



NEWSEXCHANGE

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soundexchange

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A Message from Our Executive Director



Dear SoundExchange Members and Friends,

As I write this, more than \$40 million is flowing out the doors of SoundExchange—driving our total distributions so far this year past \$112.8 million! It's the first of two distributions we'll have in the fourth quarter. While other royalty organizations distribute only once a year, or at most once a quarter, SoundExchange remains committed to distributing your royalties as quickly as possible.

We are excited that your royalties are continuing to grow. Rates for satellite radio are firmly in place and we have reached comprehensive rate agreements with many of our licensees through 2015. This resolved a very public, two-year battle with webcasters and other music users. Many services hid behind this debate, paying only the lower, 2005 rates in protest, or refusing to provide reports of use—the playlist data we use to divide up royalties. Without these reports, we had no way of knowing who should receive the payments. Now that the battle is over (for the most part), services that had never sent us data, or had sent bad or unusable data, are coming into compliance. We are now working closely with digital services to assist them in growing their businesses, growing your royalties and getting us accurate reporting so that we can make sure you get your money.

The volume of performances continues to grow: last year we processed about 7 BILLION performances. That means we've doubled in one year the number that we'd processed in total since 2003. We've also increased lifetime pay-outs by 50%—we sent you \$214 million between 2003 to 2008, and we expect to send out at least \$130 million this year alone.

For all the progress we've made, we still face major obstacles.

Among the services that report accurately, we're able to pair up the track to a known artist about 93 percent of the time. But 7 percent of 7 billion performances means 490 million performances that need some intervention by our staff to get the correct match.

We can't reach that 93 percent across the board, though, because many services remain non-compliant, or provide us such incomplete data that we cannot rely on it to send out money. When reports arrive at SoundExchange, we're too often faced with artist listings like 'Various Artists' or 'Beethoven' (we're pretty sure Beethoven hasn't ever made recordings). For copyright owners, we get a lot of label fields reported as "unavailable" or "white label" or "promo." Sometimes, it's "self-produced" or "self-released." While some of these inaccuracies, and even misspellings, can be adjusted by software, many must be corrected by hand. Multiply that by millions of tracks, and you start to get an idea of the project we're facing.

In addition to our full-time team, we've hired temporary staff this year to attack this volume of data. We are working to "fix" what is poorly reported to us and ensure that all royalties are going to the people who earned them. Bit by bit, we can resolve much of this data, but the inevitable result is a delay in getting payments out the door.

Money that is unable to be distributed typically results from one of two factors: legal uncertainty (a pending appeal of a rate which prevents us from distributing) or bad or unusable data. Keep in mind that SoundExchange is a non-profit organization. The money that's here belongs to you and to your not-yet-registered colleagues—we're in the process of getting it out to you. That money sits in a variety of 'buckets,' as we call them, and each of these buckets requires some additional work or in some cases, a judicial ruling before it can be sent out.

The breakdown of buckets looks something like this:

- **50%. 'Workflow'**—the amount that has recently been paid in and will go out as scheduled within a few months. This money is not being held, it was just in transit through our system when the count occurred. As our royalties increase, this number will also increase.

A Message from Our Executive Director

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- **11%. 'Court cases'**—these royalties are being held pending final court rulings on rates or related issues. As soon as these cases are resolved, the royalties can be distributed.
- **5%. 'Foreign PROs'**—these royalties belong to artists and copyright holders in other countries, but haven't yet been claimed by foreign societies.
- **10%. 'No data'**—these royalties were paid by services in accordance with the law, but the service didn't provide playlist data to accompany them. Once we get data from services about who was played, we can figure out whose money this is and send it out.
- **5%. 'Bad data'**—these services pay royalties but send incomplete or bad data (the "Beethoven" example) which does not provide us with enough information to figure out whom to pay. These include artists marked as 'Various' or 'artist unknown,' and copyright holders marked as 'label unavailable' or 'promo.' We've hired help to resolve this bad data, and as soon as we do, we'll send payments out to the proper recipients.
- **19%. 'Unclaimed'**—these royalties are waiting for artists or copyright holders who have not yet registered with SoundExchange. Unlike other societies, which may liquidate royalties after 3 or 5 years, and despite regulations permitting us to release funds, we haven't done that so far. SoundExchange is still holding funds to cover claims all the way back to our first collection in 1996. Any artist or rights holder who registers with SoundExchange can still claim 100% of the royalties they've earned.

Unclaimed royalties continue to be a challenge. Often, we've contacted artists and labels multiple times, but they haven't yet filled out paperwork. The registration process is relatively easy for artists and rights holders, but SoundExchange can't force people to register. In a recent exercise, we worked with a partner organization to notify 450 of its artists who are each owed \$1,000 or more from SoundExchange. After 3 months, of those 450, only 15 have registered. Maybe finally being paid for performances sounds too good to be true, or maybe they're just too busy at the moment. But we are not letting this deter us, and we will continue to aggressively reach out. Thank you to those who've been helping us spread the word—it is a tremendous help to us and to your fellow artists and labels.

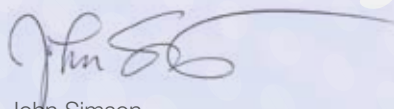
As you'll see throughout this newsletter, we've got dozens of ways to track down the people who are owed royalties. We continue to use both in-house staff and outside consultants, and have recently added additional consultants who are experts in particular genres, to help register legacy artists and those who've left the business. We've been out at conferences and festivals, going one-on-one to get artists registered. We've also been conducting database matches with other organizations who keep contact information for artists, and notifying unregistered artists by email, phone, and social media that it's time to come claim their money.

Even with these challenges, we register hundreds of artists and rights holders every month, so the ranks of the 43,000+ artists and 5,000+ rights holders we pay keep growing. We're proud you're a part of it.

As always, SoundExchange is committed to getting your royalties to you as efficiently as possible. Make sure you check out the rest of NewsExchange to see all the things we're doing to make a difference for our members.

We're grateful for all your support and we welcome any questions or comments you might have.

Best Regards,



John Simson



Webcaster Settlement Act of 2009

As we reported in our last update, President Obama signed the Webcaster Settlement Act of 2009 (WSA 2009) in June. The law gave SoundExchange the authority to negotiate industry-wide webcaster rates and terms different than those established by the Copyright Royalty Judges, from the date of signing to a minute before midnight on July 30.

In addition to the Pureplay agreement discussed in our last update, we were able to conclude WSA deals with four other entities: the Corporation for Public Broadcasting; the National Religious Broadcasters Music License Committee; College Broadcasters, Inc; and SIRIUS|XM. The last three of these agreements are available for opting in by other webcasters facing similar challenges.

Our agreement with the Corporation for Public Broadcasting for eligible noncommercial public radio stations covers the years 2011 – 2015 for a total payment of \$2.4 million, payable in five annual installments throughout the term. This lump sum will cover their expected usage of sound recordings. If they use more than what is expected, CPB will pay a per-performance rate, which begins at \$0.00057 per performance in 2011 and includes annual increases.

We also concluded an agreement with a group of noncommercial religious broadcasters for eligible noncommercial webcasters covering the period 2006 – 2015. A \$500 annual minimum fee purchases a set usage of sound recordings per month. Like CPB, usages which exceed the expected listenership will be paid at a per-performance rate beginning at \$0.00057 per performance and increasing annually.

Our agreement with College Broadcasters, Inc., representing a group of college stations which webcast or simulcast over the internet, covers the years 2011 – 2015 and is available to eligible noncommercial educational webcasters. A \$500 annual minimum fee purchases a set usage of sound recordings per month, with overages paid at a per-performance rate. Because some college stations were concerned about reporting their playlists with inexperienced staff and sometimes limited coverage in the summer, the agreement includes a special accommodation which allows them to pay a bit more, so we can purchase proxy data, and relax their reporting requirements.

Finally, we were able to conclude an agreement with SIRIUS|XM for the company's Internet streaming, which is now available to other eligible commercial webcasters. That agreement covers the period 2009 – 2015 and includes a \$500 annual minimum fee per station or channel. Rates are determined on a per-performance basis beginning at \$0.0016 in 2009 going up to \$0.0024 in 2015.

Each of these agreements was published in the federal register (<http://edocket.access.gpo.gov/2009/pdf/E9-19299.pdf>, 74 Fed., No. 145 Reg. 40614-40628, August 12, 2009) and made available to all webcasters that meet the eligibility requirements and elect in accordance with the terms of the agreement.

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Copyright Royalty Board Proceedings

Webcasting Proceeding 2011 – 2015

On September 29, 2009, SoundExchange filed its direct case in the webcasting proceeding for the years 2011 – 2015. As a result of the WSA agreements which resolved their concerns, many webcaster participants withdrew from the proceeding. The current participants who also filed direct cases on September 29th include Real Networks, MTV, Live365, Intercollegiate Broadcasting System, Royalty Logic Inc. and College Broadcasters Inc. We anticipate a final decision in late 2010.

Notice and Record Keeping Proceeding

As previously reported in prior NewsExchange updates, SoundExchange has also been engaged in a “Notice and Record Keeping” proceeding before the Copyright Royalty Judges to set terms for how our service provider licensees report their use of sound recordings to SoundExchange. We are currently awaiting a decision from the Copyright Royalty Judges in this proceeding.

SX General Counsel Wins Prestigious Award for Outstanding Work



Mike Huppe, SX General Counsel

SoundExchange is proud to announce that our General Counsel, Michael Huppe, has won the Washington Chapter Association of Corporate Counsel's celebrated award for Outstanding Chief Legal Officer. The well-deserved recognition, awarded in October, followed a big year for Mike, who is one of the driving

forces behind SoundExchange's super-successful negotiated agreements with the National Association of Broadcasters, the Corporation for Public Broadcasting, College Broadcasters, Inc, and several others under the Webcaster Settlement Act. Mike's efforts here have made SoundExchange an ever-more-productive partner in divining a new way forward with dynamic, business-positive approaches to securing rights for artists and copyright holders.

Complete coverage is available on the ACC's news page at www.acc.com/chapters/wmacca/And-the-winners-are.cfm, and in a special feature in the *Washington Business Journal*.

Congratulations, Mike, and keep up the great work! You make SX proud!



Distribution Update

SoundExchange tackles massive noncompliance by licensees.

During the 3rd quarter of 2009, Distribution Services remains focused on our mission to better serve our members and registrants.

Our primary project has been to clean up the massive amount of incomplete or unusable data we receive from services. As we've worked with both our licensees and outside groups, we have been able to load and distribute many of these logs and began planning for distributions over the next year to pay those of you who earned money, but weren't properly credited by the services which played your tracks. Sometimes, payments (required by law) came from services, but we don't get any data or logs to show how they should be distributed. Our Distribution Services Department is working with our legal team and our licensees to come up with solutions to make sure those artists and rights holders get paid. Some of these payments will date back to 2004, and we're excited to be able to send the payments on to you.

Also, we recently got clearance from the courts to start processing older licensee logs, whose royalties had been tied up by a legal proceeding. We have also been hard at work this quarter in negotiations with other societies, including foreign PROs and Digital Label Aggregators (which collect and distribute royalties for smaller, independent labels) to improve our ability to communicate and process their data. We hope this will allow us to pay even more royalties to artists and rights holders who have, historically, been difficult to locate. Just this quarter, we have been able to process claims from eight different societies to move money to artists and labels that they represent.



SX staff with a few of the many boxes of checks we send out each quarter.

Finally, as we strive to improve our ability to pay artists and labels, we have also been working to identify and resolve the sources of bad data which hold up payments. We have been working closely with both Outreach and Account Services to audit, correct, and improve historical data which may have been missing, misspelled, or reported without enough information to determine where to make the appropriate payment. As these initiatives continue, not only will we be able to pay balances that may have accumulated for several years, we will also improve the amount that we can pay each quarter due to improved data.

Our continued work filling in the gaps in reporting and payments means we're able to ramp up distributions, and make sure more artists and copyright holders are getting paid!



Outreach Spotlight

Help Us Help You!

SoundExchange is constantly reaching out to artists, performers, copyright owners, labels, and others, to collect the information we need to get royalty checks to all those who deserve them.

It's not easy to find the thousands of creative people we want to help. So if you know or represent a performer, sound recording copyright owner, or producer who hasn't yet registered with SoundExchange, let them know we may have money for them.

Also, check the list of unregistered artists and SRCOs we're actively seeking. It's always available at www.soundexchange.com.

Congrats to those listed on this page—a few of those who've registered this quarter to receive their royalties from SoundExchange. We're proud to say, 'Your check is in the mail!'

DJ Nelson
Jimmy Tingle
Little Caesar and the Romans
Jeff Stice
Mike Bowling
Shelley King
Sabrina Matthews
The Katinas
Reel 2 Real
Jenny Lewis
The Greenes
School of Seven Bells
Raveonettes
D2G Records
Louie Crapitto
Brad Upton
Baby Washington
Bitter Sweet
Brand New Sin
Louisiana Red

Kenny Robinson
MN2S
The Soviettes
Recess Monkey
Bing Crosby
The Sixteens
Henny Youngman
Red Dirt Rangers
Charles James St Clair
The Briefs
Mike Bullard
Mims
Fleet Foxes
Baby Ranks
Particle
Coolio
Grand High Priest
Jose Alberto El Canario
Rey Reyes
Ray Castro Conjunto Clasico
Grace Potter and the Nocturnals
Mel Waiters
Threefold
Medwyn Goodall
Guy Sweens
John Stevens
Trey Songz
Hylozoists
Wallace Roney
Chrisette Michele
My Brightest Diamond
3 Inches of Blood
Kane Hodder
Manolo Lezcano
The Pyramids
Down East Boys
Xtravaganza Music Ltd
The Whispers
Gordon Mote
Phillip Martin
Tom House

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Outreach Spotlight

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Sarah Kelly
Marjorie Fair / Evan Slamka
All Star United
Tom Gilliam
Freddie Jackson
Boom Jinx
Lyle Cogen
Melvin Sparks
Rex Havens
Carl Mann
Lyres
Chuck Offutt
The Red Button
Greg Laswell
Another Bad Creation
Between the Buried and Me
The Booth Brothers
Archie Bell and the Drells
Tim Heintz
Moe Koffman
Thomas L. Meltzer
Spamusica Records
Crazy Curt and the Fireballs
Adam Segal / IM Records

Outreach Matching Exercises

As a part of our outreach efforts, SoundExchange does 'matching exercises' with partners in the music industry. We tap their databases to find the artists and rights owners we haven't registered yet, and our partners help us spread the word to folks who have royalties waiting. Watch for the results of these matches, coming soon:

ReverbNation
CD Baby
iLike
William Morris



We found Lee Greenwood, Bella Saona and Steve Narvaez, who together make up The Fire and Reason, at CMJ. We told them that SoundExchange has money for them, and they couldn't have been happier. Welcome to them, and all the others who're now getting paid when they're getting played!

CMJ. The College Music Journal annual conference was a banner event for the industry, and SoundExchange staff was on hand to spread the word about digital performance royalties. We found dozens of unregistered artists who had royalties waiting at SoundExchange, and we're in the process of making sure they all get signed up and paid!

Sonicbids. Sonicbids helps bands get gigs and license songs through their worldwide network of over 20,000 promoters and music licensors. SoundExchange members now get 30 days of Sonicbids services free by going to www.sonicbids.com/promo and entering promotional code SOUNDEXCHANGE30FREE. Go get those gigs!

The International Songwriting Competition. With their newly-extended December 2nd deadline, and prize money totaling more than \$150,000, ISC still took time to help us out. This year's judges are Kings Of Leon, Tom Waits, Rob Thomas, Jeff Beck, Black Francis (Pixies), Robbie Williams and six record label presidents from major and independent record labels. Good luck, SXers!

www.songwritingcompetition.com



Outreach Spotlight

Outreach Update: In Search of Art Porter, Jr.

Art Porter, Jr. was handsome, a charismatic performer, a wunderkind of jazz. Audiences loved him. He was the son of another Arkansas-born, acclaimed saxophonist. But by 1977, at the tender age of 16, he'd been arrested. His crime? Performing in a nightclub while underage.

When then-Arkansas Attorney General Bill Clinton (himself a noted saxophonist) had the charges dropped, the resulting change in the law became known as the 'Art Porter Bill'. When it passed, it allowed under-age musicians to appear in facilities which served alcohol, as long as they were accompanied by a legal guardian. When Clinton became President in 1993, Art Porter, Jr. played at his inauguration.

A few years later, in 1996, Art Porter, Jr. seemed to have everything going for them. His albums, with their links to R&B, hip-hop and straight jazz, had become best-sellers on the Billboard Contemporary Jazz Chart, and he seemed to easily straddle the gap between new easy-listening, smooth jazz and the gritty emotion of its roots. Bedecked with awards and reviews, he made a name at jazz festivals around the world.

But then, as so often happens in these stories, tragedy struck. While traveling from the Thailand International Jazz Festival, the boat Porter was traveling in overturned, drowning the saxophone great and several other passengers. Porter was only 35. The following year, his wife Barbi would lose her battle with cancer, orphaning their two young children.

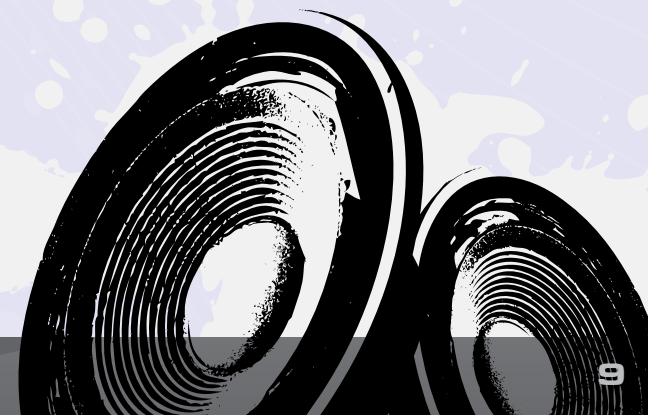
Into the wreckage of this family tragedy waded SoundExchange consultant and former Billboard Washington Bureau Chief Bill Holland. Holland went looking for Porter with happy news—his jazz recordings had amassed more than \$3,000 in digital performance royalties. But Art Porter, Jr., it was discovered, hadn't lived to see them.

Holland discovered a man called Mark Ruffin, then a jazz writer and radio host in Chicago, who had created an educational trust fund for the Porters' two children, Art III and Arrington. When Holland tracked him down, Ruffin had relocated to New York to serve as head of SIRIUS|XM's jazz programming. Through Ruffin, Holland discovered that the children were being raised by their maternal grandparents in Murphreesboro, Tennessee.

Holland called in to SoundExchange with the good news, then got in touch with Paul and Lorraine Howlett, the grandparents. Though they knew very little about the music business, Holland walked them through SoundExchange's registration process, and they are now proud members.

Holland, a specialist in finding and contacting heritage artists, has come upon many other widows and heirs of deceased artists in diverse genres: jazz to bluegrass, big band to doo-wop. Long after these artists have left us, their recordings remain, and are getting play again on the many music channels of digital radio services. Holland recalls the experiences as bittersweet: "I tell them the royalty money is just a bit of payback for all the years of hard work their loved ones gave to their music."

In the case of the Hewlitts, the royalty money came at a good time. Art Porter III, who is also musically talented, is college bound. His instrument? Saxophone.



Standing Up for Artists' Rights

These past few months have been exciting for SoundExchange and other supporters of artists' rights. The Performance Right Act (PRA) has taken some impressive steps in both the House and Senate, and has been passed by the Senate Judiciary Committee.

The bill is now before the full Senate. This progress marks the furthest this bill has ever gone, since the fight began nearly 80 years ago. Let's not mistake progress for victory, though—we still have a long way to go before we can secure the right of artists and copyright holders to be paid fairly in all formats.

The Performance Right Act

SoundExchange, and our partners at musicFIRST (Fairness in Radio Starting Today) have been instrumental in the fight for performance rights. For decades, a loophole in copyright law has exempted terrestrial radio stations (AM/FM) from paying artists and copyright holders when they play music, comedy, spoken word, or other recordings—they only compensate songwriters. Thanks to this loophole, radio stations continue to make billions of dollars in advertising revenue—driven by the recordings played—without giving artists a penny. The PRA seeks to change that at long last.

After the House version of the bill (H.R. 848) passed the House Judiciary Committee in May, its Senate counterpart (S. 379) was reviewed by the Senate Judiciary Committee. In August, the Senate Committee heard witnesses including supporters Shelia E (Grammy Award-winning Artist, on behalf of musicFIRST), and Marian Leighton-Levy (Owner, Rounder Records).



Funk legend George Clinton, Hip-hop artist Rhymefest, and entertainment attorney and SoundExchange board member, Kendall Minter, speak on a performance rights panel at the Congressional Black Caucus annual agenda-setting meeting.

This month, the Performance Right Act was once again discussed in the Senate Committee, and this time it was not only discussed, but it was passed. On October 15, 2009, this battle for performers' rights took a major step as the Senate Judiciary Committee passed the legislation on a voice vote. As this bill moves forward to the full senate, sponsors Patrick Leahy (VT) and Orrin Hatch (UT) remain committed to moving forward the cause of justice.

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Standing Up for Artists' Rights

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SoundExchange thanks all the people who've helped with this struggle. If you are interested in learning more, visit our partners at the musicFIRST coalition (www.musicfirstcoalition.org), and tell your Congressperson that you support performance rights for artists. Together, we can ensure that all artists and rights holders can get paid when they get played.

BONUS: Grab our one-page explanation of the Performance Right Act, what it will mean for artists, and how to make the case to critics. It's all there in an easy-to-understand, easy-to-print, easy-to-share downloadable document at www.soundexchangeblog.com.

Congressional Black Caucus Summit

In September, the Congressional Black Caucus (CBC) held their annual convention in Washington, DC to set their legislative priorities for 2010. Artists from around the country, including George Clinton and RhymeFest, joined the likes of Rep. John Conyers and Rep. Sheila Jackson Lee on panels discussing the Performance Right Act. Another very positive discussion centered around the so-called 'manager's amendment'—a section of the bill geared toward the interests of minority-owned radio stations.

Societies' Council for the Collective Management of Performers' Rights (SCAPR)

SoundExchange hosted representatives from PROs around the world on November 9 and 10, comparing notes on our missions of compensating recording artists and sound recording copyright holders. Highlights of the discussion included strategies for streamlining payments and better exchanges of intelligence on both featured and non-featured performers.



U.S. Rep John Conyers and U.S. Rep Sheila Jackson Lee, sponsors of H.R. 848, praise the Performance Right Act at a panel on the future of minority-owned radio stations.

The meeting was a major step in knocking down the barriers which prevent artists from being paid when their work is used in other countries. Attendees represented the board of the Societies' Council for the Collective Management of Performers' Rights (SCAPR) and several of its member societies from 36 countries; The American Federation of Musicians; The American Federation of Television and Radio Artists; The Screen Actors' Guild; and many others.



On the Road with SoundExchange

In addition to our tireless work on the home front, SoundExchange has been crisscrossing the country in the past few months to spread the word about the royalties we have for many artists and copyright owners. From sponsorships to panel discussions to registering new members, here's just a sampling of what we've been up to:

International Bluegrass Music Association:
Nashville, TN

Dewey Beach Music Conference: Dewey Beach, DE

Future of Music Coalition Policy Summit:
Washington, DC

New Music Seminar: Chicago, IL

Next Big Nashville: Nashville, TN

Loyola University: New Orleans, LA

La Cumbre Regional de la Musica: Los Angeles, CA

ABA Forum on Entertainment and Sports Industries:
New York, NY

CMJ Music Marathon and Film Festival: New York, NY

Black Entertainment and Sports Lawyers Association Conference: Palm Beach, Aruba

WOMEX: Copenhagen, Denmark

Sports, Entertainment and IP Law Conference:
Punta Cana, Dominican Republic



Shane German, SoundExchange's Manager of Artist & Label Relations (center), with the legendary bluegrass band Cherryholmes Family at the International Bluegrass Music Association Conference and Awards show.

Upcoming events SoundExchange will attend or sponsor:

Rainbow PUSH Coalition Telecomm Symposium
Washington, DC; November 20
www.rainbowpush.org

Miami Music Festival
Miami, FL; December 10 – 12
www.miamimusicfestival.org/conference.php

The Miami Music Festival is the nation's newest showcase and conference for emerging musical acts. Independent artists and those invited by record labels and showcase sponsors will perform at more than 25 venues throughout the city. SoundExchange will be sponsoring the Emerging Artists Conference, with session topics including: selling music for TV and film, the 10 most important questions to ask your music publisher, how to choose the right lawyer, selling, promoting and communicating with fans online and whether AM/FM radio matters in today's world.

Hope to see you there!

SoundExchange staff (from left) Bryan Calhoun, Vice President of New Media and External Affairs; Colin Rushing, Senior Counsel for Licensing and Enforcement and Mike Huppe, Executive Vice President and General Counsel; speak to webcasters about complying with reporting requirements on a panel at the Future of Music Conference, one of many events this quarter in which SX staff reached out to help service providers navigate regulations.



Fact vs. Fiction: Clearing the Airwaves

Reality Radio? Get Real

Radio One CEO Cathy Hughes has recently been using her unlimited access to public airtime to spread misinformation about SoundExchange. In ads masquerading as public service announcements, Hughes claims SoundExchange isn't trying to find artists for whom we have money—a blatant falsehood which could be disproved by any one of the thousands of you receiving this letter. As you know, SoundExchange is actively engaged in finding and registering the artists for whom we have money.

But if Ms. Hughes really wanted artists to be paid she would submit Radio One's playlists for webcasts—a legal obligation she's openly flaunted. Ms. Hughes refuses to provide records of what she's streaming, including the names of artists, and then complains when we can't make payments. We need to know who's been played before we can make sure they get paid!

To add insult to injury, she then uses her endless supply of public airtime to oppose the Performance Right Act, which would finally compensate artists for the radio play that's made her millions.

She calls her ads 'Reality Radio,' but Cathy Hughes' reality is that she gets to use YOUR recordings and doesn't have to pay for them.

For more information on the musicFIRST coalition and the Performance Rights Act, or to read additional Radio Distortion of the Day facts, please visit www.musicFIRSTcoalition.org.

For updates on legislation and other industry news, check us out at www.soundexchangeblog.com.

You'll also love our new video What Is SoundExchange? available on our YouTube channel at www.youtube.com/soundexchange. Favorite it, share it, link it, love it. We bet even our friends will learn something new about what we do!



QUESTIONS & COMMENTS

NewsExchange is the official newsletter of SoundExchange. Any questions regarding the publication should be addressed to Bryan Calhoun at:

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