

opting in others with collecting societies like ASCAP or BMI.

It's not uncommon for performance-rights organizations, record labels, or music publishers to sign contracts with musicians based on exclusivity. Such an arrangement prevents those musicians from uploading their music to Tribe of Noise. In the United States, you can have a collecting society handle only some of your tracks, whereas in many countries in Europe, a collecting society prefers to represent your entire repertoire (although the European Commission is making some changes). Tribe of Noise deals with this issue all the time and gives you a warning whenever you upload a song. If collecting societies are willing to be open and flexible and do the most they can for their members, then they can consider organizations like Tribe of Noise as a nice add-on, generating more exposure and revenue for the musicians they represent. So far, Tribe of Noise has been able to make all this work without litigation.

For Hessel the key to Tribe of Noise's success is trust. The fact that Creative Commons licenses work the same way all over the world and have been translated into all languages really helps build that trust. Tribe of Noise believes in creating a model where they work together with musicians. They can only do that if they have a live and kicking community, with people who think that the Tribe of Noise team has their best interests in mind. Creative Commons makes it possible to create a new business model for music, a model that's based on trust.

Web links

- 1 www.instoremusic.service.com
- 2 [www.tribeofnoise.com
/info_instoremusic.php](http://www.tribeofnoise.com/info_instoremusic.php)