

members, most said they liked the exposure using Creative Commons gets them and the way it lets them reach out to others to share and remix. However, they had a bit of a mental struggle with Creative Commons licenses being perpetual. A lot of musicians have the mind-set that one day one of their songs may become an overnight hit. If that happened the CC BY-SA license would preclude them getting rich off the sale of that song.

Hessel's legal team took this feedback and created a second model and separate area of the platform called Tribe of Noise Pro. Songs uploaded to Tribe of Noise Pro aren't Creative Commons licensed; Tribe of Noise has instead created a "nonexclusive exploitation" contract, similar to a Creative Commons license but allowing musicians to opt out whenever they want. When you opt out, Tribe of Noise agrees to take your music off the Tribe of Noise platform within one to two months. This lets the musician reuse their song for a better deal.

Tribe of Noise Pro is primarily geared toward media makers who are looking for music. If they buy a license from this catalog, they don't have to state the name of the creator; they just license the song for a specific amount. This is a big plus for media makers. And musicians can pull their repertoire at any time. Hessel sees this as a more direct and clean deal.

Lots of Tribe of Noise musicians upload songs to both Tribe of Noise Pro and the community area of Tribe of Noises. There aren't that many artists who upload only to Tribe of Noise Pro, which has a smaller repertoire of music than the community area.

Hessel sees the two as complementary. Both are needed for the model to work. With a whole generation of musicians interested in the sharing economy, the community area of Tribe of Noise is where they can build trust, create exposure, and generate money. And after that, musicians may become more interested in exploring other models like Tribe of Noise Pro.

Every musician who joins Tribe of Noise gets their own home page and free unlimited Web space to upload as much of their own music

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as they like. Tribe of Noise is also a social network; fellow musicians and professionals can vote for, comment on, and like your music. Community managers interact with and support members, and music supervisors pick and choose from the uploaded songs for in-store play or to promote them to media producers. Members really like having people working for the platform who truly engage with them.

Another way Tribe of Noise creates community and interest is with contests, which are organized in partnership with Tribe of Noise clients. The client specifies what they want, and any member can submit a song. Contests usually involve prizes, exposure, and money. In addition to building member engagement, contests help members learn how to work with clients: listening to them, understanding what they want, and creating a song to meet that need.

Tribe of Noise now has twenty-seven thousand members from 192 countries, and many are exploring do-it-yourself models for generating revenue. Some came from music labels and publishers, having gone through the traditional way of music licensing and now seeing if this new model makes sense for them. Others are young musicians, who grew up with a DIY mentality and see little reason to sign with a third party or hand over some of the control. Still a small but growing group of Tribe members are pursuing a hybrid model by licensing some of their songs under CC BY-SA and