Welcome to the New SoundByte

SoundByte is moving monthly. And with that change, comes a brand new look. Content will be varied and informative and will include music industry stats and figures, the latest news from Capitol Hill, and in-depth looks at some of the industry’s emerging talent.

All of this will be presented in a new streamlined format so you can absorb news and information with ease.

SoundExchange Represents 8.4% of Total U.S. Music Industry Revenues

During the past decade, digital radio (including satellite radio and non-interactive streaming) has grown into a substantial revenue source for artists and record labels alike. Data released by the RIAA reveals the rapid growth and significance of SoundExchange distributions. Specifically, SoundExchange payments represented 8.4 percent of the total $7 billion in U.S. music industry revenues in 2013. That number is up from 6.7 percent in 2012, and was only 1.1 percent as recently as 2008.

See more on the SoundExchange blog.

SoundExchange President & CEO: “We Must Honor AND Value Our Musicians”

SoundExchange President and CEO Michael Huppe penned an op-ed that ran in Billboard titled “Why Rock Hall Inductees Are Not Getting The Royalties They Deserve.” The op-ed discussed the need for digital radio services to value the music we honor during important music ceremony and awards events. The thought-provoking piece gained the attention of music luminaries Common, Martha Reeves and Russell Simmons who shared the story via Twitter. Read the full piece here.
Copyright review is in the air in Washington and it seems that everyone is getting in on the action. SoundExchange is actively engaged with Congress, the Administration, and the Copyright Office as the organization fights for recording artists, rights owners and the overall value of music wherever the conversation is happening. SoundExchange encourages you to weigh in wherever your interests are at stake. Here are a few recent and upcoming highlights:

Congressional Copyright Law Review
► The House Judiciary Subcommittee on Courts, the Internet and Intellectual Property has set course on a comprehensive copyright law review to determine how well existing law is working in today’s digital age. Thus far, the Committee has maintained a steady schedule of hearings on issues impacting the music industry, including: the role and scope of copyright; the rise of innovative business models; the scope of fair use; the effectiveness of the notice and takedown provisions in the Digital Millennium Copyright Act; and the preservation and reuse of copyright works. SoundExchange fully expects that the Committee will continue this pace in an effort to complete its review in 2014.
► SoundExchange is taking every opportunity to remind members of Congress that any changes to copyright law guarantee fair pay for all artists, and create a single, fair market value standard that applies across all platforms that use artists’ works.
► Most importantly, SoundExchange anticipates that at least one hearing this year will focus exclusively on music licensing. The organization looks forward to the opportunity to provide their vision for the future of the industry and fair compensation for all music creators.

Participation Encouraged: Copyright Office Round Tables & Studies Intended to Inform Congress
► The Copyright Office is conducting reviews of various aspects of copyright law, and is soliciting input in both public roundtable discussions as well as filings. The Copyright Office intends to publish the results in reports that could inform Congress’s review of copyright law.
► For example, in March, SoundExchange participated in three Copyright Office roundtable discussions on Orphan Works and Mass Digitization. SoundExchange also filed comments and participated in a roundtable discussion as part of a Copyright Office proceeding about the “recordation” of documents regarding copyright registration.
► Coming Up! Music Licensing Study — The Copyright Office is seeking comments — due May 16, 2014 — as they draft a report for Congress that evaluates the effectiveness of the existing methods of licensing music. The Office is asking for written comments and will hold public meetings to obtain the views of stakeholders on a long list of music licensing issues. SoundExchange encourages everyone in the industry to participate in this effort. You can find the full description of the study (Notice of Inquiry) and submit your comments electronically here.
Defending the Rights of Musicians to Protect Instruments During Air Travel

SoundExchange partnered with the American Federation of Musicians (AFM) in writing a letter to Michael P. Huerta, the Federal Aviation Administration (FAA) Administrator, and Anthony Foxx, the new Secretary of Transportation requesting a meeting regarding the FAA’s failure to finalize rules required by law that would help artists protect their musical instruments during air travel.

After tremendous effort to raise awareness of the uncertainty faced by artists who must carry their instruments with them when they travel, Congress passed a law in 2012 requiring the FAA to set rules for how air carriers must treat passengers carrying instruments on board. SoundExchange has joined its board member and AFM International President, Ray Hair, in an extra push to get the Dept. of Transportation and the FAA to make this law a reality for traveling artists. SoundExchange is committed to seeing this very real problem resolved for musicians and will update you on any developments.

SXSW in a Nutshell

Just like that, SXSW 2014, one of the biggest musical festivals and conferences of the year, has come and gone. SoundExchange had a strong presence throughout the six day music portion of the larger festival and was well represented with SoundExchange President and CEO Michael Huppe, and Senior Vice President and General Counsel Colin Rushing on three panels:

► **Designing the $100 Billion Music Business**
► **Maximizing International Performance Royalties**
► **CLE 7: Screaming About Streaming**

SoundExchange also held a meet and greet at Iron Works BBQ, where staff was able to connect with showcasing artists and chat over a plate of Texas ribs.
The organization also hosted a jam-packed showcase of nine emerging artists during its “SoundExchange Sessions” at the famous Stubb’s BBQ. Showcasing groups — including London Grammar, Wild Cub, The Kooks, and Young the Giant — dazzled the 2,000+ person audience throughout the evening.

Wild for Wild Cub

Take a group of five guys in Nashville, all from different backgrounds in the music industry, and put them together. What do you get? The answer: a rock band with a vision called Wild Cub. The quintet, formed in early 2012, is made up of Keegan DeWitt (vocals/guitar), Jeremy Bullock (guitar/synths), Dabney Morris (drums), Harry West (bass), and Eric Wilson (keys/synth). The band released their first full length album, Youth, on Dec. 10, 2013. Since then, they have made a number of high profile appearances including Late Night with Jimmy Fallon and a set on the main stage during the SoundExchange Sessions @ Stubb's BBQ in Austin, Texas during SXSW 2014.
SoundExchange had the chance to catch up with the band and learn about their genesis, what music inspires them, and what’s on the horizon.

**SoundByte (SB):** Tell us about the band’s beginnings. How did everything come together to form Wild Cub?

**Wild Cub (WC):** We had all moved to Nashville and were floating around making music in different ways: some of us as singer-songwriters, others as producers, some as players for other people.

We all bonded over the idea that we wanted to form a band, take our faces and our names off of the record and try and create music moments. Wild Cub offered us an opportunity to really tell stories in a different way: using visuals, with rhythm first, etc. It gave us an opportunity to spark people’s imaginations, without them having to see our faces on the cover of the record, and let them just fully immerse themselves, and their imaginations into the music.

**SB:** Does the band have any musical inspirations? Are there any legendary musicians in particular that influenced you?

**WC:** We were really driven by Fela Kuti, Arthur Russell and other people who were using rhythm (and sometimes repetition) as a bedrock, using it as a big facet of how you capture people’s attention and investment. We were also all really big Damon Albarn fans (from Blur through Gorillaz through his solo work). He has such a hunger for exploring music, and he has really melded multi-cultural music in an exciting way.

**SB:** What music are you listening to today?

**WC:** Right now, our favorite record in the van is the new WARPAINT. [They are] an incredible live band, and a band that captures moments in such a fascinating and compelling way. Rhythm upon rhythm, hooks buried at the beginnings and sometimes very ends of songs. It’s endlessly melodic and hypnotic, the melodies are incredible, but they are never just laid out there for you.
SB: You performed at SXSW this year. What was that experience like?

The highlight, by far, was our night with SoundExchange at STUBBS. There are certain shows that just have a magic to them and this was one of them. A warm Texas night, 2000+ people and it was one of those shows where you feel like you’re actually reaching people. We walked off stage and felt really electric.

SB: Is there anything new on the horizon for the band? Upcoming tours, events, albums, etc.?

WC: We have been moving non-stop it feels like. We are currently out with American Authors for a small run of dates. We just did Fallon. Next, we hit LA to do Conan in April, then some amazing dates supporting Vampire Weekend. Further on the horizon, a trip to the UK and a summer US headlining tour.

Upcoming Events

Billboard Latin Music Conference & Awards
Miami, Fl
April 21-24
Discount Code: SE14

ASCAP Expo
Los Angeles, Calif
May 6, 2014
Discount Code: soundexchange

Music Biz 2014
Los Angeles
May 6, 2014
Discount Code: Sndxchng299

New Music Seminar Featuring
The SoundExchange Summit
New York City
June 8-10, 2014
Discount code (25% off): NMSSX14
Here’s the hotel discount link to the New Yorker—book ASAP as it’s a limited block!