as Mumford & Sons, American Authors, Hozier, Bastille, and others.

Karoline made news when she broke ranks with the National Association of Broadcasters and sided with artists on the Fair Play Fair Pay Act, co-writing a letter to the Chairman of the Judiciary Committee with musician Blake Morgan.

### **DAVID LOWERY**

David Lowery is co-founder of Cracker and Camper Van Beethoven, writer of *The Trichordist* and lecturer at Terry School of Business, University of Georgia, Athens, GA.

### **BLAKE MORGAN**

Native New Yorker Blake Morgan is a recording artist, record producer, and the founder and owner of ECR Music Group, a global music company which operates under an elemental principle unprecedented in the music world: all of its artists and labels own one-hundred percent of their master recordings.

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Next Month's CCC Panel: **INSIDE SESAC – A Sneak Peek At What's Ahead**

**Tuesday, March 8<sup>th</sup>** at the Sportsmen's Lodge Event Center - 12833 Ventura Blvd, Studio City, CA 91604

6:15 PM Check-In • 6:30 PM Cocktails • 7:00 PM Dinner

Please visit our website, [theccc.org](http://theccc.org) for more information soon!